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MOVING PICTURE WORLD

VOL. 80, No. 1

MAY 1st, 1926

PRICE 25 CENTS

AGAIN
METRO
GOLDWYN
MAYER
GIVES
YOU
THE
BIG
HIT!



MARION
DAVIES

in

*BEVERLY
of
GRAUSTARK*

SCORES BIGGEST
SUCCESS OF HER
CAREER IN GREAT
CAPITOL THEATRE
NEW YORK PREMIERE

SEE
INSIDE
COVER

Published by CHALMERS PUBLISHING COMPANY

516 FIFTH AVE.
NEW YORK CITY

AGAIN METRO-GOLDWYN-MAYER!

THE two scenes below kept audiences shrieking with laughter. The picture has many such hilariously comic-moments

MARION DAVIES

in

BEVERLY of GRAUSTARK



"Silk pajamas — ah — ah!"



"What could any girl do?"

ANTONIO MORENO
CREIGHTON HALE — ROY D'ARCY
AND A BRILLIANT CAST

Scenario by Agnes Christine Johnston
from George Barr McCutcheon's novel

directed by
SIDNEY FRANKLIN

CAPTURES PUBLIC AND CRITICS AT CAPITOL (N. Y.)

"Marion Davies scores hit as Beverly at Capitol. More like a Prince than the Prince of Wales. The escapades of Beverly are something you won't want to miss. Marion is our candidate for Queen of Screen Comediennes."
—Eve. Graphic

"Roars of audience proved that Marion is the most adorable comedienne on the screen. This picture's a wow!"
—Eve. Journal

"We recommend Beverly of Graustark without any misgivings."
—Herald-Tribune

"Marion Davies' impersonation of a boy is remarkable."

—Morning Telegraph

"'Tis royal flicker fare, sweetened tastily with romantic tidbits, spiced merrily with amusing situations. Marion Davies achieves a personal triumph."
—Daily Mirror

"I giggled shamelessly at the antics of Marion Davies."
—Daily-News

"I am willing to wager it will be a popular box-office attraction because of bold touches of melodrama and exceptional comedy."
—N.Y. American

ALBANY STATE NEWS BULLETIN:
Marion Davies in "Beverly of Graustark" is being held over 2nd big week at Capitol (N. Y.)

A COSMOPOLITAN PRODUCTION

A HIT EVERYWHERE!

(TELEGRAM)

"PATRONS and press in highest praise. Vindicated my judgment in selection of this as opening attraction Cathaum Theatre. Capacity business."

MAURICE BAUM, State College, Pa.

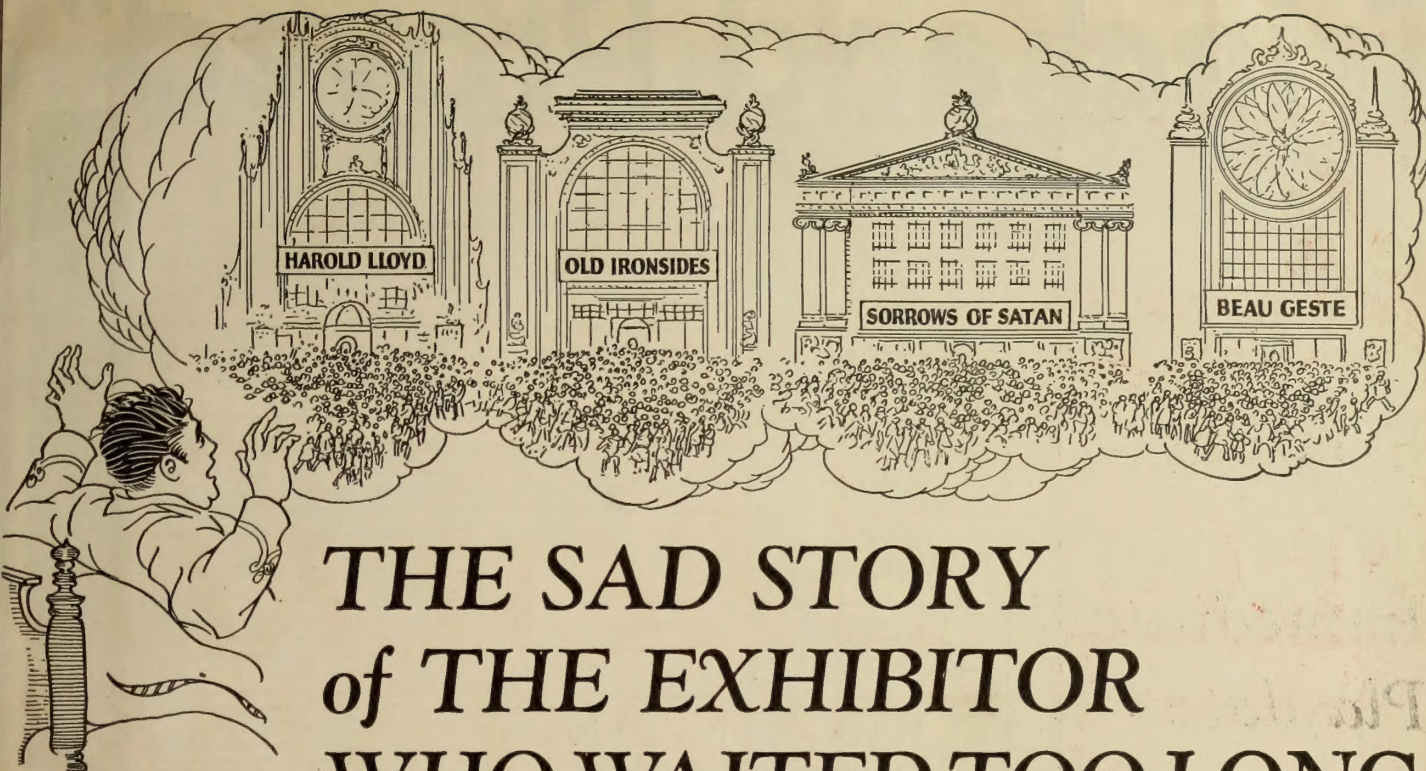
(TELEGRAM)

"MARION DAVIES in Beverly of Graustark with two hundred people standing. Best picture Davies ever made. Audience wild with enthusiasm."

JED BUELL, West Coast Langley Circuit

The Quality
52

AND THEN: "BROWN OF HARVARD"



THE SAD STORY of THE EXHIBITOR WHO WAITED TOO LONG

There was an exhibitor
 Who listened to fast and loose talk
 Who thought that one star made a milky way
 That a few good pictures made a big season
 That something else could compete
 With 15 years of constructive leadership
 So when Paramount announced
 The greatest program of pictures ever known
 Stars, stories, directors, casts—the cream of the world!
 75 smashing attractions for 1926-7
 The 15th Birthday Group
 This exhibitor thought he was “wise”
 He didn’t sign
 The leading showmen of the country, by the thousands
 Got their names on contracts at record speed
 Everywhere it was in the air:
 “Nothing to it but Paramount this fall—get ’em quick!”
 Then this “wise” exhibitor hesitated
 He got a little panicky
 He rushed to the Paramount salesman
 “Sorry,” said the salesman, “but your opposition got ’em.”
 And now this “wise” exhibitor
 Is kicking himself all over town
 He can’t sleep nights
 He has nightmares in which his opposition’s lights keep flashing:
 HAROLD LLOYD and “OLD IRONSIDES” and “SORROWS OF
 SATAN”
 And “BEAU GESTE” and “THE ROUGH RIDERS” and “GLORIFY-
 ING THE AMERICAN GIRL”
 And crowds pour into the opposition house
 The “wise” exhibitor keeps moaning, “I waited too long—too long.”
 And it’s all very, very sad.

"Tried and Proved"

**Book
Sure-fire
Product
for
Immediate
Playdates!**

AS an exhibitor you are sitting pretty at this time of the year. You know now who is delivering the money-making pictures for this season—all you need do is to sit back and write the titles of the big-money pictures after your open playdates. Look over this line-up of box office-tested product. All the sales talks in the world won't tell you as much about their value as the box office reports. Here you have conclusive proof that Warner Bros. pictures are the ones that are putting the money into thousands of theatres everywhere. Date the ones you haven't played for quick profits.

Checked the Picture Haven't Played	TITLE	STAR	VOICE of the BOX OFFICE
	The LIMITED MAIL	starring MONTE BLUE. From the famous melodrama by Elmer E. Vance. Directed by George Hill.	"Here's one I take my hat off to. Splendid picture. One everyone will enjoy. It will make money for you!" Jack Davis, State Theatre, Tawas City, Mich.
	BOBBED HAIR	with Marie Prevost—by twenty prominent authors. Directed by Alan Crosland.	"Will hold the audience on the edge of their seats! Have not got a lemon from Warners yet!" Opera House, Monticello, Ia.
	RED HOT TIRES	starring MONTE BLUE with Patsy Ruth Miller. Directed by Earle C. Kenton.	"Keep up the good work, Warners! This is the kind of a picture that brings them back!" Fairy Theatre, Knox, Ind.
	SEVEN SINNERS	with MARIE PREVOST, Clive Brook and others. Directed by Lewis Milestone.	"Very good picture!" Bijou Theatre, Beach, N. B. "Very satisfactory!" Arcadia Theatre, Vandergrift, Pa.
	BRIDE of the STORM	with DOLORES COSTELLO and strong cast. Directed by J. Stuart Blackton.	"Played Rialto Theatre, Broadway, New York. Week finished with \$18,200—usually in neighborhood of \$13,000." Variety report.
	RIN-TIN-TIN in 4 great and varied outdoor thrillers "BELOW THE LINE" "The CLASH of the WOLVES" "The NIGHT CRY" "HERO of the BIG SNOWS" Directed by HERMAN RAYMAKER		BELOW THE LINE—"I made money on this!" Opera House, Hilbert, Wis. The CLASH of the WOLVES—"Rin-Tin-Tin sure is a real bet. Ran this one two nights to large crowds both nights!" Walnut Theatre Lawrence- burg, Indiana. THE NIGHT CRY—"Played to three smashing weeks on Broadway, New York, grossing \$20,515 in 1200 seat house in one week. Held over by public demand." HERO of the BIG SNOWS—Another great Rin- Tin-Tin vehicle. Thrilling story of the snow country. Now ready!
	OTHER WOMEN'S HUSBANDS	starring MONTE BLUE with Marie Prevost, Huntly Gordon and others. Directed by Erle Kenton.	Smart, surprising society story of metropolitan life. Now booking!
	WHY GIRLS GO BACK HOME	starring PATSY RUTH MIL- LER with Clive Brook, Geo. O'Hara, Jane Winton. Di- rected by James Flood.	Sequel to "Why Girls Leave Home." Scintillating drama of Broadway theatricals.
	The LITTLE IRISH GIRL	with DOLORES COSTELLO, John Harron and others. Di- rected by Roy Del Ruth.	Cash in on Dolores Costello's tre- mendous success by dating this de- lightful picture now!
	HELL BENT FER HEAVEN	starring PATSY RUTH MIL- LER with a great cast. Di- rected by J. Stuart Blackton.	Awarded the Pulitzer prize as the year's greatest stage play—now greater as a picture. Get extra dates on this one!
	HOGAN'S ALLEY	with KENNETH HARLAN and PATSY RUTH MILLER. Directed by Roy Del Ruth.	"Broke every existing house record! 16,082 admissions in a 684-seat house in a six-day town. Built for the box office!" State Theatre, Pittsburgh, Pa.
	HIS JAZZ BRIDE	with MARIE PREVOST and a great cast. Directed by Herman Raymaker.	"Played this one to a capacity house despite rain and cold weather. All Warner Bros. pictures go over with my patrons!" Victoria Theatre, Winn- field, La.
	The CAVE MAN	with MATT MOORE and MARIE PREVOST. Directed by Lewis Milestone.	"Dandy comedy-drama!" Bijou Theatre, Beach, N. D.
	FOOTLOOSE WIDOWS	with Jane Winton, Jacqueline Logan, Jason Robards, Louise Fazenda. Directed by Roy Del Ruth.	From the great newspaper story of the same name. Great cast, great title, great at the box office when you play it!
	BROKEN HEARTS of HOLLYWOOD	with the year's greatest cast of stars including DOLORES COSTELLO, MONTE BLUE, PATSY RUTH MILLER, IRENE RICH, JANE WINTON, LOUISE FAZENDA, WILLARD LOUIS, and others.	Get extra dates early for this sparkling story of motion picture production. One of the year's greatest clean-ups on the way!

\$\$\$\$\$ **WARNER BROS.**

WARNER BROS. Cleanups!

Los Angeles (Forum)—"Drawing crowds! Originally booked for week run, now in third week capacity business!"

M. P. Today report

AN
Ernst Lubitsch
" PRODUCTION
**LADY WINDERMERE'S
FAN "**



starring
IRENE RICH
RONALD COLMAN
with MAY McAVOY,
BERT LYTELL and others.
From the famous play by
OSCAR WILDE

"Public and press acclaimed this one of greatest comedies ever shown. House sold out two days in advance."

Alexander and Rodney Pantages,
Pantages Theatres,
San Francisco, Calif.

SYD
Chaplin
IN
"OH! WHAT A NURSE!"

with
PATSY RUTH MILLER

Story by ROBT. E. SHERWOOD
and BERTRAM BLOCK

Directed by
CHUCK REISNER



"A bear cat and a business builder!
Have a doctor on hand for cracked ribs
from laughing!"

Coliseum Theatre
Annawan, Ill.

SYD CHAPLIN
in
**"The Man on the
Box"**



with
David Butler
Alice Calhoun
Chuck Reisner
Helene Costello
and a splendid cast.

From the celebrated novel
and stage play by
HAROLD McGRATH

Directed by
CHUCK REISNER

13 weeks on Broadway, N. Y., and
more to come. The year's greatest
record breaker everywhere!

John Barrymore
in
**"The SEA
BEAST"**

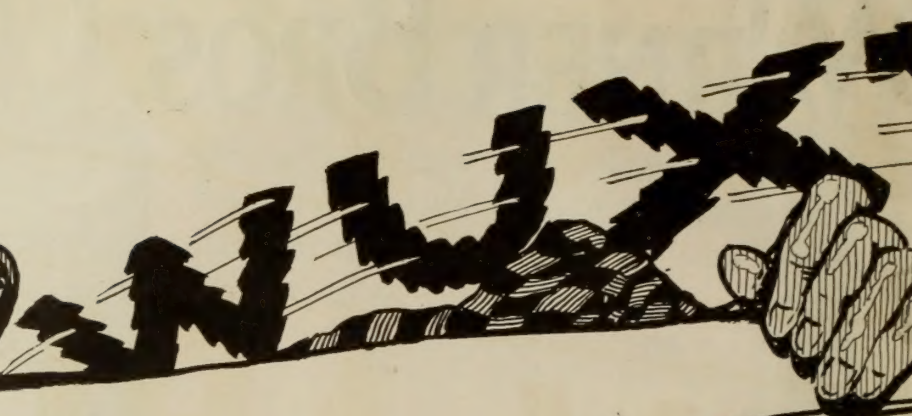
with
DOLORES COSTELLO
George O'Hara

and a stupendous cast.
Adapted from the immortal
adventure story,
"Moby Dick"

Directed by
Millard Webb



PRODUCTIONS \$\$\$\$\$\$



CARL LAEMMLE
presents
"An Edward Sedgwick Directed"
Production
A UNIVERSAL
SUPER PRODUCTION



The

BROADWAY

ALL NEW YORK IS ABLAZE WITH
TO MILLIONS — ABLAZE WITH

FLAMING

3rd Great Week of
Universal's Supreme Epic of the Golden West

NOW PLAYING
TO EXTRAORDINARY CROWDS AT
B. S. MOSS' COLONY

Broadway, New York City

Prices: 50c. to \$1.50

TRY!

NAY ABLAZE!

TH EXCITEMENT — ABLAZE WITH ELECTRIC SIGNS SELLING IT
ENTHUSIASTIC CROWDS STORMING THE BOX OFFICE TO SEE

G FRONTIER

CRITICS URGE MILLIONS TO SEE IT!

"SCURRY TO THE COLONY AND SEE IT"!
—N. Y. Times Mid-Week Pictorial

"AN EPIC WINNER! BOX OFFICE MAGNET"!
—Exhibitors Daily Review

"YOU'LL ENJOY IT AND GET A REAL THRILL
OUT OF IT"!
—N. Y. Mirror

"NEVER FAILS TO SATISFY AT THE BOX-
OFFICE"!
—Film Daily

"PARENTS AND CHILDREN WILL RELISH
IT"!
—N. Y. American

"GIGANTIC PRODUCTION"!
—N. Y. Evening Journal

"A THUNDEROUS MOVIE"!
—N. Y. Morning World

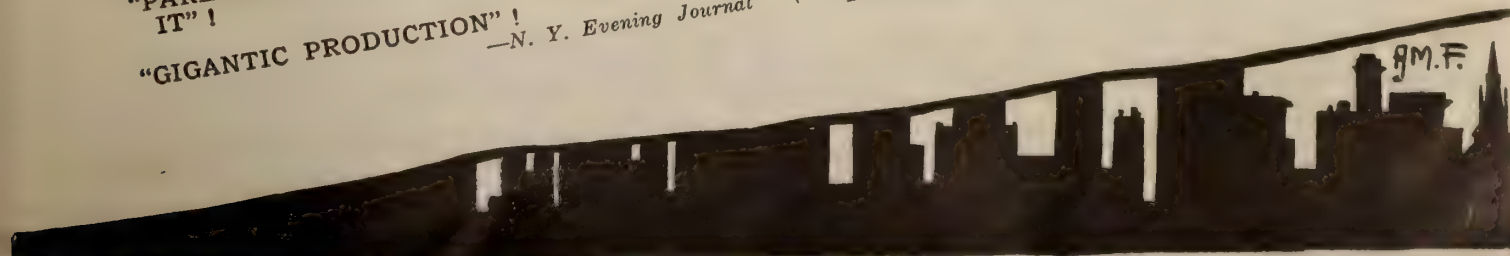
"A GREAT SPECTACLE—FULL OF THRILLS"!
—N. Y. Daily News

"THRILLING SCENES! MAGNIFICENT! SET-
TINGS IMPRESSIVE"!
—N. Y. Herald-Tribune

"WONDERFULLY STAGED! MARVELOUSLY
PHOTOGRAPHED"!
—N. Y. Evening World

"A PICTURE WELL WORTH SEEING"!
—Women's Wear, N. Y.

"A REAL SUPER-PRODUCTION. A BOX-
OFFICE MAGNET. EXCITES, THRILLS, EN-
TERTAINS AND INSPIRES."
—M. P. World



The Carni
The Side
The Fun!
They

II
THE CARN

with

MARION MACK

Presented by Louis Lewyn

Distributed by Associated

val!
Show!
The Frolic! The Thrills!

're All in

IVAL GIRL

Gladys Brockwell Frankie Darrow
George Siegman Allan Forrest

Story by **Raymond Cannon** *Directed by* **Cullen Tate**

Exhibitors, Inc., Oscar A. Price, Pres.

Twenty Tiffany Gems

1926-1927

"TIFFANY" IN MOTION PICTURES REPRESENTS
WHAT "TIFFANY" STANDS FOR IN PRECIOUS JEWELS.

*Famous Authors, Playwrights, Directors
and Players - - - All Tiffany Quality.*



*Announcing
the first 10*

THAT MODEL FROM PARIS
FLAMING TIMBER
FOOLS OF FASHION
THE TEMPEST
ONE HOUR OF LOVE
WIVES
SIN CARGO
SQUADS RIGHT
THE STEEPLECHASE
THE TIGER

*Franchised and Distributed Nationally
Through Tiffany Exchanges Everywhere*

Tiffany Productions, Inc.

M. H. HOFFMAN, Vice President

1540 BROADWAY

NEW YORK, N. Y.

Here it is ~
**The SILVER
TREASURY**

with a great
cast that will swell the
wealth of ANY Box office

presented by
WILLIAM FOX

from the "NOSTROMO"
novel ~
by **JOSEPH CONRAD**

with ~

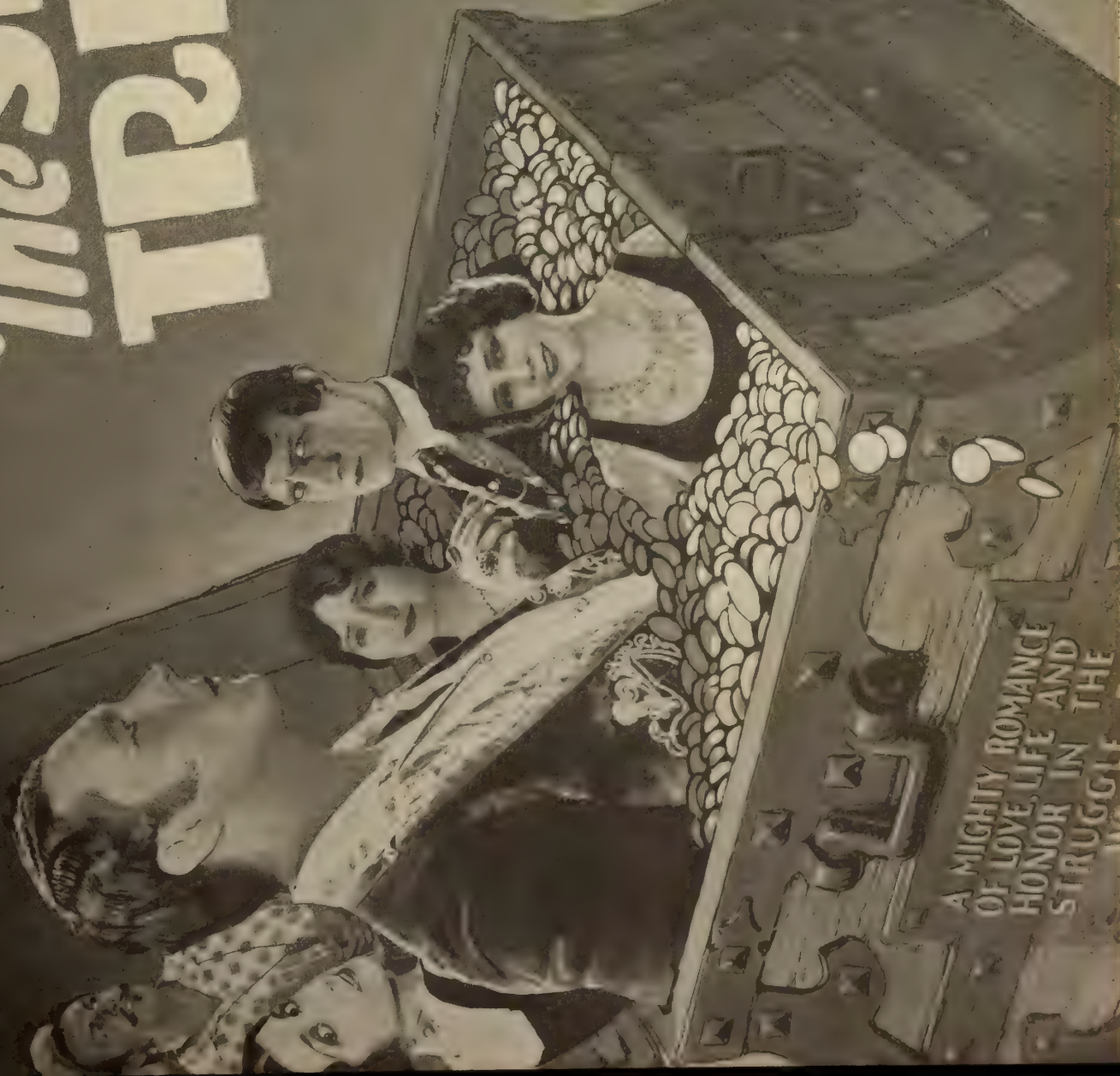
GEORGE O'BRIEN
LOU TELLEGEN

JOAN RENEE · HELENA DALGY
HEDDA HOPPER · HARVEY CLARK

scenario by **ROBERT N. LEE**

ROWLAND V. LEE

production



A MIGHTY ROMANCE
OF LOVE, LIFE AND
HONOR IN THE
STRUGGLE

First Division Pictures Only

For the coming season, the Chadwick Pictures Corporation will concentrate upon the production of special attractions exclusively—Pictures of outstanding magnitude and merit upon which no theatre dare close its doors—Directed by craftsmen who are first and foremost SHOWMEN, from material of CERTIFIED drawing power, presenting screen luminaries of money-magnetizing popularity, and staged with resources equal to any demand.

Now in Production "APRIL FOOL"
An interrupted succession of gulps and giggles—
A revelation of life's super values—love, faith, honor,
inspiration and aspiration—with an undercurrent of humor
that never pauses.

A Real All-Star Cast
Headed by Alexander Carr, of "Potash & Perlmutter" fame,
and including Mary Alden, Raymond Keane, Duane Thompson,
Snitz Edwards, Baby Peggy, Nat Carr, Leon Holmes and Pat Moore.

"THE BELLS"
Lionel Barrymore, in the famous stage classic immortalized
by the late Sir Henry Irving, with a supporting cast that
represents the peak of histrionic talent.

**CHADWICK
PICTURES
CORPORATION**

I.E. Chadwick

President



**729 SEVENTH AVE.
NEW YORK CITY**

"Each Production An Achievement"

Take My Tip And Grab This Quick!

No. 480—Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corp.

I'VE HAD THE SURPRISE OF MY LIFE!

AND YOU'RE GOING TO HAVE YOURS!

WHEN I ORDERED THE RE-ISSUANCE OF "**OUTSIDE THE LAW**," I was dead sure it would be a successful venture *but I never in my wildest dreams had any idea it would be such a complete box office knockout.*

JUST LISTEN TO WHAT HAPPENED:

WE MADE UP A NEW PRINT OF THIS PRISCILLA DEAN-LON CHANEY picture and sent it to the Cameo Theatre in Pittsburgh.

WE DID NOT EXPLOIT IT. WE DID NOT ADVERTISE IT.

THE WEATHER WAS PERFECTLY ROTTEN. FIRST RAIN. THEN SNOW. Then nasty wind. And cold all the time.

AND UNDER THESE WORST POSSIBLE CONDITIONS, THE PICTURE simply *smashed every record for receipts and attendance* except the wonderful record hung up by "The Phantom of the Opera."

YOU CAN ASCRIBE IT TO THE PULLING POWER OF LON CHANEY'S name or whatever you like. You can credit it to Priscilla Dean or to the story or to Tod Browning's direction. No matter what reason you give for this sensational affair **YOU NEVER HAVE TO EXPLAIN A SUCCESS.**

NOW, IF "**OUTSIDE THE LAW**" WILL DO THIS WITHOUT EXPLOITATION and without advertising and in the most miserable kind of weather, what in the world will it do for you when you get back of it with brand new paper, new prints, new titles, new accessories and the new stunts we have worked up for you?

MAN ALIVE, IT WILL CLEAN UP FOR YOU AS SURE AS YOU'RE AN exhibitor.

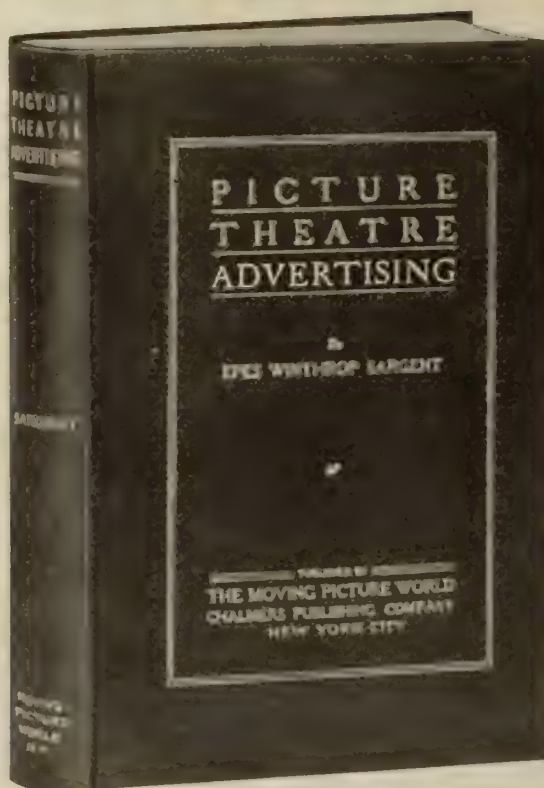
RUN IT JUST AS SOON AS YOU CAN AND TREAT IT WITH ALL THE respect and with all the expectations you hold for brand new pictures. Shake yourself out of your old fears of re-issues and find out how big a pot of gold there is in this one for you.

I'M GOING TO GIVE IT THE RUN OF ITS LIFE IN ALL THEATRES IN which the Universal has an interest, even if I have to sidetrack something else.

LON CHANEY IS NOTHING SHORT OF WONDERFUL IN "**OUTSIDE the Law**" and the more you tell your public about him in advance the wiser you'll be. *Plaster him all over your advertising and prepare for a genuine run of wonderful business!*

Follow the Straight-Line Approach to—

**THEATRE ADVERTISING
PERFECT PROJECTION**



THEATRE ADVERTISING CONDENSED

Though this book is not new, nevertheless it contains the essentials of advertising as applied to the theatre. Epes W. Sargent is the author.

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| | XXXII. Opposition |

**With the Aid of This Book You
Can Give Your Patrons the Best
Projection in Town.**

OUTSTANDING FACTS

1. It is a 974 page book.
2. It has 375 illustrations.
3. It gives full instructions on care and operation of Power, Simplex, Proctor, Motograph and Baird projectors.
4. It contains a full account of Mazda Lamp projection.
5. It describes the G. E. Sunlight, and Simplex high intensity arc lamps.
6. It treats fully on generators, insulation, grounds, lenses, light action, mercury arc rectifiers, motor generators, picture distortion, practical projection optics, the projection room, the screen, speed indicators, transformers, etc.
7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
9. It is up-to-date and authentic.
10. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is the only projection author who has already written and completely sold out three large previous editions of a book on projection.

**Price, \$2.00
Postpaid**

**Price, \$6.00
Postpaid**

**At Your Dealer or Direct from
CHALMERS PUBLISHING COMPANY**

516 Fifth Avenue, New York City

Enclosed find \$..... for which please send me
Name
Address

WHAT COULD BE SWEETER THAN A 5 YEAR CONTRACT WITH UNIVERSAL?

FIVE YEARS OF EASE—FIVE YEARS OF BOOKING worries lifted from your busy brain—five satisfied years of assurance that you are receiving the surest, finest line-up of box office pictures offered by any one company (see records of Universal White List hits)—five years of dealings with an organization of sound, Gibraltar-like stability—five years of agreement with a producing and distributing company known the world over for its “live and help live” policy, its white and square business methods—its outstanding and ever increasing success in the production of 100-cents-on-the-dollar, honest-to-goodness picture values.

WHAT COULD BE SWEETER?

Communicate Immediately With

Universal Pictures Corp.

CARL LAEMMLE, President

730 Fifth Avenue, New York City

Thanks!



Sir LU

Exclusive Foreign Distributors.
R.C. Export Corporation
1580 Broadway
New York

AGENTS
F.B.O. Pictures G.M.B.H.
756 Friedrichstrasse Berlin
Germany

R.C. Export Corp. 25-27 D'Arny St. London
England

Société Anonyme des Films F.B.O.
69 Faubourg St. Germain Paris
France

Thanks!

Thanks!

I'm watching the trade reports on "what my pictures did for you". They're great! Your commendation peps me up like a pullet with a worm! Makes me feel like going out and making the best yet! That's exactly what I've done in

MBERJACK

You're going to like this picture! Your public's going to eat it up! I play three phases of one role—a rich man's son, a hobo and a lumberjack! Each phase kept me on my toes! Modesty forbids me saying how good I am! I've a great leading lady—a fine cast and the story rings the bell! It's a big money-getter sure as you're born! Hop to it!

Distributed by



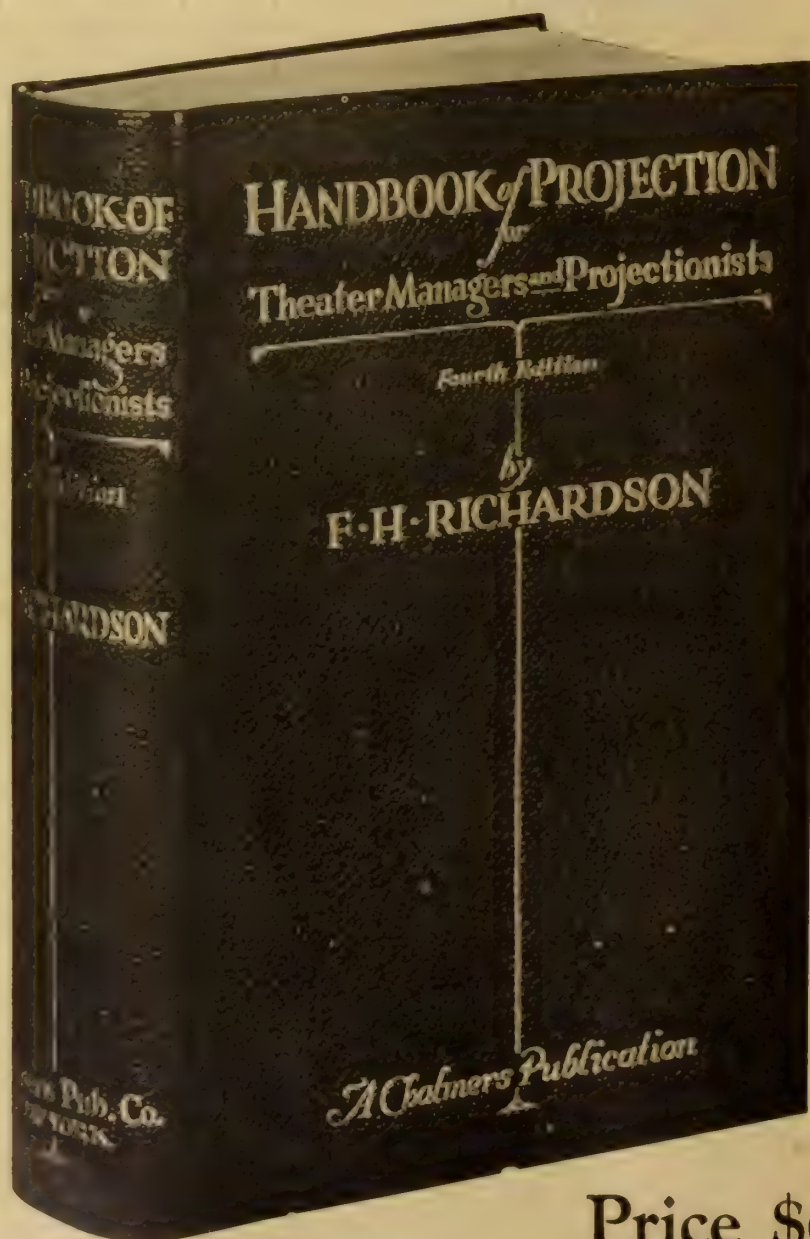
1560 Broadway
New York, N. Y.

EXCHANGES EVERYWHERE

Lefty Flynn

READ WHAT ROXY SAYS:—

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."



Price \$6.00

AT YOUR DEALER OR DIRECT FROM

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE, NEW YORK

GETTING DOWN TO BUSINESS

Suppose you were a tooth-brush manufacturer and state authorities ordered all the bristles out. What would you do? Quebec movie men, in the story below, supply the answer.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

The weather man of courage and vision, in conventions assembled, to take off their coats. The First National at Atlantic City especially, are getting double pep out of these days.

VOL. 80

NEW YORK, MAY 1, 1926

NO. 1

Quebec Trade Boycott Starts August 1 Over Censor Rulings

No Bookings to Be Accepted After That Date and Exchanges May Be Closed Entirely

(Special Dispatch to MOVING PICTURE WORLD)

Montreal, April 20

The film censorship situation in the Province of Quebec reached a climax on April 16 when, at a meeting of exchange officials at Montreal, the decision was made to impose a trade boycott throughout Quebec starting next August 1. No bookings are to be accepted for pictures for presentation in that Province after that date and the film exchange offices in Montreal may be closed entirely.

The important meeting at Montreal was held under the direction of the Motion Picture Distributors and Exhibitors of Canada, the head office of which is at Toronto. This association is affiliated with the Motion Picture Producers and Distributors of New York City. Col. J. A. Cooper of Toronto, who is the Canadian president, attended the Montreal conference and made the important announcement immediately afterwards. He stated:

"Orders have been received by local distributors from New York not to take any more bookings for presentation of films in Quebec after August 1. Motion picture censorship in Quebec is the worst in the world. We have had trouble with the Quebec Censor Board for years. Quebec has a right to make its own laws, but we reserve the right to determine whether we will live under those laws or do business under those laws.

"For years the distributors have been faced with the situation of having their films, acceptable anywhere else, coming up here and being cut by the censor board. So much has this

(Continued on next page)

Seider Weds

Joseph M. Seider, business manager of the M. P. T. O. A. and president of its New Jersey unit, was married on Sunday afternoon, April 18, to Miss Beatrice Balduzzi of New York City. The ceremony was performed by Rabbi Thalberg.

The bride has many friends in the motion picture industry.

Mr. and Mrs. Seider will make the trip to the seventh annual convention of the M. P. T. O. A. in Los Angeles their honeymoon trip.

Blank's 22 Nebraska and Iowa Houses Go to Publix

Consideration Put at \$2,500,000—More Neighborhood Houses for Detroit and Seattle

Coolidge Lauds Films; Is Against Censorship

(Special Dispatch to MOVING PICTURE WORLD)

Washington, D. C., April 20.

Motion pictures have a staunch friend in President Coolidge, who believes they are improving steadily and are serving a most useful purpose, especially in giving the American people a better understanding of the peoples and customs abroad and promoting trade with European countries.

Mr. Coolidge has no doubt that the movies have made a better understanding between nations. He believes it would be advantageous if the American producers would show an increasing number of pictures of life abroad.

In talking with the correspondents today he emphasized that the industry has grown rapidly and in the space of a few years

has become one of the leaders in this country. He said that the government ought to encourage and promote the industry in every legitimate way.

He commented on the complaints made a few years ago about the general character of the film, said he had not heard any complaints lately, due, he believed, to the fact that producers had introduced reforms voluntarily and that Will H. Hays, former postmaster general, has exercised a very helpful influence on the industry.

Censorship is a state affair and the federal government should not embark upon it, he indicated through the White House spokesman. That he is not in sympathy with it is indicated by the fact that he, as Governor of Massachusetts, vetoed a censorship bill.

Showman Wins Tangle Over Contract Papers

(Special Dispatch to MOVING PICTURE WORLD)

Minneapolis, April 21.

The Minneapolis Arbitration Board laid down the principle that sending of contract approval notices or approved copies of contract is essential, in denying the claim of Universal in a recent case against J. J. Keaton of the Lyric Theatre at Presho, S. D.

Keaton is said to have refused to play certain Universal pictures on the ground that notice of approval had not been received within 25 days and that this annulled the contract.

Universal was unable to prove conclusively that the notice had been sent or received. The arbitration board upheld Keaton.

Convention Opens

The annual meeting of First National Pictures was opened at the Ritz-Carlton Hotel, Atlantic City, April 21, with a full attendance of franchise holders and production and distribution executives. Most of those attending the convention left Atlantic City on Friday to attend the First National Sales Convention, which opens on Monday in Chicago.

Kentucky Newspaper Praises Theatre Owner

That others outside of the industry in Kentucky appreciate the live wire caliber of L. B. Wilson, a national director of the M. P. T. O. A., is established by the fact that the Covington Sunday Herald, one of Kentucky's leading newspapers, devotes over four columns of its front page to lauding Mr. Wilson in a recent issue.

This article hails Mr. Wilson as a wizard in many activities, and makes known that this exhibitor in addition to being a prominent theatre owner of Covington is a banker, merchant, manufacturer and what the title calls "everything from a Colonel House to a Senator." A huge three-column cut of Mr. Wilson's Liberty Theatre also breaks on the front page.

Wobber Named

Adolph Zukor has appointed Herman Wobber, Pacific Coast Paramount district manager, to the Board of Directors of Famous Players. He will return to Europe as a member of the executive committee which will be in charge of Paramount affairs in Europe.

The A. H. Blank Circuit has transferred twenty-two Iowa and Nebraska theatres to Publix Theatres Corporation. The consideration is reported at \$2,500,000. Blank was in Chicago last week and completed the deal with Sam Katz. Mr. Katz would not comment on it.

Many other theatre deals, completed and pending, became known this week.

Detroit, described by exhibitors as already much over-seated, will soon see the erection of new Kunsky houses in community zones. Theatres will be bought and theatres will be built, says George W. Trendle, general manager of the Kunsky Theatrical Enterprises. Balaban & Katz is co-operating with the Detroit magnate.

John Hamrick, Blue Mouse theatre owner of the Northwest, will invade the suburban theatre field on a large scale. He has bought Warner's Egyptian in Seattle, is completing the Uptown and is planning the Montlake.

The Chicago Tribune estimates that theatres providing for 67,500 seats are under construction in that city.

Benjamin Amsterdam and Louis Korson of Masterpiece Exchange, Philadelphia, also theatre owners, enter the limelight by leasing the Carr & Schad chain in Reading, Pa. They operate under the name of the Franklin Theatre Company. The houses are the Arcadia, Strand, Princess and Schuylkill Avenue. H. J. Schad, president of Carr & Schad, Inc., will continue in an advisory capacity.

Great States Theatres Cor-

(Continued on next page)

Re-elect Lieber

(Special Dispatch to MOVING PICTURE WORLD)

Atlantic City, April 24.

At a meeting of franchise holders of First National today at the Ritz-Carlton Hotel here, Robert Lieber was re-elected president. Richard A. Rowland was elected first vice-president, Jacob Fabian, second vice-president; John Kunsky, third vice-president, and Samuel Spring, secretary and treasurer.

An Executive Committee composed of six members was named, with Mr. Rowland as chairman.

Foreign Films Don't Belong In Block Sales

Arkansas Men Also Against Costume Pictures

(Special Dispatch to MOVING PICTURE WORLD)

Little Rock, April 16, Resolutions protesting against the inclusion of foreign-made product in blocks of pictures sold American exhibitors, asking that "costume pictures" no longer be made, condemning "guaranteed percentage" bookings and the fixing of prices by the distributor, protesting against four clauses added by Metro-Goldwyn-Mayer to the Uniform Contract, and protesting the increases in prices of projection machine parts and asking a Federal Trade Commission investigation, were adopted at the twelfth semi-annual convention of the M. P. T. O. of Arkansas at Little Rock.

The report of the president declared that arbitration has proved most satisfactory in territory covered by the Memphis-Little Rock board, as well as the Dallas board. There has been some dissatisfaction with decisions of the St. Louis and Oklahoma boards and one complaint against the New Orleans board. Exhibitors urge that all Arkansas matters be handled by the Memphis-Little Rock board.

The president's report relative to the compromise agreement with the music tax people revealed that three contracts are yet needed to fulfill the agreement of the organization.

The first day was devoted to screening the latest productions. This was in the New Theatre, managed by T. W. Sharpe. H. D. Wharton, chairman of the Committee on Constitution, reported a new constitution based on that of Texas and Michigan, with variations to suit local conditions, and it was adopted. The Auditing Committee's report showed all bills paid and a balance of \$600 from dues of the past quarter. Hot Springs National Park was selected for the October meeting and Jonesboro for the April, 1927, meeting.

The following were appointed delegates to the national convention: Eli Whitney Collins, H. D. Wharton, Sidney Nutt, Cecil Cupp, E. H. Butler, F. B. Smith and F. S. Horton. Fifteen Arkansas exhibitors will attend.

Addresses were made by S. G. Howell, publisher of the Motion Picture Journal, Dallas; Business Manager Wade of the Texas M. P. T. O. and Col. H. A. Cole, Texas president.

Mr. Collins was toastmaster at the annual banquet. Speakers were the Hon. Carroll Cone, state auditor; Governor Tom J. Terral of Arkansas, Col. Cole of Texas, Gideon Howell, W. E. Calloway of First National, C. E. Hilgers of Paramount, James Greig of Fox, Saul Davis of Specialty and others. A dance followed at Rainbow Garden.

Thirty Years Old

April 27 will be an important anniversary in the history of entertainment. It is the thirtieth birthday of the movies as a theatre-shown form of amusement.

They made their debut before an amazed, almost unbelieving assemblage of New Yorkers in Koster & Bial's Music Hall, at Broadway and 34th street on the night of April 27, 1896—some jumpy, flickering images thrown on a canvas sheet at the end of a program of "variety" acts.

Just Publicity, Says Universal

In connection with the suit which Anne Nichols has brought against Universal for \$3,000,000, claiming infringement on "Abie's Irish Rose" through its picture, "The Cohens and Kellys," the following statement was issued from the general offices of Universal by R. H. Cochrane, vice-president.

"The suit is entirely without foundation. When this claim was first asserted in the midst of a barrage of publicity, it was unequivocally repudiated by us. Through our general counsel, Siegfried F. Hartman, we urged early commencement of a suit so that an impartial tribunal might finally determine the validity of the charge as soon as possible.

"We believe the whole matter is simply a publicity drive, because, many weeks before suit was filed certain newspapers were fully advised as to the details, even including the amount for which suit might be brought. We shall file our answer at once."

Incorporations

The largest of the five companies incorporating in the motion picture business in New York State during the past week was the Federated Theatre Owners, Inc., with a capitalization of \$500,000. L. J. Merrell, Irving Cyrull and L. E. Inkele were the incorporators. All are residents in Brooklyn. Eugene Roder Productions, Inc., capitalized at \$10,000, was included in the number, with Eugene Roder, Albert Lefko and Jacob Schulman of New York City. The three companies that follow did not specify the amount of capitalization: Emerson Theatres Corporation, with Abraham L. Erlanger, L. E. Bergman and E. S. Golding, of New York City; Marboro Theatre Corporation, M. C. Steinberg, Eman M. Sholemson, Alexander Aaronson, New York City, and Fredonia Theatres Corporation, of Batavia, Nikitas Dipson, J. E. Osborne, E. B. Westcott, of Batavia.

Births

Michael Simmons, Jr., whose popular papa writes reviews of the new pictures for the "Daily Review," arrived on April 16 and it's few little Mikes we would rather greet than the said Little Mike. We congratulate Big Mike, and Mrs. Simmons, and hope they (and Little Mike) will live long and prosper!

Steffes Predicts Complete Harmony At Big Convention

Minneapolis Meeting May 4 Called Very Important

(Special Dispatch to MOVING PICTURE WORLD)

Minneapolis, April 20.

W. A. Steffes, leader of the Allied bloc in the M. P. T. O. A., is going to Los Angeles with his fighting clothes on, but his big fight will be for harmony. Probably fifteen delegates from Minnesota will go with him, together with allied delegates from thirteen other states.

Steffes' M. P. T. O. of the Northwest will leave no stone unturned to get out a big gathering in Minneapolis at its own convention on May 4.

Arrangements for gratis bookings to members attending, in order to enable them to make up the money spent on the trip, have been proposed and are said to be meeting with favor among the distributors.

The big business of the Minneapolis convention will be a study of the new uniform contract. This work alone is expected to be well worth the price of railroad tickets and expenses of the trip to Minneapolis, since the rights of exhibitors under the arbitration clause will be fully explained.

There have been some rumors of opposition to Steffes for reelection as president, but nobody has come out into the open and it is probable that ("W. A.") will still be the leader when he sets out for the West.

Interviewed at the Nicollet Hotel on the eve of the last call for the Minneapolis convention, Steffes said:

"There will be no fight at Los Angeles unless somebody else starts it. We are satisfied with the constructive program proposed and we want to attend to the motion picture business instead of battling.

"It is definitely understood, of course, that if this constructive program is abandoned we will be ready to contend for it and will pull out in a body rather than see it fail, but it is my own opinion that there will be nothing of the kind in the developments. I look for complete harmony and a great attendance.

"The Minneapolis convention will be a big one and will be attended by national figures. It will be well worth the time and money of any exhibitor in the district."

New Slide Deal

An agreement has been reached between exhibitors of St. Joseph, Mo., a town of 80,000 population, and C. E. Cook, business manager of the M. P. T. O. of Kansas-Missouri, whereby the theatre owners will run advertising slides, the revenue to go into the treasure of the organization. Such a deal recently was completed in Kansas City, Mo., and similar agreements are expected to be made in Topeka, Kas., and Wichita, Kas.

Pay Big Total

According to an editorial in the Balaban & Katz magazine issued last week, the circuit paid more than \$600,000 for film rental for the Chicago, Tivoli and Uptown theatres in Chicago during the past year. The stage presentations cost almost as much, but this sum will be eclipsed this year by an expected expenditure of more than \$800,000 for orchestra music alone in the three big houses of the circuit.

These figures do not take into consideration the cost of maintaining or operating the theatres.

G. O. P. Retains N. Y. Censorship

(Special Dispatch to MOVING PICTURE WORLD)

Albany, April 21.

The Republican members of the New York State Legislature, constituting a majority in both the Assembly and the Senate, have defeated any possibility of motion picture censorship being abolished in New York State for at least another year.

An effort made in the New York State Assembly the latter part of last week by Maurice Bloch of New York City, Democratic leader, to have the Hackenburgh bill abolishing the censorship commission reported out of committee, was downed by a vote of 90 to 50.

The present censors, each of whom draws down an annual salary of \$7,500, will, however, lose their jobs on December 31 next when the reorganization of the state departments places censorship under the direction of the State Department of Education, with a one-headed bureau, the person to be named by the Commissioner of Education rather than by the governor.

Obituary

William Skarrett, formerly booker for the Producers Distributing Corporation office in Detroit, died a few days ago following an appendix operation. He was ill only a few days and his many friends in the industry mourn his loss deeply.

Major Alex. S. Hamilton, moving picture censor board chairman for Port Credit, Ontario, dropped dead at his home in Port Credit, Ontario, Tuesday night. He had been suffering with heart disease for some weeks. He was appointed chairman soon after conspicuous war service with the Canadian troops in France, being invalided home. He was only 47 years old.

Arrivals

The following arrived in New York during the week: Ludwig Berger, Ufa director, and Paul Ludwig Stein, ex-Ufa director; Pauline Starke, M.-G.-M. featured player.

Sailings

Edwin Miles Fadman and E. Bruce Johnson, foreign manager for First National, both sailed for Europe this week.

Kisses Longer

To kiss or not to kiss, and how long—that is the question raised by the Indiana Indorsers of Photoplays in response to a questionnaire sent out by Mrs. David Ross, national president. She asked for criticism of motion pictures.

"That which disturbed the majority," she said, "was the length of the kiss. It seems to be getting longer and has ruined some splendid pictures."

Can it be that the kiss menace, once squelched in the films, has returned?

Discussion of Rembusch Plan Is Postponed

M.P.T.O.A. Administrators Criticize His Slogan

A special session of the Administrative Committee of the M. P. T. O. A. was held in Pittsburgh on April 19, lasting fourteen hours. At the same time members of the Western Pennsylvania unit were in convention. The executive committee took no action on the booking plan suggested by Frank Rembusch of Indiana. This action was attributed to insufficient information. The committee, however, went on record as protesting Rembusch's use of the term, "Monroe Doctrine of the Motion Picture Theatre Owners of America," because of the fact that such description was unauthorized by the national organization.

The stand taken by Business Manager Seider and National Headquarters against the promiscuous adding of clauses to the Standard Exhibition Contract was unanimously endorsed by the Administrative Committee, which included A. J. Brylawski, Harry Davis, R. F. Woodhull, S. S. Cohen, M. J. O'Toole and J. M. Seider.

The M. P. T. O. A. leaders while at Pittsburgh appointed an official convention committee which comprises Joseph M. Seider, chairman; R. F. Woodhull, Sydney S. Cohen and A. J. Brylawski. It was determined that one session of the Los Angeles convention on June 1, 2, 3, 4 and 5 will be devoted to discussion of producers' product.

The Administrative Committee while at Pittsburgh also directed that invitations to the Los Angeles convention be extended Will H. Hayes and Mayor James J. Walker of New York City.

In response to an urgent request of W. A. Steffes, president of the M. P. T. O. of the Northwest, the Administrative Committee authorized National President R. F. Woodhull and Business Manager Seider to attend the convention of the Minnesota theatre owners.

First National Meets In Chicago April 26

Everything is set for the First National Sales Convention which opens in Chicago at the Drake Hotel on April 26 and will last through the two following days.

From all prospects this will be the largest convention ever held by First National. In addition to the branch managers and bookers many salesmen from all sections of the country will attend. Home office executives will leave Atlantic City, where they have been attending the annual session of the convention. A number of franchise holders also will attend the Chicago meeting.

The address of welcome by the sales managers will be delivered by A. W. Smith, Jr., east-

ern sales manager. It is expected that President Robert Lieber will review something of the history of First National in his speech. Production Manager Richard A. Rowland will talk about the new product, and Secretary - Treasurer Samuel Spring will probably deal with the work of the sales cabinet. Ned E. Depinet, southern sales manager, and Ned Marin, western sales manager, will discuss in detail the sales plans for the coming year.

Among others scheduled to address the convention are Al and Ray Rockett, S. W. Hatch, Charles M. Steele, C. F. Chandler, Allan S. Glenn, Gayne Dextan, Lynde Deing and Robert Hage.

Theatre Owners Meet With F. P. This Week

Two thousand theatre owners from forty-one exchange territories in the United States are convening this week in thirty-six cities to analyze Paramount's fifteenth anniversary group of productions.

These meetings, held under the supervision of district and branch managers, with the co-operation of home office executives, mark the first time in the history of the industry when distributors and exhibitors have sat down together to discuss the pictures which the exhibitors will show on their screens during the subsequent seasons, says Paramount.

Paramount officials state that it is a natural development of the Paramount conventions when the production and distribution departments get together to analyze the company's product, and the meetings now being held are believed by Paramount to be the forerunner of national gatherings of theatre men, sales force and producers for the purpose of becoming informed regarding the Paramount product.

In the opinion of Paramount officials, these conferences will eventually eliminate "blind buying." This progressive step, they assert, is an indication of a new relationship between producer and distributor, and exhibitor.

Cultured People Attend Pictures

Talking to the A. M. P. A. at luncheon on April 15, Sid Grauman, noted showman, declared that vaudeville does not belong on the same bill with motion pictures.

"Each calls for a different type of audience," he said. "The kind that attends motion pictures is much more cultured and intelligent than that attending vaudeville shows."

Presentation is a form of salesmanship, Mr. Grauman maintained.

"In the legitimate theatres," he asserted, "service is given by gruff, impolite people. The picture houses are known for the courtesy of their attendants, their presentations, symphonies and comforts. The same courtesy of a great club is to be given in our premier motion picture houses today."

Loses by One

By one vote the ordinance proposing the showing of motion pictures in Binghamton, N. Y., on Sundays after 2 p. m., was defeated at the Monday night meeting of the Council. Alderman Terence Quinn cast the vote that spelled defeat for the measure. The vote was 7 to 6.

Schools Can't Fight Theatres

Special Dispatch to MOVING PICTURE WORLD

Seattle, Wash., April 20.

Assistant Attorney General E. W. Anderson has handed down an opinion to State Superintendent of Schools Josephine Corliss Preston, Seattle, to the effect that school districts cannot legally exhibit motion pictures in competition with regular picture theatres, or at all, except under the recreational act applying to second and third-class school districts, which act does not authorize such exhibitions as a commercial proposition in competition with private theatres.

Touchon Raised

General Sales Manager E. J. Smith of Associated Exhibitors has advanced C. D. Touchon from the post of booker in Dallas to that of manager in the same exchange.

St. John in Town

Floyd St. John, of the Co-operative Film Exchange of San Francisco and Los Angeles, is in New York on his annual buying trip. His headquarters are at Short Films Syndicate.

Stories Galore

Special trains carrying close to 1,000 exhibitors, leaving late in May for Los Angeles for the seventh annual convention will be besieged by newspaper reporters and photographers in almost every city of any consequence in which they may stop, according to the latest word from national headquarters.

Plans in this respect are now being executed by the Official Bulletin Department of the central offices.

Klan Loser in Sunday Battle

Special Dispatch to MOVING PICTURE WORLD

Kansas City, Kan., April 21.

Anxiety on the part of exhibitors that Sunday closing agitation might be revived in Kansas City, Kas., has come to an end.

The controversy with the Ku Klux Klan, arising over the showing of a Klan picture in Memorial Hall, has been settled out of court, it is said. The exhibitors objected to the showing of pictures in the hall, which was built on public subscription and to which exhibitors contributed. The matter was taken to the State Supreme Court, where it still remains.

In retaliation, the Klan sought to have enforced an old Sunday closing law which has not been observed in years. Interested in the controversy, the Rotary Club and the Lions Club of Kansas City, Kas., invited President R. R. Biechle and Business Manager C. E. Cook of the M. P. T. O. Kansas-Missouri to speak before those bodies, respectively, and explain the stand of the exhibitors.

"Fourteen years ago there was less than \$5,000 invested in theatres in Kansas City, Kas.," both Mr. Biechle and Mr. Cook told their respective audiences. "While today that amount has been increased to more than \$1,000,000. The payrolls of theatres here each year, not including orchestras, is more than \$200,000. We have big interests to protect. That is the reason we object to a public building being used as competition against us."

Sladdin Returns

Spencer Sladdin of Associated Arts Corporation, releasing through F. B. O., returned this week with Mrs. Sladdin from Hollywood, following a stay of five weeks in the studio center. An announcement from A. A. C. is expected shortly.

Signs With Fox

Director Ben Sedoff, who has just completed "A-1 Society," his eighteenth Fox Film comedy, has signed a two-year Fox contract. He is one of the most popular directors on the West Coast.

Mrs. Gish Ill

Mrs. Gish, mother of Lillian and Dorothy Gish, has suffered a stroke of paralysis in London. Lillian has left Hollywood for New York and will immediately sail for England.

MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers

The New Gold In California

GOLD has been discovered again in California. It is there once more, not in Mother Earth, but in the Mother Lode of exhibitor organization.

The prospectors of '26 are different from those of '49. Not a sense of adventure, but plain business sense, is taking them overland in the gold rush of today.

The Los Angeles convention of the M. P. T. O. A. is the most ambitious project of its kind ever attempted by a national exhibitor organization. From every indication the convention will be a great success.

The East will be strongly represented. The exhibitors of the Northwest, with a convention nearer home than ever before, are descending upon Los Angeles en masse. This new group will provide new blood, new power. And contacts established at the coming meeting will knit the organization closer together.

Strength in exhibitor organization says dividends. The covered Pullmans of today will take showmen to gold fields as intrinsically valuable as those to which the covered wagons took the Forty-Niners.

There is harmony in exhibitor ranks. All over the country whoever joins the covered Pullman train will find it pleasureable and profitable.

Get the gold fever. It's California again. Los Angeles the first week in June. Declare yourself in on the dividends of exhibitor strength by helping to create it.

William J. Reilly

The Amusement Stock Market

By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE		1926 RANGE		PAR	APRIL 15		APRIL 16		APRIL 17		APRIL 19		APRIL 20		APRIL 21		SALES FOR WEEK	
HIGH	LOW	HIGH	LOW		High	Low	High	Low	High	Low	High	Low	High	Low	High	Low		
83½	51½	73	64	(a) Balaban & Katz	25	68	68	67½	68½*	67½	68½*	70	68½	69	69	69	69	2,510
118	104½	112½	106½	Eastman Kodak	no par	109	108½	109½	109	109½	109½	109	109	109	108½	109½	109½	2,700
114½	90½	126½	103½	Famous Players, com.	no par	117	115½	117½	114	115½	114½	117	115½	116½	116	118½	116	26,300
120	103½	124	115	Preferred	100	118	118	117	117	115½	117	117	116	116	117½	117½	117½	800
11½	4½	7½	4½	(b) Film Inspection	no par	4½	5	4½	5	4½	5	4½	5	4½	5	4½	5	200
110	100	107	97½	First National, pfd	100	97½	98½	97½	98	97½	97½	@ 98½	@ 98½	@ 98½	96	98½	98½	100
85	68½	85	55½	Fox Film "A"	no par	62½	61	63½	61½	62	61½	62½	62½	61½	63½	62½	62½	5,400
32	26	34½	19	(b) Fox Theatres "A"	no par	22½	22½	22½	22	22½	22½	22½	22½	22½	22½	22½	22	3,000
14½	13	15½	9	(b) International Projector	no par	8	10½*	8	10½*	8	10½*	9	11	10	10	10½	10½	300
44½	22	41	34½	Loew's, Inc.	no par	36½	36	36½	36	36½	36½	36½	36½	36½	36½	37½	36½	9,600
24½	18	24½	22½	Metro-Goldwyn, preferred	27	22½	23	23	23	22½	22½	22½	23	22½	23	22½	22½	800
20½	19½	23½	19	Motion Picture Capital	no par	21	19	21	20	20	20	20½	19	20	19½	20	19½	4,000
90½	70	83	47	Pathe Exchange "A"	no par	50½	50	51	48½	49½	49½	52	49½	47½	47	48½	48	5,600
(e) —	—	—	—	(d) Roxy Theatre (Units)	—	24	21	23	19	22	19	22	21	23	20	19	22	(e)
(f) 120	70	53	45	(c) Stanley Co. of America	no par	51	50	50½	50	51	50½	51	50	51½	50½	50½	51½*	(e)
13	5½	14	7½	(b) Trans Lux Screen "A"	no par	7½	7½	8½	7½	8½	8½	8½	8½	8½	8½	8½	8½	7,500
47	24	41	30	(b) Universal Pictures	no par	28	30	27½	30	28	30	28	30	28	30	28	30	—
103½	94½	95	90	1st Preferred	100	90	93	90	93	90	93	90	93	90	93	90	93	—
22½	17½	18½	12½	Warner Bros. "A"	10	12½	12½	12½	13	12½	13	13½	13	14	13½	15	14	7,700
19	13½	14½	8½	(b) Common	no par	8½	8½	7½	10½	7½	10½	7½	10½*	7½	10½*	9	10½*	100

(*) Bid and asked; no sales on these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Philadelphia Market.

(d) Each unit consists of 1 share Class A and one-third share Common, both no par.

(e) Not available.

(f) Range of old stocks.

(g) Ex. Dividend.

THE WEEK ON 'CHANGE

THE Stock Market this week was a rather dull affair with the exception of Wednesday, April 21, when a forward movement carried some stocks up several points. Famous Players and Warner Bros. (A) both made gains of 2½ and ⅞ points, respectively. There was also a considerable turnover in the shares of Warner Bros. (A), 4,800 shares out of a total of 7,700 for the week changing hands on that day.

Several new low prices for 1926 were recorded during the week in the following stocks:

Film Inspection—loss of ⅛ to 4⅛.
First National Pfd.—loss of ⅞ to 97½.

Fox Theatres (A)—loss of ½ to 19.

Pathe Exchange (A)—loss of 1⅞ to 47.

Roxy Theatres (Units)—loss of 1 to 19.

Trans Lux Screen (A)—loss of ¼ to 7¼.

Warner Common—loss of ⅝ to 8½.

Call money rates closed at 3½% on Wednesday, April 21, the lowest since September 18th.

Getting Better

Based on the best available estimates the average rate of growth of the motion picture industry during the last three years has been between 15 per cent. and 20 per cent. per year.

CAPITALIZATION

Balaban & Katz	
1st Preferred	\$2,851,300
Common	264,206 shs.
Eastman Kodak	
1st Preferred	\$6,165,700
Common	2,046,190 shs.
Famous Players-Lasky	
1st Preferred	\$8,000,000
Common	370,114 shs.
Film Inspection	
Common	100,000 shs.
First National Pictures	
1st Preferred	\$2,500,000
2nd Preferred-A	\$1,131,580
2nd Preferred-B	\$442,040
Common	60,000 shs.
Fox Film	
Class A Common	400,000 shs.
Class B Common	100,000 shs.
Fox Theatre	
Class A Common	800,000 shs.
Class B Common	100,000 shs.
International Projector	
1st Preferred	25,000 shs.
Common	200,000 shs.
Loew's, Inc.	
Bonds (a)	\$26,477,875
Common	1,060,780 shs.
Metro-Goldwyn	
1st Preferred	\$4,970,656
Common	620,000 shs.
Motion Picture Capital	
1st Preferred	\$613,400
Common	171,774 shs.
Pathe Exchange	
Bonds	\$1,060,000
1st Preferred	\$848,200
Class A	167,561 shs.
Class B	10,000 shs.
Roxy Theatres	
Bonds	\$4,250,000
Common	350,000 shs.
Class A Common	125,000 shs.
Stanley Co. of America	
Common	334,306 shs.
Trans-Lux Screen	
Class A Common	600,000 shs.
Universal Pictures	
1st Preferred	\$2,881,800
2nd Preferred	\$2,000,000
Common	250,000
Warner Bros.	
Bonds	\$4,000,000
Common	350,000 shs.
Class A	1,999,800 shs.
(a) Includes bonds of subsidiary companies.	

Extracts from Recent Financial Reports

PATHE EXCHANGE, INC

THE annual report of Pathe Exchange, Inc., and subsidiary companies covering the year ending Dec. 26th, 1925, and recently published showed total current and working assets of \$6,521,692.91 against total current liabilities of \$886,874.10, giving a net working capital of \$5,634,818.81.

Total assets amount to \$9,934,900.27.

The gross business and net earnings for the past three years follow:

	Gross Business	Net Earnings
1923.....	\$14,851,372.62	\$1,161,888.65
1924.....	16,459,385.63	1,312,609.54
1925.....	18,151,827.12	1,431,757.93

LOEW, INC.

The current and working assets of Loew, Inc., shown by the consolidated balance sheet as of Jan. 17th, 1926, amount to \$16,947,681 and current liabilities to \$5,399,475, thus giving a net working capital of \$11,548,206. Total assets are given as \$56,164,884.

Loew, Inc., recently floated a fifteen million dollar issue of 6 per cent. sinking fund gold debenture fifteen year bonds through the National City Company and Dillon, Read & Co.

FIRST NATIONAL

The financial statement of First National Pictures, Inc., First National Producing Corp. and First National Exhibitors' Circuit, Inc., for the year ending Jan. 2nd, 1926, give current and working assets as \$12,013,427.37, and current liabilities of \$3,823,289.26. Net working capital amounts to \$8,190,138.11.

Net profits for the year carried to surplus amount to \$1,951,485.12.

"What's New?"

By Bill Reilly

AT the Los Angeles convention Sydney S. Cohen, past president of the M. P. T. O. A., will announce his absolute retirement from all official positions in the organization and serve it only as a member in the ranks.

His statement, issued this week, reads:

"Although it is my firm intention at the Los Angeles convention to retire from all official positions in the M. P. T. O. A. and to serve it only as a member in the ranks, its interest will still be as paramount to me as it ever was when I had the honor of leading the organization as president.

"I will be glad further, as it will free me from the business restrictions and limitations that were imposed upon me while serving in an official capacity of this service organization, and thus allow me to develop business within the industry on a par with any other individual."

Thus the M. P. T. O. A. loses, as an executive head, the one man to whom its initial development into a powerful organization must be ascribed. Sydney S. Cohen for years was its moving spirit, a leader whose courage was never daunted by adversity. He had a vision of what an exhibitor organization might become, and he knew the necessity of a strong exhibitor organization, and he persisted in believing and fighting for its ultimate success through the early, dark days. He will be missed.

Before his announcement Mr. Cohen addressed the Western Pennsylvania exhibitors in convention assembled, and prophesied that "the battle of the giants" within the industry would reach its crisis during the season of 1927-28, when, he believes, each of the forces will draw up a "treaty of peace." When Mr. Cohen talks, he is always interesting and to the point, and this address is of acute interest at the present time. It follows, in part:

"The 'Battle of the Giants!' A half dozen of the film companies are engaged, with the acquiring of theatres, strengthening of their financial position and the enlarging of their production activities. Thus far only skirmishing has been done. The real battle will be fought in the season of 1927-1928, after which there will be a meeting of the representatives of each of these forces to draw up the 'Treaty of Peace,' in which they will try to parcel participating interests in various territories throughout the world.

"Capital when it fights as it is now, only does so for better terms and conditions and understandings, not to destroy, and it is essential that the Motion Picture Theatre Owners of America be vigorously and aggressively conducted along lines that will prevent the annihilation of all of the 'dough boys' in the ranks when the 'generals' meet.

"The Motion Picture Theatre Owners of America through its organization activities during the past five years has been of inestimable assistance to theatre owners, as well as to producers and distributors. It has served the purpose of holding back the one company which was acquiring theatres through virtually no investment of money. Fifty per cent. interests in theatres were being taken over through coercive methods, etc.

"At the present time, through the resistance offered by the M. P. T. O. A. (until the reinforcements had come up in the shape of other film companies offering competition with regard to theatre purchasing and the making of quality films), the theatres of the country

are worth more today than ever before in the history of the industry. Real money must now be paid (and is being paid) to theatre owners for their theatres and investments, and through organization activities this situation must be and can be maintained.

"This actual happening is really far more important than the tremendous savings afforded theatre owners through the successful efforts of the M. P. T. O. A. in the elimination of the 5 per cent. film rental, seating and admission taxes.

"The need is for the separation of producer-distributor-exhibitor members from direct membership in the Motion Picture Theatre Owners of America, which should consist only of theatre owners who are without producing affiliations or not controlled financially by producing organizations.

"The Motion Picture Theatre Owners of America should not become a subsidiary of the producers organization. Contact should be established between a committee of theatre owners not affiliated with producing interests, to meet with a committee of theatre owners who are to co-operate on all mutual problems in so far as the public and legislative affairs are concerned."

The Unholy Three - - - By Nyberg

Moving Picture World Staff Artist



"Movies For Relaxation," Says Pinchot; Penn. Convention Mourns Senator Harris

*Moving Picture World
Bureau, Pittsburgh,
April 21.*

By E. H. Mayer

THE sixth annual convention of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia, came to a brilliant close with a banquet and dance reception attended by 300 persons held in the English Room of the Fort Pitt Hotel, Pittsburgh, Tuesday evening, April 20, at which the principal speaker and guest of honor was Governor Pinchot, Governor of Pennsylvania.

The Governor's address was brief, and he reiterated his famous: "As for me, I am a movie fan." He stated that often near the close of the day when his duties seemed to overwhelm him, and he felt the need of relaxation, he would leave the Capitol Building at Harrisburg and attend a picture show, where he could enjoy his favorite recreation, and return to his office refreshed, and imbued with new zest to tackle his problems.

The Governor stated that his primary reason for accepting the invitation to speak to the theatre owners was to tell them how grieved he felt at the death of Senator J. P. Harris, one of the pioneer theatre owners in the local territory. The speaker paid high tribute to the late Senator's name, and added that he wished to publicly testify his respect, admiration and affection for a departed comrade.

The organization, honored by the Governor's presence, adopted a resolution which read in part: "Sincerely thank his Excellency, the Honorable Gifford Pinchot, Governor of Pennsylvania, for the courtesy he extended to the theatre owners in attending the banquet given in connection with this

convention. This gracious act on his part evidences the esteem and regard in which the Theatre Owners are held by the highest official in our state."

The convention, which was in session for two days, 19 and 20, was the most constructive and harmonious ever conducted by the local organization. The speakers dwelt mainly on four subjects: the evils of percentage booking; overbuilding; producer-exhibitor competition and organization. The speakers included: R. F. Woodhull, national president; Sydney S. Cohen, former national executive secretary; Joseph Seider, business manager; Julian Brylawski, Washington, D. C.; M. J. O'Toole, Scranton; Harry Davis and D. A. Harris, Pittsburgh. Mr. Cohen's address will be found on page 21, with the announcement of his impending resignation.

President Woodhull, speaking of overbuilding of theatres, pointed out that through the activities of "blue sky" salesmen many small towns have been inveigled into building theatres out of proportion to their needs, with the citizens holding stock in the theatre which may possibly never pay satisfactory returns on the amount invested.

He urged co-operation by theatre owners with local Rotary clubs and similar organizations to thwart efforts of "high salaried reformers who," he said, "find the movie men easy picking." He blamed the reformer for spreading "false impressions of the type of pictures that are being shown and much

of the unjust criticism of the industry."

Officers for the ensuing year were elected by acclamation. D. A. Harris of Pittsburgh was re-elected president; Harry Davis, Pittsburgh, was elected vice-president, to succeed Michael Rosenbloom, Charleroi; M. B. Nadler, Ambridge, was re-elected treasurer and Fred J. Herrington was re-elected secretary. John M. Alderdice, Dormont, and H. B. Kester, East Liberty, succeed themselves for another three-year term on the Board of Managers. Harry Davis, who by reason of having been elected vice-president is automatically retired from the Board of Managers, is succeeded by L. M. Jones of Vandergrift.

A beautiful resolution was prepared and adopted revering the memory of the late Senator Harris. The assembled exhibitors bowed their heads for one minute in silence out of respect to his memory.

A resolution adopted urged theatre owners not to sign any contracts that have been altered and do not strictly conform to the Standard Contract recently adopted.

The theatre owners pledged their screens to advertise the Sesqui-Centennial at Philadelphia this year.

Pittsburgh has again been chosen as the convention city for 1927.

Henry W. Gauding, owner of the Lincoln Theatre in Mt. Washington, was convention chairman. Henry has made such a success in this capacity in years gone by that he has been elected convention chairman for the balance of his life.

Treasurer M. B. Nadler in his annual report stated that the financial affairs of the organization are now more solid than at any time in the association's history.

Biechele Again Kansas-Missouri President

*Moving Picture World
Bureau, Kansas City,
April 21.*

THE eighth annual convention of the Motion Picture Theatre Owners of Kansas and Missouri opened with a bang in the Hotel Connor, Joplin, Mo., at 10 a. m. Tuesday morning with Mayor G. F. Osborne extending to the delegates a cordial welcome, and also paying high tribute to the advancement made by exhibitors in the new and elegant theatres of the past few years, and of the esteem in which the community holds them as palaces of recreation and education.

The directors approved and the convention confirmed action of resolution asking that state officials of Kansas discontinue the advertising on all censored pictures of Kansas, "Grows the best wheat in the world," as Missouri exhibitors state their patrons resent such advertising when features are played in Missouri. Among the subjects of discussion were the music tax, and action was taken to put forth every effort toward amending that act so that a maximum fee of \$5 per year may be charged for copyrighted music.

Producer owned and controlled theatres were admitted to membership with the reservation that they be entitled to one vote, but not to hold any offices. A discussion of

the looked for 10 per cent. tax at the next legislature of both Kansas and Missouri for educational purposes resulted in the appointment of a special committee with chairman from each state to get busy on the same. Representatives of many insurance companies presented their propositions to theatre owners, will be handled by a committee appointed by the incoming president.

Two hundred delegates were present by noon and a special train from Kansas City brought more. The "Midnight Frolics" at the Electric Theatre tonight featuring five acts of vaudeville with a fifty minute after-piece presented by exhibitors was an entertainment feature. Annual election of officers Wednesday and annual banquet at 7:30 p. m., after which annual convention ball will be held and special train for Kansas City leave April 21. New constitution and by-laws of organization adopted changing board of directors to ten members, with the four vice-presidents acting same as directors stop.

The annual reports included those of President R. R. Biechele; Manager C. E. Cook, Treasurer Fred Meyn, also Frank Amos, chairman of Arbitration Board. The report of the manager indicated the association is in better condition than ever before in the history of the organization.

Resolutions commending President Coolidge on his action relative to federal censorship were adopted.

At an open session to film and supply house representatives at 4:30 p. m., Arthur Cole, manager of the Advertising Department of Famous Players made an impressive talk. R. R. Biechele, of Kansas City, Kan., was reelected president for a third term. Jay Means of Kansas City, Mo., was elected first vice-president; Harry McClure, Emporia, Kan., was elected second vice-president and Chas. Bull, of Wichita, Kansas, fourth vice-president. The following were elected to the board of directors: C. R. Wilson, Liberty Mo.; E. E. Frazer, Pittsburgh, Kan.; R. G. Liggett, Kansas City, Kan.; G. L. Hooper, Topeka, Kan.; Ben Levy, Joplin, Mo.; Barney Dubinsky, Jefferson City; Harry McClure, Emporia; Jack Truitt, Sedalia, Mo., and L. J. Lenhart, Kansas City, Mo. Fred Meyn was reelected treasurer and Edward Peskay was elected recording secretary. The annual convention banquet will be held tonight, with Governor Paulin as the guest of honor.

A special train over Missouri Pacific leaves tonight at 1 o'clock carrying Kansas City delegation.

Warner Bros. Announces Titles of 26 Productions in the 1926-27 Program

Company's Plans for Season Outlined at Chicago Convention

WARNER BROS. have announced the titles of the twenty-six pictures that make up their production program for the season of 1926-27. The announcement was made by Jack L. Warner, production chief for the company, at the second of three sectional conventions held in Chicago last Saturday, Sunday and Monday. The productions are to be known as the Twenty-six Warner Winners.

While the Warner pictures will not be as numerous as they were last season, more time will be spent on the production of each and more money on the twenty-six than was spent on the forty of the current season. Each of the stories was selected only after the most careful consideration and always with the box-office angle in view. They are the product of the foremost authors and will be presented with the leading stars and by the foremost directors in the industry.

Among other important announcements made at the Chicago convention which was presided over by Sam E. Morris, general manager of distribution and attended by Harry M. Warner, Abe Warner, Jack Warner, other representatives from the home office in New York and division managers from fifteen Mid-West and Canada branches, was one to the effect that Harry M. Warner, president of the company would depart for Europe in the near future to personally supervise the opening productions to be made there by the company. Warners are to produce in Germany, France and England. The exact date of Mr. Warner's departure was not announced, but he will probably leave as soon as certain important matters pending on the Coast are completed.

The announcement of the twenty-six pictures from the American producing program brought stupendous enthusiasm from the representatives at the Chicago convention. It was voted the greatest array of stories ever offered by Warner Bros. With such stars as Monte Blue, Dolores Costello, Irene Rich, George Jessel, Louise Fazenda, Willard Louis, Patsy Ruth Miller and Rin-Tin-Tin, Warners expect far better results in the future than they have had in the past.

No one picture stands out over the others in the list of productions announced. They offer a wide variety of stories that were selected as far as possible to please all tastes. There are dramas, melodramas, thrill pictures and comedies.

The complete list of the Twenty-six Warner Winners follows:

Monte Blue in "The Brute," by W. Douglas Newton, directed by Millard Webb.

"My Official Wife," with Irene Rich as the star. The story is by Richard Henry Savage and will be directed by Millard Webb. It was adapted from a famous drama of a decade ago.

Dolores Costello in "The College Widow," the greatest stage hit ever written by that leader of humorists, George Ade. The direction of this production will be in the competent hands of Lewis Milestone.

"Hills of Kentucky" is the apt title for the Rin-Tin-Tin starring vehicle by Leroy Whitney, to be directed by Herman Raymaker.

"Millionaires," from the novel "The Inevitable Millionaires" by E. Phillips Oppenheim in which Louise Fazenda will be starred with

Willard Louis. The picture will be directed by Roy Del Ruth.

"What Happened to Father" is a Patsy Ruth Miller starring vehicle, and she will have her greatest role in this Mary Roberts Rinehart story. Lewis Milestone will direct.

Another of the Dolores Costello starring vehicles will be "Irish Hearts," a comedy-drama of modern Ireland by Walter Morosco, to be directed by Millard Webb.

Another of the Irene Rich starring vehicles will be "The Climbers," a story of the widest popularity, from the pen of Clyde Fitch.

"Bitter Apples," a Monte Blue starring vehicle, is by Harold MacGrath, the widely-known author who was responsible for "The Man on the Box." James Flood will direct.

"Dearie," a melodramatic comedy by Carolyn Wells starring Louise Fazenda and Willard Louis.

Patsy Ruth Miller will be seen in an Arthus Somers Roche story as yet untitled. It is a romantic adventure story that abounds with action.

"What Every Girl Should Know" will be

presented with a carefully selected big cast and will have the benefit of direction by James Flood. The story is by John Wagner.

What is described as the year's champion thriller will be "Across the Pacific," a Monte Blue starring vehicle by that melodramatic champion, Charles E. Blaney, with the direction in the hands of Herman Raymaker.

"Don't Tell the Wife" will give Irene Rich further opportunity to display her talents. E. T. Lowe, Jr., is the author, and Roy Del Ruth will direct.

Rin-Tin-Tin will be seen in that rugged melodrama of the Limehouse district of London, "While London Sleeps."

"White Flannels," adapted for the screen from the Saturday Evening Post story by Lucian Cary, will be directed by William Beaudine with an all-star cast.

Another all-star cast will be presented in "Matinee Ladies," from the story by Albert S. Howson and S. R. Buchman, to be directed by Roy Del Ruth.

Louise Fazenda will have one of her greatest opportunity in "Simple Sis," the temporary title for the Darryl Francis Zanuck story to be directed by Lewis Milestone.

"The Heart of Maryland" by David Belasco, starring Dolores Costello and supported by a big cast of well known players.

"The Black Diamond Express" is another of the Monte Blue thrillers. It will be a bigger thrill than "The Limited Mail." The story is by Darryl Francis Zanuck, and direction will be by Herman Raymaker.

Charles Klein's powerful melodrama, one of the greatest sensations of the past twenty years, "The Third Degree," will be the star. (Continued on following page)



TENSE MOMENTS IN "THE BAT," the Roland West "special" for United Artists release, based on the stage success by Mary Roberts Rinehart and Avery Hopwood.

Fox Schedules Big Program For 1926-27 Season

FORTY-NINE dramatic productions, 52 two-reel comedies, 26 one-reel varieties and 104 news reel issues will comprise the production of Fox Films for the 1926-27 season, according to the first official announcement from that company. It represents more than two years of thorough preparation by all branches of the organization.

Outstanding stage successes form the nucleus for the biggest undertaking in the twenty-two years of the company's existence. They were chosen for the strongest dramatic appeal, variety and scenic possibilities. In addition, many stories by leading fiction writers of the world are listed.

Fifty stars and featured players are under contract, and negotiations are being made for others whose abilities dovetail with the plans of the production officials.

Arrangements have been concluded for several brilliant actresses and actors for special productions.

All pictures will be made in the greater part at the Hollywood Studio. A large appropriation was made recently to purchase a 400-acre outdoor location lot. A new construction and equipment program is well along.

Production plans also entail scenes to be made in England, France, Alaska, the Philippines and various parts of the United States.

Twenty of the two-reelers will be the Imperial Comedies. A new feature this season is to be known as "Fox Animal Comedies." There are eight in the series.

(Continued from preceding page)

ring vehicle for Patsy Ruth Miller, directed by Millard Webb.

An untitled mystery drama by Arthur Somers Roche will be among the big pictures on the schedule. It has a tremendous punch finish and a surprise ending.

Dolores Costello will be seen in "A Million Bid," by George Cameron under the direction of Millard Webb.

"Private Izzy Murphy," starring George Jessel, directed by Roy Del Ruth.

Rin-Tin-Tin will be seen as the star in "Tracked by the Police," by Gregory Rogers, and again the wonder dog will be directed by Herman Raymaker.

"The Gay Old Bird," will again bring together Louise Fazenda and Willard Louis in a story by Virginia Dale, directed by James Flood.

Prominent Stars In Warner Galaxy

In the line-up of prominent stars this season, Warner Bros. will have Monte Blue, Dolores Costello, Irene Rich, Louise Fazenda, Willard Louis, Patsy Ruth Miller, George Jessel and Rin-Tin-Tin.

Supporting these stars in one or more pictures will be Louis Dresser, George Sydney, Vera Gordon, Charles Murray, John Patrick, Helene Costello, Doris Hill, Jane Winton, Myrna Loy and Heinie Conklin.

Jack Warner stated that contracts were also expected with other stars and supporting players of equal prominence.

Among the Warner directors for the season are Norman Raymaker, Millard Webb, James Flood, Lewis Milestone, William Beaudine, Roy Del Ruth, Walter Morosco, Paul Ludwig Stein (new German director), Alan Crosland, Charles Francis Reisner, J. Stuart Blackton and Michael Courtice, new Austrian director.

The New York and coast delegation present

at the Chicago convention included: Harry M. Warner, J. L. Warner, Albert W. Warner, Sam E. Morris, Louis Warner, Buddy Morris, Albert Sidney Howson, Lloyd Willis, C. W. Bunn, Watt L. Parker and Harry Lustig. The division managers present were, Edwin Silverman, Chicago; Nat Barach, Cleveland; C. C. Ezell, Dallas; H. E. Elder, Boston and H. Lustig, Los Angeles.

The branches were represented by the following: Chicago, Ed Silverman, Earl Silverman, W. B. Lyman, A. J. Gallas, Leo Wood-yatt, Bill Kahl, M. M. Kreuger, and H. Goldberg; Cincinnati, Jack Stewart, E. C. Stewart, M. H. Livingston, J. Daly, Link Davis and H. Schmitken; Cleveland, Norman H. Moray, F. J. Schourman, R. O. Flemm, L. B. Solother and J. O'Connell.

Detroit, R. C. Cloud, J. V. Allan, J. H. Young, and Mr. Bonham; Dallas, J. E. Huey, F. E. Hondon and L. C. Baxley; Oklahoma City, M. A. Raymond, J. N. Byrd and T. Wildman; Indianapolis, Dudley Williston, T. L. Perry, C. U. Brinkman and B. B. Barber; Kansas City, Loe Levy, W. P. Bornfield and M. C. Sinift; Omaha, Earl A. Bell, J. B. Gilmour and J. P. Shea; Milwaukee, R. T. Smith, N. S. Bieringer and F. E. Nise.

Pittsburgh, J. L. Kent, R. E. Caskey, Lou Padolf, James E. Finch and Joe Kaufman; Montreal, B. F. Lyon; Winnipeg, D. Farquhar; Minneapolis, Thomas A. Burke, George Levine, Milton Montgomery, C. Torey, E. Reno Wilk and Arthur Huesman; New Orleans, Fred Goodrow and H. F. Cohen; St. Louis, E. L. Alperson, R. Lohrenz, J. Dickson and H. Walsh.

The third and last of the Warner sectional conventions is scheduled for the Hotel Ambassador, Los Angeles, over the coming weekend, April 24th, 25th and 26th. The Home Office will be represented by Harry M. Warner, Jack Warner, Albert Warner, Sam E. Morris, Lloyd Willis, C. W. Bunn and Watt L. Parker.

"Dangerous Dub" First Buddy Roosevelt For Associated

LESTER F. SCOTT, JR., producer of the Buffalo Bill, Jr., Buddy Roosevelt and Wally Wales series of Western features for Associated Exhibitors, announced this week that he had purchased the screen rights to "The Dangerous Dub" from Frank L. Ingraham. This production will go into work next week as a Buddy Roosevelt feature under the direction of Richard Thorpe, who has just completed "Rawhide," starring Buffalo Bill, Jr., for Associated release.

The value of this story, according to advances received from Scott, lies in the fact that "The Dangerous Dub" not only contains the genuine atmosphere of the old West, but also offers a string of inimitable Eastern sequences that start the story off with unusual impetus. Coupled with the fast riding and dramatic portions of "The Dangerous Dub" are some highly amusing twists that should make this first Buddy Roosevelt feature for Associated Exhibitors a production of merit.

While no supporting cast has been announced as yet, it is evident that Scott is leaving no stone unturned to gather about his star a group of seasoned players whose past performances warrant the highly desirable roles in "The Dangerous Dub."

Director Thorpe has already completed negotiations to film exteriors of "The Dangerous Dub," at Vasquez Rocks, situated in the Solidad Range about forty miles from the Mojave desert.

Ince to Direct and Play in Big F. B. O. Production

RALPH INCE will play one of the leading roles in "Bigger Than Barnum's" as well as direct the big circus picture which will be the first Gold Bond production released by Film Booking Offices during the coming season. The director-actor will have the role of Ravelle, the villain, and will have ample opportunity to demonstrate that he has in a remarkable degree the ability to both act and direct, something very rare in the screen world. Production on "Bigger Than Barnum's" now is well under way at the Hollywood studios.

F. B. O. has assembled a splendidly balanced cast for its circus picture. Viola Dana will have the leading feminine role and George O'Hara, who won his spurs on the F. B. O. lot in the "Fighting Blood" series and other "featurettes," starring Alberta Vaughn, will have the juvenile role. Ralph Lewis, closely identified with the Emory Johnson successes, such as "The Mailman," "The Third Alarm," and "The Last Edition," will appear as an old high-wire performer. A big circus, tent, performers and trained animals, will be used in making many of the colorful scenes.

"Fine Manners"

More than 1,000 persons applied for an opportunity to appear in Gloria Swanson's new picture, "Fine Manners." Half of them were chosen for a big scene.

Universal Issues Call for First Run Houses to Show Its Super-Specials

Demands of Newly Announced Program of Big Productions Require Many More Theatres Than Company Owns or Controls

WITH the announcement of Universal's 1926-1927 schedule of pictures, which has just been issued in elaborate form to the motion picture trade, Universal officials find themselves in a peculiar situation. There are so many productions of super nature, or which are adapted to long run showings in legitimate theatres, that the company is unable to give any of them, under present conditions, the long runs which are regarded as so highly essential to their success. The difficulty is that Universal owns or controls so few theatres throughout the country.

In New York, for instance, the Universal has a lease on the Colony Theatre which runs until the last of August. In four months and a half, therefore, Universal will be forced to show at the Colony such pictures as "The Flaming Frontier," now running there, "The Midnight Sun" its super-production directed by Dimitri Buchowetzki and featuring Laura LaPlante and Pat O'Malley and which opens this Friday; Reginald Denny in "Skinner's Dress Suit" by Henry Irving Dodge, on which a New York opening has been postponed three times; Victor Hugo's "Les Miserables," which Universal is very anxious to start in New York this Spring; Don Marquis's play "The Old Soak," which ran so long at the Plymouth Theatre and which has been made into a splendid picture with Jean Hersholt in the title role under the direction of Edward Slogman, whose picture "His People," made a splendid showing here; "The Whole Town's Talking," by John Emerson and Anita Loos, which Edward Laemmle has turned into a moving picture which has been pronounced every bit as effective as the New York play in which Grant Mitchell starred so long; "Spangles" by Nellie Revell, which Universal is anxious to release while the spring craze for circus stories is rampant; "The Still Alarm," another Edward Laemmle production which holds a startling fire thrill and presents William Russell and Helene Chadwick in the principal roles; "Take It From Me," the Reginald Denny production of Will B. Johnstone's popular New York musical comedy success of several years ago; and "The Love Thief," by Margaret Mayo, in which Norman Kerry and Greta Nissen are featured.

Colony Lease Ends September 1

The four and a half months which remain to Universal on the Colony lease would, if equally allocated to these ten major pictures, provide a showing of two weeks each. Universal's problem then, is either to get more theatres or to cut down the run of each production to two weeks, if possible. Conditions in other cities are analogous to that in New York, and the situation confronting the company has caused a general call for available theatres to be sent out in two principal cities of the United States.

"We could use six more theatres in New York City," said R. H. Cochrane, vice-president of Universal, "than we have at present to adequately show the major productions on Universal's latest schedule. As a matter

of fact, we are faced with an embarrassment of riches. Never in all the history of Universal have we had so many big productions made from Broadway plays, first-class novels, or written by authors of international reputation, as we have today. And, at the same time, the theatre situation is more restricted and difficult for a producer without theatres than it has ever been before. More than that, the success of a picture is coming more and more to depend upon a long run showing in the principal releasing centers of the country, such as New York, Chicago, Philadelphia, San Francisco, Los Angeles, Boston, Washington, Atlanta, St. Louis, and Detroit. Exhibitors expect this, and exhibitors are prone to judge a picture's merits on the strength of its metropolitan long runs. In this situation Universal is forced to send out an S.O.S. for theatres not only in New York but in all the other first run centers for its big product."

Seven Super-Pictures On Program

The Universal list contains seven super-pictures on the order of "The Hunchback of Notre Dame" and "The Phantom of the Opera"; six Reginald Denny Specials, six Richard Talmadge Specials, twenty-eight Jewels, twenty-four Blue Streak Westerns, and four million dollars' worth of serials, comedies, news reels, and other short product.

The seven super pictures are "The Flaming Frontier," the great western epic picture now at the Colony Theatre in New York; "The Midnight Sun," the Dimitri Buchowetzki production with Pat O'Malley and Laura LaPlante; "Les Miserables," the Victor Hugo classic made in Europe in twenty-two reels; "Love Me and the World Is Mine," the Mary Philbin-Norman Kerry production made from Hans Bartsch's novel, "The Affairs of Hannerl," by E. A. Dupont; "Uncle Tom's Cabin," Harry Pollard's production of the Harriet Beecher Stowe novel; "Dixie," a story of the South, written by Frederic Arnold Kummer; and "Romeo and Juliet," the immortal love story in which Mary Philbin plays Juliet and Andre Mattoni, Romeo.

Features and Shorts Scheduled

The schedule also calls for six Reginald Denny productions, the first of which is "Take It From Me"; six Richard Talmadge fast action melodramas, which are named; twenty-four Blue Streak Westerns, in which Jack Hoxie, Art Acord and Fred Humes are

starred. In the twenty-eight Jewels, by well-known authors and all taken from plays, novels or magazine stories, except three, the following stars appear: Hoot Gibson, Laura LaPlante, Pat O'Malley, Marian Nixon, House Peters, Norman Kerry, Jean Hersholt, Francis X. Bushman, Edward Everett Horton, Billie Dove, Mae Busch, Matt Moore, Edith Roberts, and Mildred Harris. The shorter features, such as the International Newsreel, released twice weekly through Universal, include the Blue Bird Comedies, Stern Brothers Comedies and Mustang Western Dramas, released one each week, and five Famous Authors serials starring Jack Daugherty, William Desmond, Eileen Sedgwick, Helen Ferguson and Wallace McDonald.

Order of Release For Jewels

In the order of their release, the forthcoming Jewels are:

"Poker Faces," starring Edward Everett Horton and Laura LaPlante; "The Old Soak," featuring Jean Hersholt, June Marlowe and George Lewis, etc.; "The Texas Streak," starring Hoot Gibson; "The Show World" (formerly "The Star Maker"), featuring Billie Dove and Francis X. Bushman; "The Runaway Express," with an all star cast; "Spangles," starring Pat O'Malley and Marian Nixon; "The Buckaroo Kid," starring Hoot Gibson; "Her Big Night," starring Laura LaPlante; "Prisoners of the Storm," starring House Peters; "The Whole Town's Talking," starring Edward Everett Horton; "Ridin' Like Fury," starring Hoot Gibson; "The Ice Flood," featuring Otis Harlan and Viola Dana; "Oh Baby," with an all star cast; "Ace High," starring Hoot Gibson; "Butterflies in the Rain," starring Laura LaPlante; "Perch of the Devil," featuring Pat O'Malley and Mae Busch; "Too Many Women," starring Norman Kerry; "The Mystery Club," with an all star cast; "The Prairie King," starring Hoot Gibson; "Another Woman's Life," starring Mary Philbin; "Beware of Widows," starring Laura LaPlante; "The Love Thrill," with an all star cast; "A Hero on Horseback," starring Hoot Gibson; "Taxi! Taxi!" with an all star cast; "The Big Gun," with an all star cast; "Down the Stretch," starring Pat O'Malley; "A Savage in Silks," starring Laura LaPlante and "The Silent Rider," starring Hoot Gibson.

Nolan Joins United Artists

Another addition is being made to United Artists Corporation advertising and publicity staff in the appointment of Warren Nolan to take charge of the exhibitors service department under Victor M. Shapiro, director of advertising and publicity. Mr. Nolan comes to his new affiliation from the New York Evening Telegram, where he has been motion picture editor.

My Hat is Off to Hal Roach

I HAVE BEEN in the picture business for the last ten years. I make it my business to see the best pictures made, regardless of who made them, regardless of whether they are in one, two, five or ten reels.

My hat is off to the man who makes a great picture, for no matter what company he is connected with, he is helping the whole picture business.

My hat is off to Hal Roach.

When I got word from him several weeks ago "See 'Mama Behave,' it's the best two reel comedy ever made," I thought it was the usual enthusiasm of the father for his child.

It wasn't!

The funny thing about it is that since then

I have seen four more of these wonderful new comedies he is producing for 1926-1927, and—

Each one looked bigger than the one before!

Roach is doing a great thing for the whole business.

Particularly is he doing a great thing for you.

He is making it possible for you to have a great show no matter how much your feature may disappoint.

Lionel Barrymore, Theda Bara, Mabel Normand, Mildred Harris, and a lot of other *feature names that count*.

Can't you see how you can advertise such comedies and bring the people in?

See them!

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

F. B. O. Closes Sales Meeting with Banquet at Hollywood Studios

Dinner Held at Company's Plant in a Set Used for a Scene in "A Poor Girl's Romance," by Laura Jean Libbey; Over 200 Seated at the Festive Board

TRUE to the traditions of the film industry, Film Booking Offices annual sales convention, held early this month at Hollywood, wound up with a banquet, one of the most brilliant and unique ever held in the film colony. Taking full advantage of the fact that the convention was held for the first time at the West Coast instead of in a mid-Western or Eastern city, the place cards were a veritable who's-who in motion pictures. All branches of the industry were represented—producers, players, directors, camera-men and press agents, whether they were associated with F. B. O. or not, representatives of the daily newspapers not only from Los Angeles but from so far away as San Francisco, West Coast representatives of the National trade publications—and the hosts were the F. B. O. executives and branch managers in attendance at the convention.

The banquet was held at the F. B. O. studios in a big set which had just been used for a scene in "A Poor Girl's Romance" which is being filmed from the story by Laura Jean Libbey, and some idea of the size of the set may be had from the fact that the more than two hundred present were seated without crowding. There were no speeches and after the dinner there was dancing.

A surprise program was presented in which Lefty Flynn rendered a comedy Chinese song to his own guitar accompaniment. Frankie ???row performed juvenile acrobatics, and Alberta Vaughn and Viola Dana did the Charleston. An amusing feature of the entertainment was the singing by all those assembled of a number of comic parodies on members of the F. B. O. organization.

Among those present who are directly associated with F. B. O. were Joseph P. Kennedy, the new owner of F. B. O., and Chairman of the Board of Directors; J. I. Schnitzer, Senior Vice-President; Edwin C. King, Vice-President in charge of production, Colvin Brown, Vice-President in charge of distribution; Lee Marcus, General Sales Manager; John C. Brownell, J. G. Hawkes and Percy Heath, who head the East and West Coast scenario departments, Hyatt Daab, Director of Advertising and Exploitation; Edward McNamee, Director of Publicity and Sales Promotion; Division Managers C. E. Penrod, of Indianapolis; M. J. Weisfeldt, of Minneapolis; Cleve Adams, of Chicago, and A. A. Schmidt, Los Angeles, together with the managers of F. B. O.'s thirty-four exchanges.

Among the F. B. O. players who attended the banquet were Fred Thompson and his wife, Francis Marion, the scenarist; "Lefty" Flynn and his wife, Viola Dana, who will be starred in "Bigger than Barnum's," Bob Custer and Jesse Goldberg, who produces his Westerns; little Frankie Darrow, who pals with Tom Tyler in his pictures; Alberta Vaughn, Gertrude Short, Evelyn Brent, Al Cooks, Kit Guard, the inseparables; Grant Withers, who will be featured in the Witwer stories the coming season; George O'Hara, who has been promoted to leads in feature productions; "Bill" Nolan, who draws the "Krazy Kat" cartoons and Charles B. Mintz, who produces them; Ralph Lewis and many others who are well known in F. B. O. productions. All of the F. B. O. directors, with their technical staffs, also were present.

To Make "Man Who Laughs"

The film production of "L'Homme Qui Rit" or "The Man Who Laughs" by Victor Hugo, negotiations for which were suddenly broken off last fall, will be started in the Paris studios of the Societe Generale des Films on or about September 15. This fact has just been confirmed by Carl Laemmle, president of Universal, which company is going to collaborate in the making of the film, and when made will have the worldwide distribution of the film.

The Answer Man Says

The question often is asked of Clara Bow, Paramount player, by fans: What is your nationality? Here's the answer: Her father is Robert W. Bow, the son of an English father and a Scotch mother. Her mother was Sara Frances Gordon, the daughter of a Scotch father and a French mother.



Film Booking Offices wound up its Sales Convention at Hollywood with a banquet at the studios where an elaborate set for "A Poor Girl's Romance" was used as the background. More than two hundred, including the F. B. O. executives, the visiting division and branch managers, the press and many noted screen players were present. Standing in the centre of the hollow square are Jeanette Porter Mechan, daughter of the late Gene Stratton-Porter, and her father.

Pathe Exchange, Inc. Holds Greatest Sales Convention in Its History

Home Office and Field Force Acclaim Scott's New Personal Sales Organization Plan; Past Year Most Successful; Prospects Bright for New Season

PATHE EXCHANGE, INC., held the greatest sales convention in the history of this pioneer film organization during the week of April 19 at the Hotel Roosevelt in New York City, when Pathe Sales Executives from all sections of the nation as well as the Pathe producers were in attendance.

The keynote of the gathering was the unanimous approval of General Sales Manager Harry Scott's new sales organization plan, the details of which were related in these columns last week. This plan was acclaimed the most practical sales policy ever devised to market a product. From the opening session on Monday morning until the closing sessions on Friday, enthusiasm ran high and every home office and field sales executive present promised to make the new season a banner one for the house of Pathe.

Elmer Pearson, vice-president and general manager of Pathe, delivered the opening address on Monday morning and thanked the assembled men for the part they had played in making the past year the most successful season the organization has ever had. Mr. Pearson stated that the profits accruing during the past twelve months had been most gratifying. After stating his hearty approval of the new sales organization plan, Mr. Pearson outlined the product to be distributed during the coming year and prophesied an even greater volume of business over the past year's fine showing. According to the Pathe general manager all the producers are striving hard to make their already high quality product even better in entertainment values.

Scott Explains New Sales System

General Sales Manager Harry Scott delivered one of his characteristic high-powered sales talks in explaining the new "personal contact sales system" and its workings. He emphasized that with the new plan of Division Sales Managers, business problems in the individual branch centers can be more efficiently handled than in the past and he also stated that this was the primary reason for his working out the new system. Mr. Scott based his conclusions upon his findings during his recent record-breaking sales trips throughout the country when he made first hand surveys of conditions in the field. This better understanding of local conditions, he explained, will help the whole Pathe organization to render maximum service to the exhibitors of the nation. Following Mr. Scott's address, there was a general discussion during which, as stated above, everyone present paid glowing praise to the new system—which combines efficiency and expediency—with benefit both to the exhibitor and to Pathe.

The Monday afternoon session was opened by Paul Fuller, Jr., president, followed by an address by E. C. Lynch, chairman of the Board of Directors of Pathe Exchanges, Inc. Mr. Lynch expressed the thanks of the Pathe Executives and Board of Directors for the

fine showing made by the sales organization.

John C. Ragland, general sales manager of the Harold Lloyd Corporation, briefly addressed the visitors and greeted them in the name of his principal and wished them a most successful convention.

Discuss Pathe Product At Tuesday's Session

Following Mr. Ragland's address, the meeting was turned over to General Sales Manager Scott for an exhaustive discussion of future sales policies. In the evening, the Patheites attended a "get together dinner" at the Roosevelt.

Tuesday's sessions were devoted to a detailed discussion of the Pathe product. In the morning, E. Oswald Brooks spoke upon Pathe-serials and W. A. V. Mack discussed Short Subjects. At the afternoon period, Pat Campbell talked upon Features and Stanley B. Waite dealt with Two-Reel Comedies. Dinner and a theatre party followed in the evening.

On Wednesday morning, the first speaker on the program was J. T. Richards, manager of the Supply Department. The next speaker was Mrs. Elizabeth Richey Dessez, manager of the Educational Department. Her talk was followed by a general discussion. S. Barrett McCormick, director of exploitation and publicity, spoke on exploitation. F. A. Parsons, advertising manager, outlined the advertising plans for the year and what they aim to accomplish.

Editor Cohen Talks on Plans for Pathe News

Following luncheon at the Roosevelt, the afternoon session was opened with an address by George Gray, editor of the Pathe Sun, the organization's house organ. Harry Lewis, manager of the Art Department delivered an address on the place of art in film advertising and exploitation. Emanuel Cohen, editor of the Pathe News and Pathe Review delivered an informative talk on the elaborate plans for these popular subjects. A sales discussion followed. W. C. Smith, comptroller of Pathe, discussed "Cutting the Overhead." L. S. Diamond, manager of the sales

statistical department, delivered a talk on Branch Operation. Dinner was held at the Roosevelt.

Mack Sennett, the famous comedy producer, the first speaker of the afternoon, delivered an interesting inside talk upon the making of comedy films. He was followed by Peter L. Carroll, his Eastern representative. The producers' dinner was held at the Roosevelt Hotel on Thursday evening. President Paul Fuller, Jr., presided as toastmaster.

Convention Members Visit Studios

On Friday morning, the members of the convention visited the Studios of Fables Pictures, Inc., where Aesop's Film Fables are produced and also the editorial offices of Timely Films, Inc., producers of Topics of the Day. Upon returning to the convention hall, the visitors were addressed by George Byrnes on Topics of the Day and by Charles MacDonald who discussed Aesop's Film Fables. James A. FitzPatrick, producer of the Famous Melody Series, spoke on his subjects.

Oscar Price, president of Associated Exhibitors, Inc., whose product receives its physical distribution through the Pathe Exchanges, gave an address. Grantland Rice, noted sports writer, spoke on Sportlights, the single-reel subject produced by Mr. Rice and J. L. Hawkinson. Luncheon at the Roosevelt.

Hal Roach, noted comedy producer, the first speaker Friday afternoon, explained how and why he had brought feature stars to the two-reel comedy films. He was followed by W. B. Frank, Vice-President and Eastern Representative of the Roach Studios.

Among Those Who Attended Convention

The convention was brought to a close with a spirited address teeming with optimism delivered by Harry Scott, General Sales Manager.

Those in attendance during the Special Sales Convention sessions and the "Producers' Dinner" were as follows:

From the field: F. C. Aiken, Asst. Midwest Division Sales Manager; G. T. Ames, Branch Manager, Albany; R. S. Ballantyne, Asst. Southern Division Sales Manager; H. J. Bayley, Branch Manager, Minneapolis; C. F. Boyd, Branch Manager, Memphis; L. M. Cobbs, Branch Manager, Portland; R. C. Cropper, Branch Manager, Boston; J. A. Epperson, Branch Manager, Salt Lake City; F. W. Gebhardt, Branch Manager, Kansas City; M. F. Gibbons, Branch Manager, Philadelphia; Frank Harris, Western Division Sales Manager (formerly Western District Manager); Charles Henschel, Asst. Eastern

(Continued on following page)

United Artists Lists 5 of 15 New Pictures

Five of the fifteen releases of United Artists for the new season already have been definitely scheduled for early autumn release, according to an announcement from Hiram Abrams, president of the corporation.

These five productions and their release dates are as follows:

August 29—Samuel Goldwyn's presentation of the Henry King production, "Stella Dallas," with Ronald Colman, Belle Bennett, Jean Hersholt, Alice Joyce, Douglas Fairbanks, Jr. and Lois Moran.

September 5—Rudolph Valentino in "Son of the Sheik," with Vilma Banky.

September 12—Douglas Fairbanks in "The Black Pirate."

September 19—Mary Pickford in "Sparrows."

September 26—Samuel Goldwyn's presentation of the Henry King production, "The Winning of Barbara Worth," from the novel by Harold Bell Wright, with Ronald Colman and Vilma Banky.

These five will follow Roland West's production of "The Bat" and Samuel Goldwyn's "Partners Again," already generally released.

Comedy Sales Manager); E. Oswald Brooks, Southern Division Sales Manager (formerly Serial Sales Manager); W. A. V. Mack, Mid-West Division Sales Manager (formerly Short Subject Sales Manager); S. Barret McCormick, Director of Exploitation and Publicity; P. A. Parsons, Advertising Manager; Harry Lewis, Manager of Art Department; George Gray, Editor of Pathe Sun; Mrs. Elizabeth R. Dessez, Manager of Educational Department; Emanuel Cohen, Editor of Pathe News and Pathe Review; G. L. Chanier, Superintendent of Laboratories; J. T. Richards, Manager of Supply Department.

Producers and producers' representatives: George Byrnes, Sales Representative, Topics of the Day and Aesop's Film Fables; Peter L. Carroll, Eastern Representative Mack Sennett; James A. FitzPatrick, Producer of Famous Melody Series; W. B. Frank, Vice-President and Eastern Representative Hal Roach Studios; J. Irving Greene, Representative Chronicles of America; Charles MacDonald, Editor Topics of the Day; Charles Merrill, Merrill, Lynch & Co.; Oscar Price, Pres. Associated Exhibitors, Inc.; John Ragland, Sales Representative Harold Lloyd Corporation; Grantland Rice, Editor of Sportlights; Hal Roach, Pathe Comedy producer; Mack Sennett, Pathe Comedy Producer; A. J. Van Beuren, President Timely Films, Inc. and Fables Pictures, Inc.

F. B. O. to Screen Last Gene Porter Novel "Magic Garden"

A FEW days before her tragic death in an automobile accident, Gene Stratton-Porter completed a novel. The revised pages of the manuscript were found on her desk the day after her death. She had named it "The Magic Garden." Film Booking Offices has acquired the motion picture rights to the novel and it will be one of its Gold Bond productions during the coming season.

After spirited bidding by a number of the largest publishing houses in the country, McCall's Magazine, which published "The Keeper of the Bees," and to which Mrs. Porter had been a contributor for several years, won the literary prize.

McCall's will begin publishing the story serially next fall, and serialization will be completed just at the time the picture version is released by Film Booking Offices. Thus, as in the cast of "The Keeper of the Bees," exhibitors will have the advantage of a fresh, ready-made audience, eager to see the characters in the flesh on the screen.

Early Plans for Pro. Dis. Corp. Convention Given By Morgan

Executives and Home Office Officials to Leave

New York for Los Angeles on April 28; Meeting

to Last Five Days; District Heads to Attend

W. J. MORGAN, sales manager of Producers Distributing Corporation, this week announced preliminary plans for the company's big national sales convention which will be held in Los Angeles beginning May third.

The company executives and home office officials will leave New York on April 28th, for Chicago where they will be joined by the branch managers, district managers and district representatives from the eastern and mid-western sections of the country on April 29th. Representatives from the southern sections will assemble in Kansas City and join the executive party at that point on April 30th.

Three special cars have been engaged on the Santa Fe with a running schedule that will permit of a stop over at the Grand Canyon for a day of sightseeing before proceeding to Los Angeles where plans have been arranged to give the party a rousing reception.

The convention will start at The Ambassador Hotel in Los Angeles on Monday, May 3rd, and will be continued for five days. The first three days will be devoted to business discussions and addresses by the executives of both the studio and distributing branches of the company. The last two days will be given over to visiting the De Mille, Metropolitan and Christie Studios, and a big banquet and ball will be held on Thursday night. The plan for Friday night, the last night of the convention, has not yet been set, but it is probable that this will be devoted to attending the de luxe West Coast premiere of "The Volga Boatman."

All district and branch managers, and the district representatives from every section of the country will attend the convention. These with the delegation from the home office will total eighty representatives from the distributing force of Producers Distributing Corporation, and this number will be augmented by representatives from the company's Canadian and foreign affiliation, and all the salesmen and bookers from the western branch offices who will also attend the convention.

The executives and home office officials who will be in attendance will include F. C. Munroe, John C. Flinn, W. J. Morgan, H. O. Duke, Jim Flinn, Ralph Clark, Ralph Morrow and George Harvey. The foreign field will be represented by William Vogel, president of Producers International Corporation, Tom Brady, Canadian representative, and Phil Kaufman, sales manager of Regal Films, distributors of Pro-Dis-Co. releases in Canada.

Pathe Exchange Holds Big Sales Convention

(Continued from preceding page)

Division Sales Manager; Wm. M. Hughart, Branch Manager, Butte; L. E. Kennedy, Branch Manager, San Francisco; H. L. Knappen, Branch Manager, New Orleans; John Mahan, Branch Manager, New Haven; J. L. McKinney, Branch Manager, Oklahoma City; Oscar Morgan, Branch Manager, Dallas; Roy Pearson, Branch Manager, Omaha; S. B. Rahn, Branch Manager, Denver; W. E. Raynor, Branch Manager, New York; L. A. Samuelson, Branch Manager, Seattle; Paul Schmuck, Branch Manager, Charlotte; R. S. Shrader, Asst. Central Division Sales Manager; C. W. Stombaugh, Branch Manager, New Jersey; W. S. Wessling, Branch Manager, Los Angeles.

From the Pathe Home Office: Paul Fuller, President; E. C. Lynch, Chairman of Board of Directors; Bernard Benson, Vice-President; E. R. Pearson, Vice-President and General Manager; Lewis Innerarity, Secretary; John Humm, Treasurer; W. C. Smith, Comptroller; Harry Scott, General Sales Manager; Pat Campbell, Eastern Division Sales Manager (formerly Feature Sales Manager); L. S. Diamond, Manager Sales Statistical Department; Stanley B. Waite, Central Division Sales Manager (formerly Two-Reel

"Wilderness Woman" Goes Over Big at Two Reviews

Sam Sax Announces First Four Gotham Films for Next Season

IN final preparation for general release through First National in the immediate future, "The Wilderness Woman," latest Robert Kane production, has been shown at two "working previews" within the past week. The first showing was at Lee Och's Costello Theatre, Broadway at 158th streets, New York City, Friday evening, April 9, when members of the Kane organization were scattered through one of those fine audiences for which the Costello is famous, to check up on their work from the general public's viewpoint.

The following Monday evening prominent members of the First National organization were in attendance at the second preview at the Playhouse in Rye, N. Y. Reports indicate that "The Wilderness Woman" will win new laurels for Mr. Kane to add to those he has already won with pictures like "The New Commandment," "Bluebeard's Seven Wives," "The Reckless Lady," and "The Dancer of Paris."

Aileen Pringle, Lowell Sherman, Chester Conklin and Robert Cain are prominent in "The Wilderness Woman" cast, with Howard Higgin directing. The story, by Arthur Stringer, first attracted attention when published as a novelette in "The Saturday Evening Post." In the photoplay version it has been given a broad comedy treatment.

Goldwyn to Start Two New Pictures in West

Samuel Goldwyn, producer for United Artists, has left New York for California where he will put in work his two new productions for next season's release by United Artists Corporation.

The first of these to go into production will be Harold Bell Wright's "The Winning of Barbara Worth," which will be a Henry King production with Ronald Colman and Vilma Banky in the featured roles.

The second is "Beauty and the Beast," adapted by Frances Marion from Kathleen Norris' story of that name which originally ran as a serial in "The Delineator." George Fitzmaurice will direct this picture and Ronald Colman and Vilma Banky will again play the featured roles.

New Cameraman Shooting Hines' "The Brown Derby"

From the offices of C. C. Burr comes the announcement that George Peters has succeeded Charles Gilson as cameraman for the filming of the remaining scenes for "The Brown Derby," the new Johnny Hines comedy for First National. Charles Gilson has been commander of the crank for Johnny Hines for five years and he is leaving the Burr organization only temporarily to enjoy a much needed rest and a vacation of several months. Before turning over the camera to George Peters, Gilson photographed all of the exteriors taken at Miami, Fla., for "The Brown Derby."

"The Golden Web," "The Silent Power," "The Final Extra" and "Money to Burn" Are Initial Productions of New Series of Twelve; Work Progressing Fast

SAM SAX, of Gotham Productions and president of Lumas Film Corporation, wires from California that the order of the first four of the coming series of twelve Gotham productions has been decided upon.

Continuity work and casting is now being done on the following subjects which will be released in the order named.

First comes "The Golden Web" the E. Phillips Oppenheim story and the following players have been selected for four of the principal roles: Huntley Gordon will portray the leading male role with Lillian Rich playing opposite him. Jay Hunt and Lawford Davison are also cast and the remaining players will be announced next week.

The second Gotham release will be "The Silent Power" and the most popular Ralph Lewis will be starred. This is a novel story based upon the little known but mighty business of furnishing electrical power and many locations, absolutely new to the screen, will be utilized.

Number three of the Gotham Productions will be "The Final Extra," a newspaper story.

Arrangements have been completed whereby this picture, or the greater part of it will be photographed actually inside of a large Western newspaper plant. Special lighting equipment is being installed for this purpose now.

The fourth subject to go into production will be the screen version of Reginald Wright Kauffman's novel, "Money to Burn." A company will be sent on location for many of the exterior scenes which call for a locale approximating San Domingo and other tropical points.

Sam Sax will remain West long enough to see the pictures actually under way and then return East for a short time.

Horton Has Strong Cast

A cast of celebrated players is supporting Edward Everett Horton in "Lord Hokum," his second comedy feature for Samuel S. Hutchinson to be released through Associated Exhibitors. Included are, Dorothy Devore, who is featured with the star; Kay Deslys, Otis Harlan, Frank Elliott, Edythe Chapman and Margaret Campbell. The picture is now being filmed at the Associated Studios in Los Angeles under the direction of Lloyd Ingraham.

"Beau Brummel" Booked by Cameo Theatre

"Beau Brummel," the John Barrymore starring picture for Warner Bros., is coming back to Broadway again. After an absence of two years it is due for a revival showing at the Cameo Theatre on April 18th, 19th and 20th. The picture is to be shown at the Cameo because of the popular demand for it. "Beau Brummel" was Barrymore's first starring picture for Warner Bros., and it has been a sensational success in all parts of America and Europe.



A CAPTIVATING PAIR OF LOVERS. William Haines and Mary Brian in "Brown of Harvard," the Rida Johnson Young stage success directed by Jack Conway for Metro-Goldwyn-Mayer

Rockett Gets Brilliant Line-up for Initial First National Film

AN unusually brilliant lineup of stars, story, director and writers has been secured by Ray Rockett for his first production for First National.

The picture will be made from Cosmo Hamilton's successful novel, "Paradise." The treatment is being prepared by one of America's best known playwrights, Gladys Unger, who wrote "The Monkey Talks," "Stolen Fruit" and other well known stage plays. John Fish Goodrich is doing the continuity and Irvin Willat has been secured from Famous Players to direct.

In the way of players Rockett has started with a box office group. Milton Sills has the starring role. Betty Bronson has been engaged, through the courtesy of Famous Players, and will be featured in the leading feminine part.

Then, to take care of the comedy situations, Rockett has secured Charlie Murray and Kate Price.

Present plans call for the picture to start around May 1. It will be filmed at First National's New York studios.

Furness Heads Trade

Paper Publicity for M-G-M

Neuman Furness, connected with the publicity department of the Metro-Goldwyn-Mayer Corporation for the last two years, and recently handling press book material, will in the future handle all the trade paper publicity in the East for that company. Furness, who is 29, is a publicist hailing from Northwestern and Wisconsin Universities. He left school in 1917 and was overseas two years. Prior to joining the M-G-M, forces he did journalistic work with the Brooklyn Daily Times.

F. B. O. Announces Cast For Gene Porter's "Laddie"

Announcement has been made by J. I. Schnitzer, senior vice-president of Film Booking Offices, that John Bowers will play the title role in "Laddie," adapted from the best-seller by Gene Stratton-Porter, which will be one of Film Booking Offices' Gold Bond Productions for the coming season. Other important roles which have been decided upon include Pess Flowers as Pamela Pryor, Mary Alden as Mrs. Stanton, David Torrence as Mr. Stanton, Fannie Midgley as Mrs. Pryor, Little Gene Stratton as Little Sister, and Eugenia Gilbert as Shelly. Other important roles will be cast within a day or two.

"Laddie" was one of Mrs. Stratton-Porter's biggest selling novels and it is expected that it will prove even more successful on the screen than her "Keeper of the Bees," which ranked among the best pictures of last year.

Made Assistant Director

Dan Doran, who started in motion pictures 12 years ago as a carpenter for a serial company, has been appointed an assistant director at the Paramount Long Island studio. His first assignment is with Richard Rosson, who is directing Gloria Swanson's new picture, "Fine Manners."

For several years Doran has been a property man, serving under such directors as Allan Dwan, Herbert Brenon, D. W. Griffith and others.

Joins F. B. O. Stock Company

An announcement of more than usual interest emanates from the F. B. O. studios at Hollywood, to the effect that George O'Hara, well-known screen star, has been signed on a five-year contract as a member of the regular F. B. O. stock company for next season.

Complete Photography On Banner Picture Millionaire Policeman

DIRECTOR EDWARD LeSAINT has finished photography on the Banner picture, "The Millionaire Policeman," the last picture of the present season made by Banner Productions for the Ginsberg-Kann Distributing Corporation.

The print of "The Millionaire Policeman" is expected to reach New York within a few days. The press book and exhibitors' accessories are already in work. Herbert Rawlinson has the role of the policeman-hero, while Eva Novak is cast as his sweetheart. Arthur Rankin, Eugenie Besserer and Lillian Langdon have important roles. The scenario was prepared by Dorothy Yost.

"The Millionaire Policeman" concludes the twelve pictures made by Banner for Ginsberg-Kann during the present season. Production of all twelve films was completed far ahead of schedule, clearing the production machinery for early work on the new series of six Banner Productions for Ginsberg-Kann release during the coming season. The distributing company will release during the season of 1926-1927 twelve Sterling Productions, making a total of eighteen productions.

Louise Dresser in "Gigolo"

Louise Dresser has been signed for a featured role in support of Rod La Rocque in "Gigolo," his next starring picture for Cecil E. De Mille.

In "Gigolo," Miss Dresser has been assigned a role which calls heavily upon her recognized dramatic ability. She will be seen as the mother of La Rocque, a wealthy American woman, with a European complex. She spends most of her time abroad and keeps her son in European halls of learning too long for his own good.

"Gigolo" is Garrett Fort's adaptation of the widely read short story of the same name by Edna Ferber. William K. Howard is to direct this picture from the continuity by Marion Orth.

Butler Transferred to Studio

John W. Butler, for four years manager of the home office production department of Paramount, has been transferred to the Long Island studio as executive assistant to Associate Producer William LeBaron.

He will act as Mr. LeBaron's representative in the supervision of all production activities. His new assignment went into effect April 12.

Mr. Butler has been associated with Paramount for the past six years. He was an executive in the Long Island studio at the time of its opening in 1920, and later held a similar position at the Lasky studio in Hollywood. About three years ago he became manager of the production department in the New York office.

Rifkin Buys for Boston

Rayart Pictures announces that Herman Rifkin, of Supreme Pictures Corporation, Boston, bought the eight Al Hoxies, eight Helen Holmes, eight Bob Reeves and the eight melodramas, scheduled on the Rayart releasing program.



ART ACORD'S WESTERN STUFF, and especially "Rustler's Ranch," as pictured here, continues to keep Universal Exchange hands busy rustling the film container out to theatres. You'll like it. So will your patrons.

Lillian Gish's Next for M.-G.-M. Will Be "Annie Laurie"

LILLIAN GISH'S next production will be "Annie Laurie," it was announced by Irving G. Thalberg, studio executive for Metro-Goldwyn-Mayer. This film play, an original story by Josephine Lovett, will begin production under the direction of John S. Robertson, immediately on completion of "The Scarlet Letter," the picture which the star is at present playing in.

This will be the third feature picture that Miss Gish will have made for Metro-Goldwyn-Mayer, the other two being "La Boheme," in which the star co-starred with John Gilbert under the direction of King Vidor, and "The Scarlet Letter," a Frances Marion adaptation of the Nathaniel Hawthorne classic, being directed by Victor Seastrom. Lars Hanson, famous Swedish actor, plays the male lead with Miss Gish in "The Scarlet Letter."

John S. Robertson, who was recently signed by Louis B. Mayer, vice-president in charge of production for M.-G.-M. to a long term contract, will direct "Annie Laurie" as his first production for the Culver City studios.

Made Production Manager

Sydney Algier, assistant director to John M. Stahl on several productions, has won promotion. He has been appointed unit production manager for Christy Cabanne, when, in April 15, the director starts production of Mae Murray's new Metro-Goldwyn-Mayer vehicle "Altars of Desire." Jack Cummings will be assistant director on the new production, for which a large staff is being organized.

Jackie Coogan's Next M.-G.-M. Film To Be "Johnny Get Your Hair Cut"

Story Written by Gerald Beaumont, Famous for Articles on the American Turf; Jackie Plays Role of Young Jockey; Coogan, Sr., Supervising

OF great interest to the exhibitor is the news that Jackie Coogan's next Metro-Goldwyn-Mayer starring vehicle will be a race track story with the catchy title, "Johnny Get Your Hair Cut," written especially for him by Gerald Beaumont, who is internationally famous for his stories about the American turf, and also the author of Reginald Barker's sensationally successful film "The Dixie Handicap." This announcement by Louis B. Mayer, vice-president in charge of production at the M.-G.-M. studios, further stated that the picture will be the most ambitious vehicle that the child star has had to date.

This picture will bring a slightly older Jackie to the screen and his new role is in keeping with his present age. He will play the part of a young jockey at the famous Latonia race track in Kentucky. The role innovates Metro-Goldwyn-Mayer's plans to keep Jackie Coogan the great drawing card that he is by giving him progressively more mature roles to play.

The title bears reference to the haircut that Jackie is soon to go through with, and

much of the action in the new film centers around this incident in the life of the popular young star.

This vehicle, besides providing Jackie with a lovable, sympathetic part, is to be provided with many thrilling scenes of horse racing. The track sequences will be the most thrilling ever filmed, as it is planned to give them the most elaborate production ever accorded such a subject.

The new film will be produced under the supervision of John Coogan, Sr.

Big Productions Under Way at Famous Players-Lasky Studios

Seven Units Are Now Busy on the West Coast, While at the Long Island Plant Work Is Being Pushed Rapidly; Many Big Pictures Planned

LAUNCHING full speed into the biggest production boom in the history of Paramount, B. P. Schulberg and Hector Turnbull, associate producers, put two more companies at work this week. Seven units are now in production on the Coast.

Victor Fleming has just called "camera" on "Mantrap," the picturization of Sinclair Lewis' latest novel. This will be a special with Ernest Torrence, Clara Bow and Percy Marmont playing the leading roles.

Florence Vidor took her place as a star on the Paramount program with the launching of production by Director William Wellman of the new Ernest Vajda story, yet untitled.

At the Long Island studio production is proceeding on an equally big scale. Owing to the crowded conditions there it has been necessary to erect one set within another. On the main stage it was necessary to build a large, lavishly appointed cabaret scene for D. W. Griffith's special, "The Sorrows of Satan." This left the unit so cramped for space that a smaller set was built within the cabaret. In the Griffith attraction are Adolphe Menjou, Carol Dempster, Ricardo Cortez and Lya de Putti.

Bebe Daniels' company, making "The Palm Beach Girl," is also working at the Long Island studio.

W. C. Fields is in the final stages of production at the Eastern plant on his initial starring picture, "It's the Old Army Game" (meaning, never give a sucker an even break). Edward Sutherland is directing, and Fields has as his leading woman, Louise Brooks.

Other pictures using large sets on the

stages at the Eastern plant are "Take a Chance" (tentative title), starring Richard Dix, with Gegory La Cava directing, and "Fine Manners," starring Gloria Swanson under the direction of Dick Rosson.

The Dix unit has postponed production for two weeks owing to an injury to one of the star's hands.

Other attractions in production on the Coast follow:

Pola Negri is hard at work on "Good and Naughty," a comedy drama directed by Mal St. Clair. Tom Moore is playing the lead opposite Miss Negri, and Stuart Holmes, Ford Sterling, Miss Dupont and Marie Mosquini are in the supporting cast.

"Old Ironsides" is being filmed on the high seas, where James Cruze found a good sized storm to furnish the thrills for many episodes aboard an old windjammer. Esther Ralston, Wallace Beery, George Bancroft and Charles Farrell are among the featured cast aboard the vessel, which has been at sea for 10 days.

Herbert Brenon is reporting excellent progress on "Beau Geste," which is being filmed in the heart of the American Sahara, 30 miles southwest of Yuma, Ariz. There are 1,750 men in the camp, which was built under the most unusual handicaps. The story concerns the French Foreign Legion in Algeria, and is from P. C. Wren's powerful mystery novel. The cast includes Ronald Colman, Neil Hamilton, Noah Beery, and Ralph Forbes, who are on location, and Alice Joyce and Mary Brian, who do not appear in the desert sequences.

John Waters is making a record on his first production, "Born to the West," from a Zane Grey story.

Raymond Griffith is not far from the filming of the closing scenes of "Wet Paint," his starring comedy which is being touted as the biggest laugh producer he has yet made. Arthur Rosson is directing, and Helene Costello and Bryant Washburn are in the supporting cast.

Victor Fleming is very busy these days, for in addition to starting production on "Mantrap," he is also consulting with Hector Turnbull, Hermann Hagedorn, and Lucien Hubbard on the details of his production, "The Rough Riders," which will follow "Mantrap."

Both Allan Dwan and Clarence Badger are spending long hours in the laboratory, cutting and editing their latest productions. Dwan filmed "Padlocked," from Rex Beach's novel, with Lois Moran, Louise Dresser, and Noah Beery in the cast, and Badger directed "The Rainmaker," from a Gerald Beaumont racetrack story, with Georgia Hale, Ernest Torrence, and William Collier, Jr.

Six Big Productions Soon To Start at M-G-M Studios

Leonard to Begin on "Waning Sex" from the Play by the Hattons; "Altars of Desire," Starring Mae Murray, and "Flaming Forest" Will Also Go Into Work in April

SIX important productions will be started at the Metro-Goldwyn-Mayer studios during the present month, according to an announcement by Louis B. Mayer, head of the big Culver City plant. These productions augmenting the nine pictures now being "shot" will bring the activities of this company to a point where even the tremendous capacity of this large studio will be taxed.

Within the next few days Robert Z. Leonard will start "The Waning Sex," from the play by Frederic and Fanny Hatton. Shortly thereafter shooting will be commenced on the big fire picture under the direction of William Nigh. This film will be produced in co-operation with the fire chiefs of the United States and Canada and will present many spectacular effects.

The middle of April will witness the beginning of Mae Murray's initial starring vehicle under her new contract, "Altars of Desire," under the direction of Christy Cabanne. Elaborate preparations are now under way for this picturization.

Another spectacular production to be started in April will be the picturization of James Oliver Curwood's "The Flaming Forest." This will mark Reginald Barker's initial picture under his contract with M-G-M, recently signed.

The end of April will see Marion Davies' newest vehicle, "The Red Mill" in production. This Cosmopolitan picture, following "Beverly of Graustark" will present the talented actress in a new type of role which is expected to prove one of the outstanding screen portrayals of the year.

What is expected to be the most novel film undertaking yet attempted by M-G-M, will

be started the end of April when "The Mysterious Island" under the direction of Maurice Tourneur will be placed in production. Undersea action plays an important part in the story and this work under the management of J. E. Williamson will mark a new undertaking in film production and that it will be done in technicolor as will the entire picturization.

F. B. O. to Make Elks Picture

During the recent F. B. O. Sales Convention at Hollywood, it was found by coincidence that a peculiar proportion of the visiting delegates were members of a certain fraternal order of national scope. The proceedings were halted long enough for a poll to be taken. When the vote was tabulated it was discovered that nearly eighty per cent. of the visitors were "Hello, Bills," the common name which distinguishes the Order of Elks.

On the heels of this discovery it was announced that F. B. O. was including among its Gold Bond productions for 1926-27, among others a big-time film based upon the Order of Elks, and called "Hello, Bill." There were emphatically no objections, as the cheering told in no uncertain way.

Nagel to Play Opposite Norma Shearer in "The Waning Sex"

A REVISED cast in support of Norma Shearer in "The Waning Sex," now being filmed under Robert Z. Leonard's direction, was announced by Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer studios.

This new cast for the popular star's latest vehicle is as follows: Conrad Nagel will play the romantic lead opposite Miss Shearer as Robert Barry; Sally O'Neil will play the role of Patricia Barry; Mary McAllister will be Mary Booth; George K. Arthur will appear as Hamilton Day; and William Bakewell will be seen as Clarence Duane.

The star's role will be that of the colorful heroine, Nina Duane.

The story is by Frederic and Fanny Hatton, adapted to the screen by F. Hugh Herbert and Frederica Sagor. Robert Z. Leonard is directing the film, which is being produced for Metro-Goldwyn-Mayer by Harry Rapf.

Appointed Acting Manager

Metro-Goldwyn-Mayer Distributing Corporation announces the appointment of W. C. Bachmeyer as acting manager of the Cincinnati office.

Bachmeyer gave up his former position as District Manager to take up his new duties, the appointment having become effective immediately after announcement.

Ginsberg-Kann Getting "Whispering Canyon" Ready for Release

"WHISPERING CANYON," the new Banner Production from John Mersereau's novel, is being prepared for release in May by Ginsberg-Kann. The print has been received and officials are delighted at the picture of rapid and tense dramatic action which Director Tom Forman has turned out. Mary Alice Scully made the adaptation.

Jane Novak has the featured role, with Robert Ellis as the hero, Eugene Pallette as a likable tramp, Josef Swickard in a character role, and Lee Shumway, James Mason and Edward Brady as a trio of villains.

The exhibitors' service book on "Whispering Canyon" is off the presses. Posters, lobby cards and other accessories are ready for exhibitors.

Ready to Start Work on "The Clinging Vine"

Final preparatory work on Leatrice Joy's next starring picture, "The Clinging Vine," is now under way at the De Mille Studio, and Director Paul Sloane expects to start production on the screen adaptation of this musical comedy success within two weeks. The screen treatment of "The Clinging Vine" has been written by Rex Taylor, the original stage presentation coming from the talented pen of Zelda Sears.



MARY ALDEN SCORES AGAIN in "The Earthwoman," an Associated Exhibitors release. This great actress offers a characterization, here, that will measure up fully to her greatest previous effort.

Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively
to the Little Pictures with the Big Punch*

Edited by Charles Edward Hastings

On the Top of the World With Pathe Cameramen

Two Expeditions to North Pole and One to Greenland Included in
1926-1927 Announcement of Editor of Pathe News

THE 1926-27 PLANS for Pathe News call for the carrying on of the greatest news expeditions in the history of the motion picture business, covering all phases of news, exploration and scientific events.

This year brings forth the greatest number and by far the most daring exploration efforts ever attempted simultaneously since the beginning of civilization. Never before have so many expeditions started to explore the vast unknown regions of the world at the same time.

Blazing vivid new trails in motion pictures, Pathe News will be actively in the forefront with all of the most important of these great missions of exploration. Always pioneering in search of unusual and vastly interesting material for its news film, Pathe has assigned its most expert cameramen to accompanying the daring adventures.

Camera Advance Into Arctic Circle

For the last six months, plans have been under way for this camera advance into regions that have never before been viewed through a motion picture lens. The prestige already attained by the Pathe News in its long and honorable career proved to be the "Open Sesame" that made the Pathe Cameramen welcome comrades to the adventures, but transportation of camera equipment and supplies in addition to the necessary scientific instruments and measuring and recording devices of the scientists proved a problem that required much study. Our plans, however, were successfully worked out, and six expeditions will be thoroughly filmed for the benefit of millions of picturegoers the country over.

Interest this year centers upon exploration in the unknown wastes around the North Pole, and Pathe News controls the sole motion picture rights to the most important of these expeditions. These include the Wilkins-Detroit Expedition going by airplane from Point Barrow to Spitzbergen and the Byrd Expedition flying from Spitzbergen to Point Barrow. Another Northern expedition is the Harrison-Williams Expedition to Greenland for the American Museum of Natural History. It will be recalled that Pathe showed the picture log of the Amundsen-

BY EMANUEL COHEN,
Editor of Pathe News and Pathe
Review



Ellsworth Polar Flight to within 160 miles of the North Pole and that it created a sensation wherever shown.

Two record-breaking expeditions both full of great interest will be covered by the Pathe News camera—the Aeroplane Flight over Mount Everest, the highest peak on earth and the Aeroplane attempt to fly around the world in twenty-five days.

Another expedition that will be filmed by the Pathe News camera is the Mann-Smithsonian Institute Expedition to Africa.

From a point of exclusiveness the special motion pictures of events in Soviet Russia are teeming with human interest and Pathe News will continue to show these events.

The Trans-Polar Flight of the Wilkins-Detroit Expedition, under the leadership of Captain George H. Wilkins, Arctic explorer

and war aviator, is being made with the backing of the American Geographical Society and the Detroit Aviation Society, Captain Wilkins was second in command to Steffanson on his last Arctic trip. The purpose of the 1,900 mile flight is to prove that the natural and shortest air trade routes of the world are across the Arctic wastes. The entire pictorial record of the flight will be photographed by Earl Rossman, and Will Hudson, two camera experts who can be depended upon to film scenes of absorbing interest. The flight across the North Polar Sea from Point Barrow to Spitzbergen will be attempted the latter part of this month. Snow-motors, under the guidance of Sandy Smith, have been engaged for many weeks in transporting supplies and fuel to the take off point. Although several planes will be used in the preliminary work, only one is expected to make the final leg of the flight. The scenes photographed from this plane should make history.

Byrd Expedition To North Pole

The Byrd Expedition to the North Pole is under the leadership of Lieut. Commander Richard E. Byrd, U. S. N., commander of the Naval section of the recent MacMillan Arctic Expedition. Byrd will rely upon a large Fokker airplane, equipped with three engines, two of which will keep the plane in the air if the other should become disabled. A reserve plane, similarly equipped, is being taken along. The crews are largely composed of volunteers from the commissioned and enlisted men of the Naval Reserve. The U. S. Shipping Board Steamship Chantier has been placed at the disposal of this expedition, which is being financed by John D. Rockefeller, Jr., Thomas F. Ryan, Edsel Ford and Vincent Astor. Byrd will make his base at King's Bay, Spitzbergen, but will actually start his polar flight from Cape Morris Jesup, Greenland, the northernmost known point in the world, about 400 miles from the polar ice cap. The planes will be equipped with skids, so that Byrd can alight on the ice and rise from it in safety. Although the planes have a cruising radius of 1,200 miles the Commander feels that the dangers of the trip

(Continued on following page)

On the Top of the World With Pathe Cameramen

(Continued from preceding page)

will be minimized by altering the flight into short laps. Cameramen Vanderveer and Donahue will film this expedition.

The Harrison Williams Expedition to North Greenland and Baffin Bay in June is for the purpose of collecting material for the American Museum of Natural History. Maurice Kellerman, Pathe cameraman will make a pictorial record of the trip. George Palmer Putnam, publisher and organizer of the Expedition, goes as leader, Captain Robert Bartlett, Captain of Peary's boat on his historic trip of discovery, will be Master of the Greenland Expedition trip. Others among the distinguished personnel are Robert Peary, son of the discoverer of the North Pole; Knud Rasmussen, noted Danish Arctic expert, and Arthur Young, who kills big game with the bow and arrow. In its Northward travel the expedition will practically retrace Peary's steps.

Airplane Flight Over Mount Everest

In point of daring the first airplane flight over Mt. Everest will be attempted by Lt. Callizo on this sensational airplane mission. Plans have been perfected whereby Pathe cameraman Ercole will accompany Lt. Callizo on this sensational airplane mission. The Lieutenant who holds the world's altitude record of 39,596.47 feet will make his first flight in a specially constructed plane. He will attempt to surmount Mt. Everest's 29,141 feet. Many attempts have been made to climb Mr. Everest. The recent massacre of a party of Tibetans transporting electrical apparatus by mule may result in the abandonment of the proposed Mt. Everest expedition, scheduled for the coming summer under the leadership of Brig. Gen. Charles G. Bruce who led the 1922 expedition. The airplane flight over the mountain, if successful, will reveal wonders of nature never before seen by man. All of the marvels will be caught by the Pathecamera.

Around the World In 25 Days

The record-breaking attempt to gird the world in 25 days is a subject unlimited in its film possibilities. This trip will be taken in motion pictures that are sure to present scenes of motion with human interest from all lands. This world-girding trip will be made by Captain Linton Wells, long a soldier of fortune and Edward Evans, Sr., Detroit sportsman. Wells served in Sun Yat Sen's Revolution in China in 1912; with the Mexican Army of Carranza in 1916, and with the American Naval Air Forces during the World War. He was one of the American Army-Navy Around-the-World Flyers and drove an automobile in the first non-stop continental run from Los Angeles to New York last summer in 165 hours and 50 minutes.

The Around-the-World trip will be largely made in aeroplanes, but fast trains, automobiles, boats and other means of transportation will play their part. Captain Wells and Mr. Evans are now completing their preliminary arrangements, effecting plans so that no delays will arise at changing points. Tentative plans call for the race against time to start from New York in June or July, whence the entrants will fly to Seattle, Washington,



EMANUEL COHEN, EDITOR OF THE PATHE NEWS, bids farewell to Commander Byrd, who is heading the Arctic expedition bearing his name, for which Pathe News has secured exclusive film rights. Left to Right—Pathe News cameraman Willard Vanderveer; Emanuel Cohen; Commander Byrd; George Palmer Putnam, and Pathe News cameraman Robert Donahue.

or Victoria, B. C. Thirty hours are estimated for this leg of the flight; eight days to cross the Pacific, twenty hours from Japan to Vladivostok, four days from Vladivostok to Moscow, thirty hours thence to London from London to New York in six days. They hope to reduce this total of twenty-one days, eight hours to twenty days flat, bettering by almost half Andre Jaeger-Schmidt's record of thirty-nine days, nineteen hours, forty-two minutes accomplished in 1911.

Smithsonian Expedition To African Jungle

The Smithsonian Expedition to the African Jungle to collect live wild animals is probably the greatest of its kind ever taken. Doctor William M. Mann, Superintendent of the National Zoo, will lead the expedition sent by the Smithsonian Institute. The possibility of securing marvelously thrilling scenes is made evident in the object of the expedition, which is to bring back, alive, for exhibition in the National Zoological Park at Washington, approximately one hundred species of wild animals never before seen in America, and other African animals at present very rare in this country. Charles Charleton, representing Pathe News, will make a complete record of the trip in motion pictures. The United States Shipping Board has placed a special boat at the disposal of the expedition for the transporting of the wild animals to America.

First Motion Pictures Out of Russia

First motion pictures, with rare exceptions, out of Russia since 1917 are now being shown and will continue being shown in Pathe pictures. Through official Soviet order, the cloak of secrecy covering this gigantic territory—embracing one-sixth of the earth's area has been pulled aside for the Pathe camera. Our cameramen will be permitted to film big news events as well as other scenes and sub-

jects of historic and enduring interests. Already we have shown some of the first films out of Russia. The world's greatest collection, the famous Romanoff crown jewels, priceless historically and roughly valued at more than \$260,000,000 were a recent feature.

Pathe News No. 28 shows the Russian fliers completing a long flight from Moscow to Peking, where a gala reception was given the adventurers, whose flight opened up aerial communication between Europe and China; patriotic demonstrations held throughout Russia on the anniversary of the revolution which ushered in the Bolshevik regime; at Moscow, "Liberated Russia" flying past the tomb of Lenin, their great leader, who lies buried near the Kremlin, ancient fortress-palace of the Czars; in Leningrad, thousands more take part in the great victory anniversary.

All of the above mentioned expeditions are in addition to the other plans for news educational pictures that are always a part and parcel of Pathe News. Our staff of men are stationed all over the world to catch every happening.

The historical value of these scenes cannot be overestimated.

Big Serial Starts Work at Universal

Production of the first episode of "The Fire Fighters," a spectacular chapter-play with Jack Daugherty in the starring role, started this week at Universal City.

The picture is based on John Moroso's well-known stories, "Cap Fallon," and chronicles the adventures of the fire fighters of a great city.

Helen Ferguson is playing opposite the star in the feminine leading role, with Wilbur MacGough, Lafayette McKee, Al Hart and others in the cast. Jacques Jaccard is directing the picture under the supervision of William Lord Wright, head of Universal's serial units.



THE PRESIDENT OF EDUCATIONAL PICTURES visits Western Studios, and here we find him surrounded by the comedians on Educational's program for the coming season. At the left, from left to right, we see Jack White, E. W. Hammons, President of Educational; Lloyd Hamilton and E. H. Allen. At the right, from right to left, are Bobby Vernon, Neal Burns, Mr. Hammons, Jimmie Adams and Billy Dooley. All of these stars will be seen on Educational's schedule of comedies for the season of 1926-27.

Educational Pictures Set for Biggest Year in Its History

THE HIGH PITCH of enthusiasm which ran through all three of the regional sales conventions just held by Educational Film Exchanges, Inc., leaves no doubt that Educational is set for the biggest year in its history. The exchange managers who met at New York, Chicago and Denver have returned to their home cities and are already launched on an intensive selling campaign for the 1926-27 season.

The Educational Pictures program, announced last week, not only contains the biggest line-up of one and two-reel comedy and novelty subjects since Educational was organized as a national distributor, but includes also the series of Romance Productions in Technicolor, which E. W. Hammons' organization is offering to theatres, not just as an added attraction, but as the actual feature of a program.

"The Vision," First of Romance Series

"The Vision," the first of the Romance series, was screened at each of the three regional conventions, together with the first releases in several new single-reel series, and created a sensation among the branch managers. This picture will be released at once, although the remainder of the series will not follow until the beginning of the new season.

The first of the three meetings was held in New York Monday and Tuesday of last week, with sessions at the McAlpin Hotel. The exchanges in the eastern part of the country were all represented, as well as the Canadian headquarters. The latter part of the week the managers from the central part of the country gathered at the Congress Hotel in Chicago. Monday and Tuesday of this week the far western and Pacific Coast managers met at the Albany Hotel in Denver.

"The Vision" was the subject of much of

the discussion at the three meetings. Plans for a big exploitation campaign and for preparation of a large assortment of exhibitor helps were talked of, and the delegates were unanimous in agreeing that this two-reel classic in Technicolor would be treated as the feature of the program generally, by the critics as well as the exhibitors.

Home Office Representatives At Conventions

Home office representatives at the conventions were E. W. Hammons, president of Educational; A. S. Kirkpatrick, assistant general manager; J. R. Wilson, acting domestic sales manager; Gordon S. White, director of advertising and publicity; and Harvey Day, Kinograms sales manager. Sidney Brennecke, west coast representative, attended the meetings, and R. L. Hoadley, Los Angeles publicity representative, was present at the Denver meeting. Arthur Lucas, special southern representative, went to all three gatherings.

One of the most interesting announcements was the fact that 750 new accounts have been added to the books of the various Educational Exchanges within the last couple of months.

Gordon S. White Outlines National Advertising

Gordon S. White, director of advertising and publicity, outlined plans for the most comprehensive campaign of national advertising for the benefit of exhibitors that has ever been undertaken by any Short Feature distributor. The delegates were most enthusiastic over the announcement of a magazine campaign that calls for at least twenty-five full page advertisements in the leading motion picture magazines ordinarily known as the "fan" magazines.

Two Educational Stars Renew Comedy Contracts

E. W. HAMMONS, President of Educational Film Exchanges, Inc., has just announced the signing of new contracts with Lloyd Hamilton and Jack White—two of the outstanding personalities in the progress of Educational Pictures during the last six years. Both Hamilton and White have been signed up for periods of three years.

Lloyd Hamilton is one of the most experienced of the screen comedy veterans. He had appeared in a number of short comedies prior to the organization of Educational as a national distributing medium. When Educational began to distribute two-reel comedies six years ago, Hamilton was featured in Mermaid Comedies, and he has been on the Educational program continuously since then. His 1926-1927 series of Hamilton Comedies will be the fifth series of star comedies under Hamilton's name.

Jack White also joined the Educational family in its first season, directing the first series of Mermaid Comedies. Although then little more than a youngster in age, White quickly built up a reputation as a true genius at comedy direction. The great comedy production schedule of the Educational Studios will continue under his directorial supervision.

Pat Dowling, representing the Christie Studio, attended the three meetings. Charles Christie, general manager of the Christie Film Company, and Jack White, director general of the Educational Studio, arrived in Chicago in time to address the managers there. In New York, E. H. Allen, general manager of the Educational Studios, was a speaker, as well as Carroll Trowbridge, New York Christie representative.

Bruno Weyers, vice-president, made a very interesting talk on loyalty and cooperation at the New York meeting.

CUPID'S BOOTS. (Pathe Comedy). Star, Ralph Graves. An A-I comedy that keeps the laughter circulating promiscuously. Starting a shoe store with Graves as the romantic clerk a nightmare is introduced that brings in a female customer and her parents and much thunder and lightning is the result. The climax is powerful. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

FIGHTING RANGER. (Universal Serial). We made a mistake in following the "Riddle Rider" with this. The contrast is too great. It went along well for about six episodes, but it is getting pretty draggy. We hope to pull through with it, but fifteen chapters is too long for any of them. Leone E. Smith, Pittsford Boys' Club, Pittsford, Vermont.

HIGH JINKS. (Fox Comedy). A good comedy. The kid in this is very good. Sunday, yes. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odell Theatre, Hughesville, Pennsylvania.

HUNT. (Dinky Doodle Comedy). Fine for long shows, and a lot of my patrons prefer Dinky Doodle Comedies. Tone, good. Sunday, yes. Appeal, 95 per cent. Mixed class. Admission 15-30, 25-50. Robert W. Hines, Hines Circuit (570 seats), Loyalton-Bowdle, South Dakota.

IRON NAG. (Pathe-Comedy). All-star cast. Here is a comedy with a punch in the end that is a roar. The climax to this comedy is a show in itself. All day the audience roared at this one. In two reels. Draw working class, city 200,000. W. C. Budge, Comedy Theatre, Jamaica, L. I., New York.

KINOGRAMS. (Educational Comedy). We have played them for well over a year and like them. They give us good service. Good appeal. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

KINOGRAMS. (Educational). A satisfactory news reel for us. We have regular patrons for the news reel only. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

KNOCKOUT KELLY. (Pathe Comedy). Another Pathe single reeler concerning a would-be prize fighter and his pifflicated manager. A few fight scenes that are real funny help to make this a good supplementary attraction. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

Straight from the Shoulder, Jr.

Edited by VAN

A short, snappy comedy can take the curse off a mistake in booking a draggy feature.

A strong-suspense serial full of action can hang the come-back sign up in patrons' minds.

A good scenic, an entertaining novelty can give that added touch of "class" and "pull" to your house.

Advertise 'em to your patrons and report 'em to your fellow exhibitors.

VAN.

LEATHER PUSHERS. (Universal Comedy). Star, Reginald Denny. This was fair, but doesn't compare with "Fighting Blood" series for me. Tone and appeal, good. Sunday, yes. Special, no. Small own class and farmers' town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

LION LOVE. (Fox Comedy). Oh, boy! what a comedy. If you want to hear them roar, give them this. Its hokum, but it sure is good. Draw all classes, small town. Admission 15-25. David W. Strayer Mount Joy Theatre, Mount Joy, Pennsylvania.

LOVE AND LIONS. (Fox Imperial Comedy). If you are now using these comedies you know they are good; if not, get acquainted with them. "Love and Lions" is a riot. The animal gags are great, fast, and furious. Action in last reel; laughed as heartily over this one as they did over the "Freshman." Get it. General class town of 1,250. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

MAZIE'S MARRIED. (F. B. O. Series). Star, Alberta Vaughn. Last of the "Adventures of Mazie" and had every episode been as thrilling as this, would have considered it the best of F. B. O.'s series of two reels, but, as a whole, this series was not as good as the former ones, such as "Pacemakers" and "Fighting Blood." H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHOOTING WILD. (Universal Western). Nothing to this one. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TOURIST. (Educational Comedy). Star, Johnny Arthur. This was a fairly interesting comedy. It is one of the new series and brought quite a few laughs from our crowd. Tone, good. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TOO MANY BUCKS. (Universal Comedy). This is a W. C. Tuttle story. I was a little disappointed in the picture. The stories were exceptionally good and I suppose I expected too much. However, it was as good or a little better than the average two reel western. They are Western comedy stories. Tone, okay. Special, no. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

UNFRIENDLY ENEMIES. (Pathe Comedy). Our first single reel Pathe and it certainly was received with greater enthusiasm than the News was ever greeted. While not in the class with the big brother comedies in two reels it is a nice show and will help to make a fellow mellow and receptive so that a bum feature don't bring apoplexy. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Penna.

VOICE OF THE NIGHTINGALE. (Educational Comedy). Prietliest and best short subject I have ever seen. No wonder it won the medal. Will go big on any program and you'll be proud when you show it. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

WILD WEST. (Pathe Serial). Star, Jack Mulhall. A fine western serial. The land rush was fine. Am on my second chapter. Tone, good. Appeal, ninety percent. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Okla.

WOLVES OF THE NORTH. (Universal Serial). Star, William Desmond. First episode of the first serial I have run for some time. I can't say that I was impressed with the start but perhaps it will get better as it goes along. Tone, good. Sunday, yes. Not a special. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, Calif.

Red Seal Pictures Signs for "Carrie of the Chorus" Series

FRED V. GREENE, JR., representing Red Seal Pictures, has entered into a contract with Irwin Richard Franklyn, Director General of Majestic Films Company, whereby Franklyn will write and produce a series of thirteen two-reel comedies to be released by Red Seal under the title of "Carrie of the Chorus."

"The Carrie of the Chorus" stories are an adaptation of Franklyn's magazine and newspaper syndicate serial, "Memoirs of a Stage Doorman."

Hazele Harmon, a "discovery" of Franklyn, and a late feature of Arthur Hammerstein's "Wildflower" and Ed Wynn's "Perfect Fool," will play the title role.

Bernard Gorcey, at present being co-starred in the Broadway success, "The Song of the Flame," and who originally created the role of Mr. Cohen in "Abie's Irish Rose," will play the comedy lead.

Rolland Flander, recently featured in "Bluebeard's Seven Wives," "Casey of the Coast Guard," and Whitman Bennett's "The Nest," will play the juvenile lead opposite Miss Harmon.

The remainder of the cast will include a

bevy of Zeigfeld Follies beauties and many other notables of the stage and screen who will make the appearances in one or more of the thirteen comedies.

Actual shooting will begin at the Claremont Studios, Monday, April 19, and work will continue throughout the Spring and Summer, so that a release date for the first of the series can be arranged for the early part of September.

A feature of the joint contract between Read Seal and Franklyn, specifies that Max Fleischer, creator of the "Out-of-the-Inkwell" series, will cut, edit and title each of the "Carrie of the Chorus" pictures. Fleischer,

through his exceptional work on the "Ko-Ko Song Car-Tunes" and the "Out-of-the-Inkwell" films, has distinguished himself as one of the most adaptable film editors and title writers in the Short Subject field.

Franklyn has closed for what will materialize as one of the most powerful exploitation angles ever put behind a short subject series. The Hearst chain of newspapers will run, in serial form, the entire fictionization of the "Carrie of the Chorus" stories in all of their newspapers, guaranteeing credit lines for theatres playing these attractions. This will afford exhibitors booking this series an enviable advertising accessory that will help in no mean way to put across his entire program.

"The Carrie of the Chorus" stories, as the name implies, deals with the adventures of a Broadway chorus girl along the great white way. The stories will be constructed so that the comedy in them will be realized solely through situations and sequences. This will eliminate any type of slapstick or hokum gags. In plain language, it is the desire of the producers and the distributors to offer a series of pictures that any theatre can boast and patronize as miniature features.

The Jack Crosby offices of No. 158 West Forty-fifth Street, are handling the casting for these pictures exclusively.

Gave Johnny Hines Cutouts a Typical Wink

involves extra time in laying out, but it enables the printer to set up a good job the first time and avoids the delay of marking for a reset while it prevents him from using all machine lines of a dead uniformity.

With a layout like this you take the time when you have the time instead of having to make the best of a bad job in a last minute rush. The copy went over to the printer and came back properly set with a minimum of delay.

Next week we'll show a design with a notched and mortised cut.

Hines Cutouts Are Excellent Winkers

Getting Rainbow Reilly for first run in the Metropolitan district, Loew's State Theatre, Newark, got behind the picture with extra push. The 24-sheet contains a black and white head of Johnny Hines about six feet tall, and three of these were made for the marquee. One eye was set with a steady light and the other with a flasher, which gave the effect of a continuous wink. The heads were more effective in black and white than in color.

REPEATED IN LOBBY

Another head was made for the lobby, surrounded by the rainbow, also from the 24-sheet. This was mounted on compo board save where the rainbow was shown, and this was cut away and lighted from the rear by a baby spot.

An excellent window was obtained from Spaingings for a display of the athletic equipment actually used by the payer in this picture, while a pony cart, almost completely hidden by banners, was driven about the streets by a diminutive darkey in livery.

With double newspaper space and plenty of paper, Rainbow gave the house one of the best weeks of the season.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Two presentations, in addition to the usual Topical Review and the feature picture were all that could be included in the program that had John Barrymore in "The Sea Beast" as the feature attraction. This was because Barrymore's picture ran 1 hour and 46 minutes, thus leaving very little time for musical numbers. Seldom is a show permitted here to run over the allotted 2 hours, but on this program 2 extra minutes



were squeezed in, making a performance of 2 hours and 2 minutes.

The opening presentation of each deluxe performance, of which there were four, each day, was "Dancing to the Classics," which featured Lilly Kovacs, girl-pianist, and the Mark Strand Orchestra. This incident was designed to show the difference between the classical numbers as played by a pianist and the same numbers as played by the

orchestra as dance music. Film titles upon the screen explained each selection. The numbers included Dvorak's "The Songs My Mother Taught Me;" Chaminade's "The Scarf Dance;" Elgar's "Salut D'Amour;" Massenet's "Meditation" from "Thais;" Rubinstein's "Kammenoi-Ostrow;" and a selection from Grieg's "Peer Gynt Suite." The lights for this presentation included the following: flesh bridge floods on the fabric cyclorama curtains which masked in the picture screen; color blends on the picture screen from the dome; flesh floods on the musicians from the dome; lemon spot on girl-pianist; blue lamps for the coves and star effects. This presentation required 6 minutes.

Following the topical review came the atmospheric prologue to "The Sea Beast." The scene represented the deck of the whaling vessel which is seen in the picture. Bass-baritone stood at the helm and sang, "O'er the Billowy Sea." During the song the scene changed from a bright moonlight night with round full moon to a stormy ocean with clouds, lightning, thunder and winds. This number took 3 minutes.

Proving Up

At the Temple Theatre, Toledo, arrangements were made to give singles to The First Year to all who had taken out marriage licenses during the past year. About 300 of these tickets were sent out and 123 came in the first day of the showing, bringing 194 paid admissions with them. This is considerably better than a two-for-one proposition, not to mention the advertising value. The laugh insurance idea also was revived for this run.

Blotters Will Land Where Others Fail

Sending in some samples of blotters, A. M. De Haven, of the Opera House, Bangor, Maine, writes that the blotter is the only thing he can get into the post offices with.

There are eight towns close to Bangor on the electric routes, and Mr. De Haven keeps these supplied with blotters for attractions shortly to be shown, being careful to distinctly day and date. They are framed so that the copy advertises the Opera House first and the attraction after.

GET EIGHT TOWNS

Postmasters are glad to get a supply of these for their public desks and while it would not pay to print up blotters to supply eight small town post offices, Mr. De Haven uses the remainder of each lot for the hotel desk and writing rooms and other public places where writing is done by the public, while the offices welcome new blotters, even in these days of the typewriter.

Blotter advertising is neither spectacular nor novel, but it is solidly good the year around.

Three Colors

Putting over The Blackbird, J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, used the silhouette idea, but in three colors.

The lower part of his lobby display was compo board with figures from the six-sheet, but the upper part was frosted glass.

Back of this was an opaque cutout of Chaney's head backed by red, green and white 60 watt globes. These flashed on in succession, the change of color adding not a little to the attraction value of the stunt.



A First National Release

A SHADOW-BOX EFFECT WITHOUT THE BOX FROM SEATTLE

This four-plane landscape was set into the arch above the marquee of the Coliseum Theatre. The flats gave the sky, the mountains, the middle distance and the foreground, with an aurora effect back of the mountains.

Had Dummy Telephone in This Information Bureau



A Fox Release

AN ADVANCE SIGN THAT ADVERTISED MIX FOR A MONTH
Tom Holliday, Alhambra Theatre, Charlotte, put this over his main inside entrance a month before The Lucky Horseshoe was due. The portrait is about eighteen inches behind the show, and is specially lighted from the rear.

Dummy Phone Was Information Bureau

Ernest Morrison's highlight on A Kiss for Cinderella was an Information Bureau in the lobby of the Imperial theatre, Asheville, N. C. A temporary office was fitted up with a flat top desk well supplied with rotos, miniatures of Miss Bronson, advance house programs and other printed matter, with a plentiful display of stills.

A girl who was chosen for her clear voice and her faint resemblance to Betty Bronson, sat at the desk and answered inquiries about the picture. She also stimulated interest by answering incoming telephone calls. To save the trouble of wiring, the calls were stimulated by a press button worked by her foot, real calls being answered by the regular operator.

She not only aroused general interest, but she was directly instrumental in selling several large theatre parties.

A cutout showing Cinderella driving to the ball was directly over the box office, extending the width of the lobby, with a smaller cutout showing Cinderella with her children and the Bobby inside a glass slipper.

The campaign put the picture over to unusually good business.

George E. Brown, of Loew's Palace Theatre, Memphis, made a mop-up with a revue during the run of Hands Up. Five girls and five boys were in the cast and all of them had won prizes in local Charleston contests, and all were from the high schools, so every high school pupil felt it a duty to come. Brown never misses a chance to play up the local angle.

33,000 Hats

Working for the Loew State theatre, Long Beach, Calif., a First National exploiteer sold off 33,000 pirate hats to a chain store which makes a weekly bulletin announcement.

Fred McClellan sold them the idea of printing one bulletin on the back of the hats used to advertise Clothes Make the Pirate, and the store paid all the costs.

Musical Stars Were An Aid to the Widow

Things broke nicely for the Madison theatre, Detroit, when it came to putting over The Merry Widow. Donald Brian and Oscar Figman, of the original operatic production, were in town with No, No Nannette and The Student Prince. Twenty Cadillac cars were borrowed and the two companies were taken to see how John Gilbert did it. It made a fine ballyhoo with a real news angle. The papers could please three theatres with one story, so they went to it with a will.

Another novel stunt was a cumulative waltz contest in which the winners at three dance halls fought it out in the finals at the Madison. This was better than a contest that began and ended in the hall itself, and all three places worked hard to put over a winner, with the result that the advertising was unusually heavy.

An impersonator of the Widow was driven about town in a car of the vintage of 1908; the year the opera was first produced, and while Detroit is used to autos of all ages and makes, this car got attention.

There was also a new daily paper launched, with real news, advertising and features. Until it appeared on the streets there was a general belief that a bonafide addition was about to be made to the list of dailies and interest in the first issue was strong. There was only the one issue.

There was a raft of smaller stuff, phonograph hookups, puzzles, heralds and the like, but the highlight was the almost universal use of the famous waltz in public places and over the radio.

E. L. Delaney, a new Metro-Goldwyn exploiteer, helped the local staff. It was his first assignment and he spread himself.



A Universal Release

A SPOTLIGHTED SIX SHEET ON PHANTOM OF THE OPERA

Cutting away the background to suggest the spread of the beam gave more effect to the top spotlight used by H. C. Farley, of the Empire Theatre, Montgomery, Ala. A ghost story contest helped along.

Cabooses and Cars in Fashion for Mike Displays

Teaser Campaign Ran Four Weeks

Davenport, Ia., got all excited recently over a home-made mystery. People found small cards lettered "The Phantom" in their pockets, without knowing how they got there. They just seemed to materialize, and it really was mystifying. The town heaved a collective sigh of relief when the Garden Theatre finally came out with announcements of Phantom of the Opera.

William O'Hare, of the Garden, had several thousand cards printed. These were about the size of a visiting card and were done in red.

First off he got two bright high school girls to put one into the pocket, purse or books of every pupil. Several dry cleaners slipped them into the pockets of the garments they handled, and the brush boys in barber shops were chartered with passes to put them into the pockets of the customers. The same arrangements were made with coat room attendants.

Stressing the value of secrecy, O'Hare got them out without any of the passers talking, and it developed into a genuine mystery.

Then when he did break the news, he plastered the town with an extra supply of pictorial paper, and everyone around the house was busy, particularly the ushers and cashiers.

Phantom Prologue

Charles E. Hammerslough, of the Broadway theatre, Newburgh, N. Y., used the Phantom himself for a prologue to Phantom of the Opera.

A man dressed as Chaney in the play slowly rose through a trap, under a green spot. After a moment's pose he crossed the stage to the apron, across the orchestra pit and moved through the house to the entrance. The main title flashed on the screen and the picture was started with the patron already under the suggestion of the mysterious.



A-Metro-Goldwyn Release

FRONT AND SIDE VIEWS OF THE VALENTINE BOX OFFICE
How the Toledo Theatre changed its sales space for Mike and made more work for the occupant of the caboose. It was very well done and yet required only a minimum of painting. Note the floor cloth used to carry out the idea.

Still Running

The safety drive is still with us. The latest was a Havoc Week in Canton, Ohio, on behalf of the Fox release at the Mozart Theatre. The Mayor and the police collaborated with the local automobile club, and the theatre put out a float with a wrecked car to show the results of careless driving.

Week No. 578,841

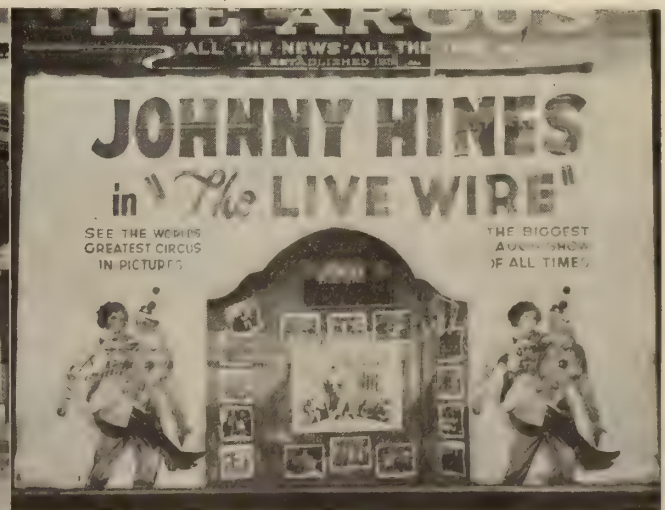
The latest "week" is a Thank You Week, reported from the Alamo Theatre, Louisville. This was sponsored by the Mayor and proclaimed by windshield stickers announcing that the driver was a member of the "American Thank You League" with the added

suggestion that you "Do your bit and see Thank You at the Alamo."

Most of the merchant advertisers also tooted for the Fox release in their daily ads the entire week.

For Griffith

Playing Hands Up, T. L. Stelling, of the Plaza Theatre, Asheville, N. C., put out a perambulator neatly dressed, but with a silk hat large enough to come down over the wearer's head and rest on his shoulders. A peep hole was cut in the band to permit navigation, but a black gauze band would give better vision and more air. Both the hat and a chest card were lettered for the attraction.



A First National Release

PUTTING OVER THE LIVE WIRE AT THE SPENCER THEATRE, ROCK ISLAND, ILL.

On the left is the lobby front, built up from three sheet cutouts and an enlargement from the one-sheet. With a floor strip of 100 watt lamps back of the front plane the effect was strong. On the right is one of six windows made from cutouts and white print paper. Six of these, backing the bright lobby display, made very unusual business for F. O. Slenker.

A Crosspage Streamer for The Bat Makes Big Sales

Had Fashion Show First National Month

The California Theatre, San Jose, started off its First National Month with Norma Talmadge in Graustark and a Fashion Show to boot. The cut from the plan book has been notched to let in some original talk, and for some reason a second notch lets in a "First National Picture" just below the circle trademark which carried the same announcement.

STARTING TODAY—ALL WEEK
—FIRST NATIONAL MONTH—
BRINGS THE GREATEST OF ALL STARS IN HER
MOST PLEASING PICTURE

CALIFORNIA
THEATRE

COME EARLY!
BIG! Bigger! Her Biggest!

NORMA TALMADGE
in **Graustark**

A Modern Romance in a Setting of Gold and Glory!

BIG ADDED ATTRACTION ALL THIS WEEK

A WEST COAST THEATRE PRESENTATION
"BENEATH THE CLOAK"
CONVICTS AND STAGS BY
FANCHON & MARCO
SUNSET BOULEVARD
GIRLS! GIRLS! GIRLS!
14 BIG STARS

A First National Picture

A First National Release

WITH A FASHION SHOW

Most of the lines avoid the usual all-caps and are more legible than usual, and while the display is not noteworthy, it is soundly good and fills a four twenties very acceptably.

Tying Up The Bat To Character Cut

M. A. Malaney, of the Stillman Theatre, Cleveland, used a set of teasers to precede his showings of The Bat. These were single column cuts with the title over the black silhouette of the animal and with varying text, in type, below. The sample shown is full size.

These were run for several days to prepare for the opening announcement, which was

a cross-page streamer three inches deep. This was so different from the usual two column space that even the shape suggested something different—and better.



IS FLYING!
THIS WAY!

A United Artists Release

THE BAT TEASERS

The center cut was a black bat about two and a half columns wide with side cuts made from the scene stills and cut to similar shape. In between is "see the" copy, listing the main punches. Here a better selection might have been made. We do not think that the biggest punches have been selected. Otherwise this layout is capitally done, and probably sold an extra business. It must have, since the picture was held over for a second week with a somewhat similar announcement.

Practically every house has taken up these useful outline cuts, either from the press book or with original drawings based on the idea, and most of the stuff has been straight press book cut work, since these appear to have been planned to do the greatest good.

Between the short title and the striking outline, The Bat has been much appreciated by the advertising hustlers because it has been so easy to get a good display.

Too Much Detail Bad for a Design

In a reduction from 36 to less than 15 ems, this cut on The Johnstown Flood is not going to get any better, but it was pretty poor as it appears in the original display from the Washington Theatre, Detroit.

This particular newspaper reproduction came through in good shape. The whites are clean and the lines sharp and yet the result is rather messy. You can imagine what it might become with poor ink and porous paper. The lines would spread into a puddle of ink.

The artist has made the common mistake of working in too much detail. He fills the space until none of the components of the picture stand out. It's almost a solid mass of

color. He has worked too hard. Probably he made his sketch above scale without trying to visualize the looks when it was reduced to a cut.

This is a very common fault of newspaper artists. They get something that looks well on the drawing board and they do not realize that a reduction will mud up. But even at that, we think the artist has used too much ink. Even for a larger scale drawing he has worked in too much detail. The best advertising cut is the one which offers the most detail with the fewest number of lines. This exact scene could be redrawn by a careful man with about one quarter as much work and be many times stronger.

LAST DAY OF
"THE TARKER"
"THE TARKER"
"THE TARKER"

TOM MIX
BEG. SAT.
A Smashing,
Crashing,
Dynamic
Melodrama
THE GREATEST
CATASTROPHE
IN AMERICAN
HISTORY

FOX WASHINGTON
WILLIAM FOX
presents
The JOHNSTOWN FLOOD

A Thrilling Epic Drama
with
GEORGE O'BRIEN
FLORENCE CLARKE—ANET GAYOR
ANDREW RANDOLPH—PAUL RICHARDSON

COMEDY—KELSEY IN NEW YORK BY O HENRY
FIELD THE BAT FOR NEW YORK

STAGE
PATSY DEFRANCO
MALE and NAKE
NORMAN WHITE
FIELD TORRIGES DECEMBER 17

A Fox Release

AN INK FLOOD, TOO

Not to be outdone, the house has committed the same fault in crowding the lower space with type too large for the space. The four names following O'Brien's, could have been set in ten point Roman with a far greater display value and this would also have thrown O'Brien's name into stronger relief.

This is not very important, since the panel in the upper left can be counted on to do competent selling, but it would have been just as easy, when laying out the space, to have marked in proper type faces to get the most prominent display.

The upper portion of this space is very well done, but the lower lines are very poor, and the cut is the worst of the lot.

We want good, mostly type specimens. Won't you send some in, please?

Like a
Thunderbolt
Comes This
Thrilling Screen
Production!

"THE BAT"

The bank crash!
The haunted halls!
The hidden room!
The fitting scenes of
III!
The ghostly shades!
The hysterical
maid!

TOMORROW STILLMAN THEATRE

MARY HENRIET
BIRTHDAY

A United Artists Release

A CLEVER DISPLAY ON THE BAT FROM THE STILLMAN THEATRE, CLEVELAND

Cliff Lewis Experiments With Type and Cuts

Cliff Lewis Starts With Art Displays

Cliff Lewis, of the Strand Theatre, Syracuse, N. Y., writes that he is now authorized to incur engraving bills and to hit up the spaces somewhat, but that he aims to stick to type for his announcements. We hope that Cliff sticks to the latter promise, for he is one of the men we rely on for a nice handling of type, and if he lets his artist persuade him to go in for hand lettering there is going to be a nice little murder story in the daily papers.

One of Cliff's recent experiments is with *The Blackbird*. We reproduce an all type and a cut attractor. The all type ran rather longer than is shown, for there was about an inch used for the underline, but this is the essential space for *The Blackbird*.



A Metro-Goldwyn Release

THE ALL TYPE BLACKBIRD

This is nearly three inches across two columns, but set in the old time 13½ em width to get the value of white display. Just as it stands it shows up well, but the additional inch gives it even more display value as a whole, though no more runs to this release.

The second example is nearly four inches deep, because the entire space is taken for the single feature and its supporters.



A Metro-Goldwyn Release

WITH A CUT OF CHANEY.

The same type is used for the star name in both displays, but here the cut makes it seem less prominent, because the cut is larger and more aggressive. The artist has put in too much work on this portrait. It would be better to use less shading or else employ

benday. The idea seems to have been to get a sinister effect, to harmonize with the type of role played, but a clever draftsman could have gained this effect with much less ink. An excess of cross hatching is almost fatal to a display cut. It is possible that the cut will attract more attention than an open type display, but our personal preference would be for a better type spread and less cut. Still, tastes differ, and it may be that Syracuse likes cuts and responds to the appeal.

Whatever the case, we think that Cliff has something of a job ahead of him if he has to educate his artist to draw good selling cuts. The artist seems to want to make pictures rather than advertising material. The two are very different.

Hand Lettering is Hard on This Space

Good copy is almost completely thrown away through the use of hand lettering in this display from the Temple Theatre, Toledo. Not only is the hand lettering lost, but an effort to sell the feature through setting all the copy inside of the apron, the type is held too small. It's not at all up to the Temple's usual work.



A Fox Release

DIFFICULT TO READ

That lettered copy is a bit ragged as to fluency. It runs "Laff week, yes, for you, but for me it will be back to the cactus patch, for you will roar with laughter at my expense, yet you'll know it is the truth about every married life."

It does not mean much after you have struggled through it, for the sense is halting.

For the talk inside the apron the artist

had to use type in part because he could not letter in six point, but five lines of six point bold, unleaded, is too much. It would have been better in a straight Roman, but bold type was called for to make it still more difficult to read. The signature is killed by the reverse strip just below and after the murder the strip commits suicide because the lines are so close they all run together. This is the announcement of a *lingerie Revue*, and in plain type it would have gotten over much better.

This space is an almost total waste of a two sevens.

Plays Up Titles For Partners Again

Loew's State Theatre, St. Louis, made a strong play on the sub-titles in *Partners Again* to put over this third Potash and Perlmutter play.



A United Artists Release

A BLACKFACE TEAM

In the example shown there is a panel commencing "Titles by Montagu Glass" with a sample sub-title, while another space lists three of them as samples of the humor to be enjoyed. The circle design is the best layout of the three, but the half tones come through so poorly as to suggest that the erstwhile cloak and suit men are appearing in a blackface specialty. A much better design shows outline character sketches while a third gives a pair of full length silhouettes with enough character to suggest the two principals.

It would seem that if much reliance is placed upon the sub-titles, it would pay to use them as scatters.

Apart from the poor halftone this is a good layout with plenty of emphasis given the other features. It is interesting to note that B. A. Rolfe, who is appearing with his band, was partner with Jesse L. Lasky in some girl acts in vaudeville twenty years ago.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

INTRODUCE ME. (4,710 feet). Star, Douglas MacLean. Very good comedy. Tone, good. Town of 3,200. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

PINCH HITTER. Star, Glenn Hunter. This was my first Glenn Hunter and I did not step on it. Believe me, the next Glenn Hunter I get I'll sure step on it. Tone, good. Sunday and special, yes. Appeal, 75 per cent. Oil field class and farmers town of 700. Admission 10-25. G. W. Tockey, Dixie Theatre (275 seats), Wynona, Oklahoma.

F. B. O.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. This is a real Western picture and a big percentage is due to the acting of Silver King. This is the best one of Thomson's that we have shown and hope that the others that we have booked will be as good or better. My patrons sure like Fred and his wonder horse. Tone, good. Sunday, yes. Special, no. Appeal, 100 per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

BEYOND THE ROCKIES. Star, Bob Custer. This boy is getting better all the time and makes good stuff and you can't go wrong on any kind of F. B. O. service. Tone and appeal, good. Sunday and special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

BLUE STREAK. Star, Richard Talmadge. Just another good F. B. O. picture with the star doing good stuff. Book all these you can get. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. A crackerjack, Lefty. He is sure coming to the front. Step on it. Lefty, you're making good. Book it, boys; it's full of action. Tone, good. Sunday and special, no. Farmers town of 650. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

BROADWAY LADY. (5,500 feet). Star, Evelyn Brent. Just another program picture. Only suitable for double bill. F. B. O. certainly makes the exhibitor take a licking on this star, as she simply does not draw. Lay off if possible. Appeal fair. Town 7,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

COWBOY MUSKETEER. Star, Tom Tyler. Slower than "Let's Go, Gallagher" and "The Wyoming Wildcat," as most of the action was in the latter part of the picture. However, it was a good Western and the fans won't kick if the next pictures here are as fast as Tom's first two, but they'll howl if the next is like this. A fine combination in these Tyler's, as the little boy and the dog put variety in the features. Tone, okay. Sunday, yes, here. Special, no. Good appeal. Mixed class town of 1,000. Admission 10-25, 15-35, on specials. H. H. Hedberg, Amuse-U Theatre (200 seats), Melville, Louisiana.

FLASHING SPURS. Star, Bob Custer. Fair Western that pleased the fans very well. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

OUR GANG.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. This went over fair for us. It's too long and drawn out to be interesting. Draw small town class. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. Good newspaper story with plenty of thrills and heart interest. Tone, good. Sunday and special, yes. Appeal, 100 per cent. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

LAUGHING AT DANGER. (5,442 feet). Star, Richard Talmadge. This was here considered very good and seemed to please everybody. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LIFE'S GREATEST GAME. (7,010 feet). Star, Johnny Walker. The usual formula worked into a picture that pleases the masses. Had many favorable comments on it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MASK OF LOPEZ. (4,900 feet). Star, Fred Thomson. An A-1 Western. Book it, boys. You can't go wrong on a Fred Thomson picture. He's there and over. "Look out, Mix and Hoot." Tone, good. Sunday and special, no. Appeal 90 per cent. Farmers town of 650. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

MIDNIGHT FLYER. (6,030 feet). Star, Cullen Landis. Supported by Buddy Post. Somehow or other it seems all railroad pictures are a good bet. This certainly drew and it pleased. Tone, good. Appeal 100 per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MIDNIGHT FLYER. (6,030 feet). Star, Cullen Landis. A railroad picture that is real. One that has thrill scenes that will make the audience gasp. Paper is good and the name draws. Drew a packed house over impassable roads. Book it. Tone, excellent. Sunday, yes. Special, no. Appeal 95 per cent. Farmers town of 400. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

First National

BEAUTIFUL CITY. (6,466 feet). Star, Richard Barthelmess. A big improvement over some of his former releases. A nice little story of Italian life in the low section of New York. Good acting and plenty of action help to put it over. Tone, okay. Sunday, yes. Special, no. Good appeal. All

classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CHICKIE. (7,000 feet). Star, Dorothy Mackaill. A very poor picture to show to ladies and gentlemen. A weak affair from start to finish and a discredit to the First National brand. Story of a girl's mis-step with the boy marrying her after she had been led to believe that he was wedded to another woman. Many adverse criticisms, some saying it should not be shown to mixed audiences. Tone, none. No, Sunday or special. Appeal, fair. Town about thousand. Draw general class. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CLASSIFIED. (6,927 feet). Star, Corinne Griffith. Surely one of the year's ten best. One hundred per cent. in every way. Business poor on account of weather and possibly title. Tone, okay. Yes for Sunday or special. Appeal, 100 per cent. Town, 4,000. Draw family and student type. Admission 10-25. R. J. Reif, Star Theatre (600 seats), Decorah, Iowa.

CLOTHES MAKE THE PIRATE. (8,000 feet). Star cast. Nothing to it. I pulled it after matinee showing and sent it back and told the exchange to keep the film rental; that it would be worth the film rental to keep it off the screen. It's just as rotten as it is possible to make for drawing small town class. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GOLD FISH. (7,145 feet). Star, Constance Talmadge. Seemed to please a large audience, which was attracted by an old fiddlers' contest. Keen competition drew an overflow house. Tone, none. Sunday or special, no. Appeal, fair. Town of 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

IF I MARRY AGAIN. (7,461 feet). Star, Doris Kenyon. A good program picture that pleased the majority of my patrons. Will say if you buy it and advertise you will get results. Prints in good shape. Tone, good. Sunday, yes. Special, no. Appeal, 80 per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SO BIG. (5,562 feet). Star, Corinne Moore. A good picture of the kind. Old costumes used of by-gone days. Acting good. Should draw well on account of book of same name. Tone, fair. Sunday, no. Appeal, 80 per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

SOUL FIRE. Star, Richard Barthelmess. This is very good, saw many unfavorable reports on it, but it was well liked by those who saw it. Good acting but did not draw any extra business. Tone and appeal, good. Sunday and special, no. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

SOUL FIRE. (8,262 feet). Star cast. Audience did not care for this one. Barthelmess is slipping; bought for two days and played one. A. D. Jarboe, Royal Theatre, Cameron, Missouri.

THIEF IN PARADISE. Star, Doris Kenyon. A very interesting society drama. Gorgeous costumes, plenty of comedy, and beautiful sets. Will go over good any place. Tone, questionable. Sunday and special, no. Good appeal. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

WE MODERNS. (8,609 feet). Star, Colleen Moore. If you like the flapper pictures book this one, but if your audience does not like pictures of that type, lay off it. Fair tone and appeal. Not for Sunday or special.

Draw mixed class, town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Fox

GOLDEN STRAIN. Peter B. Kyne story. Would have been a good picture if George O'Brien or Jones had had leading role instead of Kenneth Harlan, whose so-called riding and trick side-burns were a joke. However, should please average western audience. Tone, O.K. Fair appeal. Draw working class, town 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

THE GREAT DIAMOND MYSTERY. (6,056 feet). Star, Shirley Mason. A very good program picture. Tone and appeal, good. Sunday and special, no. General class town of 2,000. Admission 15-25. G. Duval Palmer, Hippodrome Theatre (500 seats), Sheridan, Indiana.

HAVOC. (9,283 feet). Star, George O'Brien. One of the best war dramas ever filmed. Will please everyone, and Fox will give you a good break on it. Go after it strong. Tone, O.K. Fine appeal. Yes for Sunday and special. Draw all classes, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HAVOC. Star, George O'Brien. A very fine war drama. Shows "Havoc" as wrought by woman and war. Madge Bellamy and Margaret Livingston took parts well. O'Brien and McGrail were great. Picture has pathos, humor, and drama, as well, and magnificence, splendor and thrills. Will please all class audiences. Tone, okay. Sunday, okay. Special, yes. Excellent appeal. General class town of 3,700. Admission 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

IRON HORSE. (11 reels). Star, George O'Brien. In my opinion one of the best pictures ever produced. As good if not better than "The Covered Wagon" and Fox doesn't take all your receipts for it, either. Work of entire cast fine. Tone, okay. Sunday and special, yes. Great appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

IRON HORSE. All-star cast. This is what made life pleasant for the exhibitor. Wonderful picture. Cast excellent. Everybody satisfied. Tone, good. Sunday or special, yes. Appeal, 100 per cent. Draw farmers and negroes. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

KENTUCKY PRIDE. (6,507 feet). All-star cast. The best racehorse story we ever booked. The horse tells its own life story. Hold the interest all the way through. You'll laugh and also shed a tear when you see this one. Go the limit. Town 2,500. Draw tour and rural type. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

LAZYBONES. Star, Buck Jones. This is mighty good but not a western, more heart interest, or a domestic drama. Women liked it better than the men. Tone, good. Sunday, yes. Special, no. Appeal, 100 per cent. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. This is a good entertaining picture. Has a dream portion in it that is full of comedy and thrills and the original story gives Tom a chance to lick a dozen men, as usual, and please. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

OVER THE HILL. Star, Mary Carr. This picture is so good that we have rebooked it again. Sunday or special, yes. Appeal, 100 per cent. Town of 800. Draw mixed class. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

THANK YOU. (1,960 feet). Star, Alec Frances. A very wonderful picture. A few more of its kind to work in our yearly program would be a salvation to house repu-



FIRST NATIONAL GIVES you
"The Wilderness Woman" with
Lowell Sherman and Aileen Pringle

tations. Religious in a sense, but not sermonized. Tone, okay. Sunday, okay. Special, no. Excellent appeal. General class town of 3,700. Admission 10-25, 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

THUNDER MOUNTAIN. (7,508 feet). Star cast. Very good and liked fine. Poor crowd, due to opposition. Tone and appeal, good. Sunday, yes. Special, no. Farmers town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi.

TIMBER WOLF. (4,800 feet). Star, Buck Jones. This is the best Western that I have run for some time and is a little different than the rest. Cast good and good action. Tone and appeal, good. Sunday and special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

TIMBER WOLF. (4,800 feet). Star, Buck Jones. A good story of the timber country, but the fans want Buck as a cowboy and they did not want to see him wounded. You know, Van, the hero of a Western must always come out of fist fights and shooting matches with a whole hide or some are bound to kick. This picture not nearly as good as "The Desert's Price." Tone, okay. Sunday, yes. Special, no. Appeal, fair. Town about thousand. Draw general class. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHEN THE DOOR OPENED. (6,513 feet). This James Oliver Curwood story has been made into a corking good picture. Some of my patrons thought it was one of the best of the season. The storm scene is fine. Tone and appeal, good. Sunday, yes. Special, no. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Metro-Goldwyn

ARAB. (6,710 feet). Star, Ramon Novarro. Fell absolutely flat here. This type of story was played out long ago. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DANCE MADNESS. (6,295 feet). Star, Conrad Nagel. A good program picture. Pleases those who like a lighter type picture. Much good comedy throughout. Tone, okay. Sunday and special, no. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

DANCE MADNESS. (6,395 feet). Star,

Claire Windsor. Just so-so. Not bad nor a knockout. Nagel is liked here, but somehow people didn't rave about him in this picture. Sunday, yes. Special, no. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

EXCUSE ME. (5,084 feet). Star, Viola Dana. A dandy good comedy drama. Everyone was pleased with this picture. Good tone. Sunday, yes. Special, no. Appeal, 90 per cent. Town 300. Draw oil field and farm class. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

GREAT LOVE. Star cast. No good. Gets tiresome. Too much elephant stuff. Viola Dana and Robert Agnew have hardly anything to do. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

GREAT LOVE. (5 reels). Star, Robert Agnew. I had "The Return of a Soldier" bought and Metro slipped me the title changed to "Great Love." Paid a special price for it and, thinking it a good picture, exploited it rather heavy. It's absolutely terrible for a five-reel feature sold at a special price. My patrons didn't hesitate to say what they thought of it and title was misleading, as some expected some real love. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

JANICE MEREDITH. Star, Marion Davies. An excellent picture that ought to have drawn capacity crowds, but only succeeded in attracting an average attendance. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. This will please all classes. It is good from start to finish. Better than "The Ragman." Draw small town class. J. W. Ryder, Jewel Theatre, Verndale, Minnesota.

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. A good picture with plenty of laughs towards the finish. A novel comedy stunt throughout last half. Tone, good. Sunday or special, yes. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. R. Travelle, Elite Theatre, Placerville, California.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. Not a big special, but still an extraordinary picture. Very queer and unusual. Lon Chaney is wonderful. I think he is the greatest actor on the screen today. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Paramount

ANY WOMAN. (5,963 feet). Star cast. Poor photography, very dark and cloudy in many places. No pep and poor box office value. Rental too high two-day run. Day would have been enough. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

A SON OF HIS FATHER. (6,925 feet). Star cast. A fair picture that drew quite well and did not satisfy as well as it drew. Good attendance. Not a special. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

COBRA. (6,898 feet). Star, Rudolph Valentino. "A very bad picture," that remark was made by a patron leaving the Pontiac Theatre at the conclusion of the first performance. The sad part of this is, I had nothing to reply; no defense to make; the film was exactly as he classified it. No doubt you are going to play this, so nothing matters but the rental, figured on what the picture is and what it might mean at the box office, after the first show, I consider it expensive at half what I paid for a program picture—just remember this prophecy. Weather fine. Attendance after the first performance, nil. Draw health seekers and tourists. Dave Seymour, Managing Director, Pontiac Theatre Beautiful, Saranac Lake, New York.

COBRA. (6,895 feet). Star, Rudolph Val-

entino. Ran this two days to very poor attendance. Did not please those that came. About the poorest photography in this that I have ever gazed upon. All-in-all, a poor show. Tone, so-so. Poor appeal. Not suitable for Sunday. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DANCING MOTHERS. (7,169 feet). Stars, Alice Joyce, Conway Tearle, Clara Bow. From the reports of my patrons they all liked this picture very much. Alice Joyce and Clara Bow do some mighty fine work in this picture. Sunday—not for a small town. Yes as special. Good appeal. Draw downtown class, city 315,000. Admission 20-25-40. Jas. D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Ind.

ENCHANTED HILL. (6,326 feet). Something different in Westerns. Holt, as usual, fine. This picture will stand boosting, as it is very good. Print new. Good tone and appeal. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

IN THE NAME OF LOVE. (5,904 feet). Star, Ricardo Cortez. Just ordinary; those who came thought little of it, and there were very few. Terrible attendance. Wouldn't call it a good program picture. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

KISS FOR CINDERELLA. (9,621 feet). Star, Betty Bronson. A pretty picture that is worth about half what "Peter Pan" was worth to you, and notice I didn't say what you paid for "Peter Pan." It broke my house record for doing a bigger flop the second night than any show I have shown since I started running a theatre. It just isn't entertainment. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

LITTLE FRENCH GIRL. (5,628 feet). Star cast. A very good little picture; if you can get them in, it will please. Very good tone. Appeal, 80 per cent. Yes for Sunday, no as special. Draw farming and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

THE LUCKY DEVIL. (5,935 feet). Star, Richard Dix. Played two days to pleased audiences. The auto race set the kids wild. It even had old folks sitting on the edge of their seats. Tone and appeal, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

MARRY ME. (5,526 feet). Star cast. Failed to draw here, and those who saw it were not enthused. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MEN AND WOMEN. (6,232 feet). Star cast. About the best way to report on Paramount pictures is to say they are good. In fact, we have never had a bad one. Prints are always good and they are fair to the small exhibitor. Tone, good. Sunday, yes. Special, no. Appeal, 90 per cent. R. P. Mollohan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

NIGHT LIFE IN NEW YORK. (6,908 feet). Star, Rod LaRoque. A "travelogue" of the "bright lights" that fitted in good on a Saturday night. Dorothy Gish did well with an ordinary part—ditto LaRoque. A fairly good picture of the "jazz retreats," and properly placed in the week, say Saturday (where you have daily change), you'll get by. Saturday attendance excellent. Not a special or anything like it. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NOT SO LONG AGO. (6,943 feet). Star, Betty Bronson. A good little picture without much appeal here. The actors are good, give fine characterizations; the direction is adequate; but they didn't want it in this town. Poor attendance. Not a special. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PATHS TO PARADISE. (6,741 feet). Star, Raymond Griffith. "A whirlwind comedy" is right! Tone, O. K. Appeal, 85 per cent. Yes for Sunday, no as special. Draw farming and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

PONY EXPRESS. (9,929 feet). Star cast. One of the very best specials. Pleased a hundred per cent. Some said it was better than "The Covered Wagon." We liked it



FROM F. B. O. comes the Gold Bond Special, "The Isle of Retribution" with Victor M'Laglen and Lillian Rich

just as well. Good tone. Yes for Sunday and special. Draw town and country class, town 900. Admission 10-25, specials 35. Oren J. Spalti, Grand Theatre (235 seats), Pleasantville, Iowa.

PRIDE OF PALOMAR. (7,494 feet). Star, Marjorie Daw. A Peter B. Kyne story made into a good picture. It doesn't say nice things about the Japs, but shows the attitude that the Californian actually has toward them, and thus it is all right. It is actually something of an education as well as being first rate entertainment. Yes for Sunday. Rates about 80 per cent. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

SONG AND DANCE MAN. (6,907 feet). Star, Tom Moore. This is a highbrow comedy and drama and didn't please my people. The story deals with characters that are not known to people outside of New York City. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

STREET OF FORGOTTEN MEN. (6,896 feet). Star, Percy Marmont. It is a sob picture and will be liked by some, but most of your audiences probably not. It is only a program and it is not for a Saturday. Tone, good. Special, no. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

STREET OF FORGOTTEN MEN. (6,986 feet). Star, Percy Marmont. A fair picture and not at all what is claimed for it, viz., another "Miracle Man." Far be it from that stage of excellence. Fairly good attendance. Special, never. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TEN COMMANDMENTS. (11 reels). Star, Leatrice Joy. A classic. You'll pay plenty for this, so get busy and "sell it hard," if you're a showman this means capacity, if you get them out to the first show. Excellent attendance. A special in every respect. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

THUNDERING HERD. (7,187 feet). Stars, Holt-Wilson-Beery. A first-class action special; something doing all the time. Well directed and acted. Fine tone. Appeal, 85 per cent. Yes for Sunday and special. Draw farming and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

TROUBLE WITH WIVES. (6,498 feet). Star, Florence Vidor. A mighty good comedy of married life. There were two mighty good looking women in this one, namely, Miss Vidor and Miss Ralston. Good tone and appeal. No for Sunday. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TROUBLE WITH WIVES. (6,498 feet). Stars, Florence Vidor, Tom Moore. A clever little comedy-drama which will amuse nearly everyone. Miss Vidor and Mr. Moore very good, although Ford Sterling almost steals the picture with his inimitable comedy. Tone, O. K. Fair appeal. Yes for Sunday, no as special. Draw all classes, town 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. Played this New Year's Day and had good attendance, and the picture and other portions of my program got over good. Would rate this as a good western; nothing to get highly excited over. Holiday attendance good. Not a special. Draw health seekers and tourists, health city. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WILD, WILD SUSAN. (8,774 feet). Star, Bebe Daniels. A passable picture on which no big claim should be made and it will come and go, raise no fuss with your patrons or at your box office. Saturday attendance good. As special, no. Draw health seekers and tourists, health city. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WOMANHANDLED. Star, Richard Dix. This picture pleased everyone. Dix is a favorite with our patrons. Think that picture was just a little bit silly. Good tone, fair appeal. Yes for Sunday, no as special. Draw mixed class town 1,800. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Pathe

THE FRESHMAN. (6,683 feet). Star, Harold Lloyd. A big comedy that will please anywhere, but small towns watch your step, as they will make you play at their set price, and won't go in all towns. Tone, fair. Sunday, no, special, yes. Appeal, 90 per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

HOT WATER. (6,000 feet). Star, Harold Lloyd. Another big Lloyd comedy that will please anywhere. Use plenty of advertising and see them come if your price is right. Tone, fair. Sunday, no. Special, yes. Appeal, 95 per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

LADY FROM HELL. Star, Roy Stewart. This picture is better than the title gives it credit for. Blanche Sweet good also. Good cast and good acting all the way through. Good tone and appeal. Yes for Sunday, no as special. Draw working class, town 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (187 seats), Piqua, Ohio.

SAFETY LAST. (6,400 feet). Star, Harold Lloyd. Old, but good. Will stand a run everywhere. Tone and appeal, good. Sunday, yes. Special, no. Farmers town of 412. Admission 10-25. Levech & Quinn, Benoit Auditorium (100 seats), Benoit, Mississippi.

Producers' Dist. Corp.

RED DICE. Star, Rod LaRoque. A pretty good crook picture. Melodrama fans will like it. Tone, okay. Sunday or special, no. Appeal, fair. Town 3,700. Draw general class. Admission 10-25-30. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

ROARING RAILS. (5,753 ft.). Star, Harry Carey. The best Carey we have played out of the first six. Frankie Darro is the real star and how that kid can act. Our patrons say he beats Jackie Coogan and Coogan is a favorite here too. Can't say much for Carey though. He is getting too old to play young lover parts. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per-

Fifty Showmen Visit Buffalo Convention

*Moving Picture World
Bureau, Buffalo,
April 19.*

SOME fifty exhibitors representing theatres in Buffalo and surrounding towns attended the one-day convention staged by Manager Marvin W. Kempne and his Paramount staff in the Hotel Statler on April 20. The meeting was called to discuss problems confronting exhibitor and producer and the policy of Paramount. Among those present were Michael Shea, dean of Buffalo showmen; Vincent R. McFaul, manager, Shea's Buffalo; John E. Carr, manager, Shea's Hippodrome; Robert T. Murphy, manager, Shea's North Park; Walter Hays, vice-president, Mark-Strand interests, Buffalo; A. C. Hayman, Strand and Cataract, Niagara Falls; William A. Calihan, Rochester; William Dillon, Ithaca; George T. Cruzen, Lockport, and Laly Brothers, Dunkirk.

HOLLYWOOD OPENS

A large delegation of Buffalo exhibitors and representatives of the distributors motored to Gowanda, N. Y., on Monday evening, April 19, for the opening of the new Hollywood Theatre. The house, built by the Gowanda Realty Company, of which Richard Wilhelm of Buffalo is the head, is one of the most attractive in Western New

York. Judge John W. Schatt, veteran exhibitor, is manager.

WEINBERG RESIGNS

Edwin O. Weinberg has resigned as manager of the Cataract Theatre, Niagara Falls. He is back in Buffalo as representative of the A-1 Sign Company. But we don't expect Eddie to be in the sign business long. He has tried other ventures before, but he always comes back for more in the theatre game.

SUNDAY TROUBLE

Members of the Broad Avenue Presbyterian Church Sunday School in Binghamton, N. Y., have filed with the city clerk resolutions protesting against the passage of the ordinance permitting the showing of pictures on Sunday.

SIX YEARS OLD

Manager H. M. Addison observed the sixth anniversary of the Binghamton Theatre, Binghamton, N. Y., the past week with a special program of pictures and vaudeville. The Binghamton is owned by Ned Kornblite and Dave Cohen. The Symphony Theatre in Binghamton has just installed a \$25,000 Link orchestral organ. C. Sharpe Minor gave the opening recitals on the instrument the past week.

TAKE OVER TWO MORE

The Palace and Winter Garden Theatres in Jamestown have been taken over by Western New York Theatrical Enterprises, Inc., of which Fred M. Zimmerman of Buffalo and Nikitas Dipson of Batavia are the heads. The

same company has purchased the Opera House in Fredonia, formerly run by Charles Tarbox. It is reported that the company may build a new theatre in Dunkirk, N. Y.

HEALTH RECIPE

Charlie Bowe of the Frontier, Buffalo, takes his exercise on the hoof. He hikes all over town and is a great customer for the shoe stores. But Charlie is also a poor one to help the doctors pay their bills. He has never been sick in his life. A hike a day keeps you out of the hay, says Charlie.

ANOTHER LOEW PURCHASE

Marcus Loew has increased his Syracuse holdings by the purchase of the Griffin block and the Richards building, adjoining the Jefferson Hotel property in Jefferson and Clinton streets. The deal involved \$375,000 and brings the entire transaction up to \$1,975,000. Loew purchased the Jefferson Hotel property from Julian Goldman for \$1,600,000 and started plans to erect an office and theatre building. He recently formed the Jefferson-Salina Corporation to develop the site. The new purchase adjoins this on the left and gives Loew frontage on three streets, making a rectangle of 127 by 224 feet. The entire site will be cleared starting May 1 and the plans for the eight-story building will be altered to cover the entire plot. Loew announces that with the change in plans he will erect an eight-story building with a theatre entrance from Salina street. The designed will be such that the theatre will be in the center of the structure with stores and offices facing Salina, Jefferson and Clinton streets.

Desberger Leaves Quincy, Ill., Theatre

*Moving Picture World
Bureau, Chicago,
April 20.*

JOSEPH DESBERGER has resigned as manager of the Washington Square Theatre at Quincy, Ill., recently taken over by the Great States circuit. The house will now be under the management of Hoefler and McConnell, who have joined the circuit with their Orpheum Theatre. It is expected that the Orpheum will show pictures and the Washington Square will continue its combination policy.

ARRIVES SAFELY

Fred Schaefer of the Crystal Theatre has written of his safe arrival at Buenos Aires on his South American trip. Simon Siman-

sky of that circuit has returned from an extended southern vacation.

ASCHERS BUSY

The Ascher circuit is installing a new \$20,000 organ in the Frolic Theatre, of which Ben Cohn is house manager. The Oakland Square has put on a series of children discovery matinees that have brought in capacity business. Will Michalson, manager of the Lane Court, has had great success with the radio reviews.

KARZAS LEAVES

Andrew Karzas has left for a four weeks' visit to the West Coast, where he will look over the Pontages circuit, as the North Center Theatre is now playing Pontages vaudeville in connection with its picture programs and J. L. McCurdy has been named as managing director of the house.

PLAN CELEBRATION

Marks Brothers will have a three-day cele-

bration for the opening of the new Granada Theatre at Devon and Sheridan roads. A beauty contest will be also held and the winner will receive a free trip to Alaska.

DIRECTORS' MEET

The directors of the American Theatres Corporation met at the general offices of the circuit at 845 Wabash avenue last Tuesday and applications from several new members were considered. Joe Hopp is president.

REMBUSCH IN CITY

Frank Rembusch, president of the Indiana exhibitors, was a business visitor in the city last week.

A FARMERS' WEEK

C. A. Gerard, theatre owner of Carthage, Ill., will stage a Farmers' Week soon. Every farmer who brings a bushel of corn on the opening night of this week will receive a pass to the theatre for the week.

Baum Opens Cathaum, State College, Pa.

*Moving Picture World
Bureau, Pittsburgh,
April 21.*

MAURICE BAUM of the Pastime and Nittany Theatres, State College, Pa., opened his new Cathaum Theatre in that town on April 8. The seats number 1,089 and on the opening night 2,158 persons attended. Dedication ceremonies were brief. Leading townspeople and representative students from the college officiated. The screen attraction was "Beverly of Graustark," this being the premiere showing in the East of this production. One of the "Our Gang" comedies, "Monkey Business," was also on the bill. The Cathaum is a magnificent picture theatre, and there is probably nothing finer in many towns much larger than State College. Local film men who have already seen the new amusement palace will verify these statements. Maurice Baum deserves all the credit and praise he is receiving from every side for his courage in erecting the

new building on his faith in the home town. He plans to close the Pastime and remodel it into a storeroom. However, he will continue to operate the Nittany as heretofore.

SCHENLEY PICKS UP

The beautiful Schenley Theatre in the Oakland district, Pittsburgh, is finally a success. Since its opening years ago, every type of entertainment has been attempted by various owners and all have failed. Harry Davis, prominent Pittsburgh showman, took the house over several months ago, and with a policy of pictures with three changes a week, and an orchestra as an added attraction for the entire week, and an admission price of 25 cents to all, the house is turning in a consistently handsome profit. When Mr. Davis first acquired the house there were many who predicted dire ruin, but this able showman once again proved his ability.

STOLL TO BUILD

Louis Stoll, owner of the Beaver Theatre at Beaver and the Monaca at Monaca, is having plans drawn for a new \$60,000 theatre.

ANOTHER FOR R. & C.

Rowland & Clark Theatres of Pittsburgh

has added to its out-of-town holdings by acquiring the Liberty Theatre at Sharon.

A PERSONAL PUFF

Harry Davis, owner of the Million-Dollar Grand, Pittsburgh, thought so much of "Kiki" that he gave the film a personal endorsement.

SELZNICK BACK

Dave Selznick is back in Pittsburgh, taking care of his old duties as film booker for the Harry Davis Enterprises. For seven months he had been located at Fort Lauderdale, Fla., where he conducted a large cafe.

VISITORS

Recent out-of-town visitors included: J. B. Cox, Mt. Pleasant; H. L. Stahl, Oil City; Wm. Lamproplos, Latrobe; G. B. Meyers, Derry; Tom Wright, Brownsville, and the Silverman Brothers, Isaac and Jacob, of Altoona. Sam Gould, owner of theatres on the North Side and in the West End is back from an extended trip to Florida.

A THERMOMETER

Bill Finkel of the Colonial and Arcade Theatres, South Side, is making the rounds these days in a Peerless sedan. Looks like Bill's business is good.

Motry Has Tiffin, Ohio, Birthday Party

*Moving Picture World
Bureau, Cleveland,
April 21.*

O TTO J. MOTRY, manager of the Lyric Theatre, Tiffin, Ohio, held a birthday party all last week when he celebrated the theatre's tenth birthday. All the folks in Tiffin helped celebrate. A special program was arranged, and every lady attending during the week was presented with a dainty needle case, filled with assorted needles. On the cover of the case Motry stated his code as an exhibitor. The code is: "Good, Clean, Moral, Educational Entertainment."

A NEW POLICY

L. B. Cool, manager of the Colonial Theatre, Akron, has started in on an old-fashioned spring housecleaning, which includes new paint, new decorations and a new marquee. The housecleaning will be followed by a new policy, for instead of the vaudeville formerly shown at the Colonial, the theatre will now exhibit first-run pictures.

ZIGIOB ILL

George Zigio, who has the Dreamland and

Cozy Theatres in Lorain, is ill in a local hospital. He has been there for several weeks, but that doesn't interfere with his attending to business. Last week he signed up for the entire 1926-27 Universal output. That done, Zigio said he was mentally prepared to take his time recuperating. Miss Zigio, his sister, is running the theatres in Lorain during his absence.

FEIGLEY RECUPERATING

Howard Feigley, prominent in northern Ohio film circles and well known as managing director of the Rivoli and Palace Theatres in Toledo, is recuperating after a long illness that has kept him in a hospital far too long.

DESBERG VISITS N. Y.

Fred Desberg, general manager of Loew's Ohio Theatres, was in New York last week.

POSTPONE MEETING

The Cleveland Motion Picture Exhibitors Association did not hold its monthly meeting last Tuesday as scheduled, owing to the death of Moses Schumann, father of D. L. Schumann of the Ohio Amusement Company. The postponed meeting was announced for April 20.

"SHE" OPENS

"She," from Rider Haggard's popular tale, opened its Ohio engagement on April 17 at John Romwebber's State Theatre, Akron, for a two weeks' run.

SPRING RENOVATING

Allen Simmons is 'dolling up his Allen Theatre, Akron, with new furnishings and paint, inside and out. Simmons was in New York last week looking over the latest effects in theatre trimmings.

STEBBINS' PLANS

Harold Stebbins is the new owner and manager of the Opera House in Bucyrus. The house has been closed off and on all winter, but he has redecorated it and last week he opened it with "The Phantom of the Opera." Stebbins plans to offer a variety of entertainment at the Opera House, including road shows, stock performances and feature pictures.

MARVIN LEASED

O. E. Bellinger has leased his Marvin Theatre, Findley, to J. L. Rex. Bellinger has been operating the house himself off and on during the winter. It will now be open all the time.

Ohio Theatre Owners Return to the Fold

*Moving Picture World
Bureau, Cincinnati,
April 22.*

J OHN DIMITROU and James Pappas, formerly part-owners of the Strand Theatre, Middletown, Ohio, who recently sold their interests in the house and Gustavus and Theodore Chifos, will not remain out of the game long, having purchased a site on Central avenue, where they will soon erect a large house. The site, for which the consideration is said to have been \$23,000, is now occupied by one of the oldest residences in the city, the present occupants having resided there for more than sixty years.

TWO THEATRE SALES

Meyer Albert, who owned and operated the Tivoli Theatre at 2108 Vine street, Cincin-

nati, has sold it to the Holy Trinity Greek Orthodox Church. It is presumed that the new owners will use the structure for a church. The Idle Hour Theatre, 7029 Carthage avenue, Cincinnati, owned by Samuel Meyers, has been sold by a firm of realtors to an undisclosed purchaser.

FOUR VICTIMIZED

Four Dayton, Ohio, picture theatres, the names of which police refused to divulge, were victims of a gang of counterfeiters recently. In each case a \$10 bill, which had been raised from a \$1 bill, was tendered for an admission, accepted by the cashier, and the change handed back.

MAJESTIC OPENS

The Majestic Theatre, Athens, Ohio, recently completed at a cost of \$150,000, was formally opened a fortnight ago. It is one

of the best equipped houses for its size in Southern Ohio.

TEMPLIN NAMED

F. C. Templin, formerly manager of the Steuben Theatre, Steubenville, Ohio, has been appointed manager of the Capitol Theatre, Owosso, Mich.

INCORPORATIONS

The Theatre Owners' Film Corporation has been incorporated at Columbus, Ohio, by Fred J. Miller, T. J. Perkass, Edgar C. Hill and others. At Canton, Ohio, the Silverman Theatre Co. has taken out articles of incorporation, the interested parties being Jacob Silverman, A. H. Adler, M. L. Fowler, et al.

SCHUMACHER WITH SCHWALM

J. G. Schumacher, who managed the Jewel Theatre, Hamilton, Ohio, until the house was discontinued recently, has become connected with the Rialto Theatre of that city, managed by John A. Schwalm.

Advertising Setback in San Francisco

*Moving Picture World
Bureau, San Francisco,
April 17.*

O UTDOR advertising in some of the east-bay suburbs of San Francisco has received a setback through the action of local authorities. The City Council of Oakland has passed an ordinance prohibiting the display of advertising on the sides of street cars, adopting this as a safety measure as well as on the grounds that the street car company is exceeding its franchise rights. A chain house picture concern was the first to make use of this form of advertising in Oakland. A measure has also been passed in Berkeley making the use of banners across the streets unlawful, except in purely civic matters.

WORLD PREMIERE

The world premiere of Elenore Meherin's "Sandy" was featured recently at the California Theatre, San Francisco. Manager Richard Spier had a lot of good publicity material to work on and made full use of it. Miss Meherin is a local girl, her story is laid in San Francisco and vicinity and was first published locally as a newspaper serial.

PUTS IT OVER

Ed Smith, manager of the St. Francis Theatre, San Francisco, returned from the

Publix convention at Atlantic City with a lot of pep and new ideas. "Kiki" is the latest long-run attraction at this house and is kicking the props from beneath all former attendance records.

NOW RUNS FULL WEEK

O. B. Atkisson, who recently took over the Rialto Theatre at Oakland, Cal., was a recent visitor on San Francisco's Film Row. Formerly this house was dark on Mondays, but Mr. Atkisson has adopted a full-week policy and has found it successful.

VISITORS

J. J. Crowley of the Isis Theatre, Sparks, Nev., was a recent visitor at San Francisco, accompanied by Mrs. Crowley. H. W. Poole, of the Liberty Theatre, Klamath Falls, Ore., and James J. Wood of Redding, Cal., also paid the metropolis a visit the middle of April.

HONOR PANTAGES

Rodney Pantages, youthful manager of the new Pantages Theatre, San Francisco, was the guest of honor recently at the birthday luncheon of the National Exchange Club.

FILM IGNITES

Damage to the extent of about \$1,000 was done to the operating room of the Liberty Theatre, 2112 Hopkins street, Oakland, Cal., on the evening of April 7, when a film ig-

nited. Ronald Abbey, projectionist, was seriously burned when he attempted to extinguish the blaze single-handed. The audience passed out of the theatre without confusion.

ENDS REST CURE

Ray Keller of the Monterey Theatres, Monterey, Cal., recently took the rest cure at Richardson Springs, and upon returning home was a witness in the trial of an army officer charged with the attempted burglary of one of the theatres several months ago.

LEVIN SEEKS IDEAS

Sam Levin, who conducts a chain of picture houses at San Francisco, visited the southern part of the state recently to see if there were any new ideas there he might incorporate in his theatre construction plans.

WORK RUSHED

Work is being rushed on the new Martinez Theatre at Martinez, Cal., being built for T. & D. Enterprises, Jr., and the opening date will be announced shortly. T. & D., Jr., took this house over in an incomplete form work on it having been stopped following the death of the original owner.

BARLOW TO BUILD

James Barlow, a well-known exhibitor of Northern California, has arranged to erect a picture house at Mayfield, Cal.

Leach Acquires Calgary's Strand Theatre

*Moving Picture World
Bureau, Montreal,
April 20.*

AN important theatre move in Calgary, Alberta, has been revealed in the announcement by Ken M. Leach, proprietor of the Regent Theatre, Calgary, for many years, that he had acquired the Strand Theatre, a big local downtown house, starting May 1. Mr. Leach is a veteran exhibitor of Western Canada, having had large cinemas in Manitoba, Saskatchewan and Alberta for fifteen years. He now controls three theatres in Calgary. The Strand will be renovated and improved. The Strand has been controlled by Famous Players Canadian Corp. and at one time it was owned by the now defunct Allen Theatres, Ltd., of Toronto. The Famous Players manager in charge of the Strand has been George J. McComber, who is also well known in Ontario theatre circles.

TREATS SICK FOLK

During the recent presentation of "The Million Dollar Handicap" by Manager George Stroud of the Pantages Theatre, Hamilton,

Ontario, the feature was given a private showing at the Mountain Sanitarium for the entertainment of patients there.

PROGRAMS CHANGED

J. B. Barron, manager of the Palace Theatre, Calgary, Alberta, adopted a unique policy for the Palace starting with the week of April 12. Two acts of Pantages vaudeville are being presented every day except Saturday, when pictures only will be shown. The vaudeville will change Mondays and Wednesdays, while the picture portion of the program will change Saturdays and Wednesdays as before. On Saturdays, the general admission will be 45 cents as before, but on other days, when the vaudeville is an extra attraction, the general admission is 50 cents. Incidentally, the Palace has a permanent symphony orchestra of 22 musicians.

USHERS BOBBED HAIR

Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, Ontario, got away with a real house stunt in connection with the presentation of "Stage Struck" during the week of April 19. The Keith house has ten pretty girl ushers and Manager Franklin somehow managed to induce the girls to have their hair cut in the latest boyish bob for the engagement. This carried out Gloria

Swanson's characterization in the picture, in which she wears her hair in a boyish bob. The change made by the girl ushers was immediately noticed and commented upon by patrons.

HONORED BY ROTARY

Two prominent members of the picture business in Ottawa, Ontario, have been nominated as directors of the Rotary Club of Ottawa for the new club year starting in May. One is Joe Franklin, manager of B. F. Keith's Theatre, and the other is Raymond S. Peck, director of the Canadian Government Moving Picture Studio, Ottawa. Both have served in official capacities in Ottawa Rotary for some years, Mr. Franklin being the chairman of the entertainment committee.

BELGIAN PICTURES

Florant DeSelys, Belgian Consul General at Ottawa, Ontario, has introduced into Canada a series of official Belgian Government pictures depicting life, scenery, industries and other features of Belgium. The reels were given their premiere showing at a private gathering of Canadian Government officials, various consuls and exhibitors at the Centre Theatre, Ottawa, under the auspices of Manager Don Stapleton.

Eastern Missouri Convention Most Vital

*Moving Picture World
Bureau, St. Louis,
April 22.*

THE annual convention of the M. P. T. O. of Eastern Missouri and Southern Illinois, to be held at the Elks' Club, St. Louis Mo., on Tuesday, April 27, is regarded as the most important ever to be held in the history of the organization. W. W. Watts of Springfield, president, is scheduled to preside. It may continue over until April 28. Many independent exhibitors are alarmed at the growth of producer-distributor chains and the apparent interlocking interests of the larger national organizations. It is possible that the delegates to the national convention that will be selected by

the state body will be given specific instructions on this subject.

CHANGE OWNERSHIP

The Downtown Lyric and the Capitol Theatres, which have been operated by the Bu-land Amusement Company, a subsidiary of Skouras Brothers Enterprises, have been taken over under a ten-year lease by the Downtown Theatre Company, another subsidiary of the Skouras organization. The stock is held by George Bowser and others identified with Skouras Brothers.

HICKMAN TO BUILD

Greenville, Ill., is to have a new theatre. R. W. Hickman has had plans prepared for the house. It will be two-story, 44 by 125 feet. Several stores will help to carry the enterprise.

SENATE DOES WELL

The Senate Theatre, 7 and 9 North Broadway, has been enjoying excellent business since the grand opening on April 10. It receives a splendid afternoon play. Charles Goldman and Julius Leventhal are the owners. They also have the Astor and Rainbow Theatres.

GET OUT THE BOW

The Grand Central Theatre on April 22 and 23 will stage an old fiddlers' contest to select the man or woman in St. Louis and St. Louis County who will represent this section at the state championships to be held in Paris Mo., commencing May 1. Persons under 35 years of age will not be permitted to enter the contest. Ability to correctly interpret "The Arkansas Traveler" and other music suitable for old-fashioned square dancing is necessary to win.

Sunday Noon Musicales in Kansas City

*Moving Picture World
Bureau, Kansas City,
April 20.*

THE Newman Theatre, first-run downtown house of Kansas City, will adopt a new feature beginning April 25, in the way of a Sunday noon musicale, according to Bruce Fowler, manager. Widely known local singers, pianists and organists will appear on the program from week to week, which will be from 12 o'clock to 12:45 o'clock, featuring only the highest class music and barring jazz. No additional admittance will be charged for the musical program, those attending being permitted to

remain for the regular afternoon program, which will follow immediately.

BOXING POPULAR

So popular has a boxing bout, as an added attraction, proved each Friday night at the Empress Theatre, Kansas City, that Fred Sears, manager, arranged a program of eight bouts this week, several of them being far above the average. The house was packed.

RITZ READY MAY 1

The new Ritz Theatre, Baxter Springs, Kas., will be completed about May 1, according to John I. Cooper, owner. The house will have 416 upholstered seats.

VISITORS

Among the out-of-town exhibitors in the

Kansas City market this week were: Ensley Barbour, Barbour Circuit, Springfield, Mo.; S. E. Wilhoit, Princess, Springfield, Mo.; George Shock, Rex, Joplin, Mo.; H. Keller-meyer, Electric, Glasgow Mo.; Lee Jones, Sedalia, Mo.; "Curley" Wilson, Casino, Excelsior Springs, Mo.; C. R. Wilson, Liberty Theatre, Liberty, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.

FILMS FOR GAYETY

Burlesque will give way to pictures in the Gayety Theatre, Kansas City, starting Sunday. The management is going in for the revival of the two systems of shows, in vogue years ago, the continuous performance of first-run pictures and vaudeville at 10, 15 and 25 cents. Park Sherlock is manager.

Nebraska and Iowa Theatre News

*Moving Picture World
Bureau, Omaha,
April 19.*

FM. HONEY, who operates the Folly Theatre at Sterling, Neb., made a business trip to Des Moines, Ia., recently.

THE PINS SUFFER

Manager Ebersole of the Majestic Theatre, Avoca, Ia., was doing some fancy bowling in Omaha recently with Sherman Fitch of the F. B. O. office.

REOPENINGS

Harry Melcher has reopened his Franklin Theatre at Omaha, after keeping it closed for a time. The Ideal Theatre, Omaha, owned by O. F. Anderson, is reopened after being closed for some time.

THEATRE SALES

Lloyd Knies has sold the Opera House at York, Neb., to Dr. Bert Calkins. The American Legion of Dallas, South Dakota, has bought the Movie Theatre at Dallas. J. Fogarty has sold the Orpheum at Centerville, Ia., to Leo Moore. Roy Mason has

sold the Star-Colonial at Dannebrog, Neb., to G. R. Winslow. A. L. Stone has sold the Paramount at Harvard, Neb., to Sumner & Stone. A. M. Letisch has sold the Strand at Milford, Neb., to Jenkins Bros. Homer Garvin has sold the Hamilton at Omaha to Monroe & Ruth. L. McBride has sold the Opera House at Roxholm, Ia., to S. A. Stark. Mrs. William Tensfield has sold the Gardner Hall at Comanche, Ia., to Mrs. E. A. Ball. E. H. Dixon has sold the Opera House at Conrad, Ia., to N. L. Lamb. Thomas Waugh has sold the Empress at Grundy Center, Ia., to T. G. Slater.



LOVE WILL FIND A WAY, especially in the Great Open Spaces, says Art Acord in "The Set Up," a Universal Western.

Hoffman Opens Gem in Willimantic, Conn.

Moving Picture World
Bureau, Hartford,
April 19.

THE Hoffman Enterprises opened their new Gem Theatre in Willimantic, Conn., on April 20. They bought the Gem on February 1 and closed it for remodeling. The theatre now is like new. Hardly a line of interior architecture has been left unchanged.

One of the big changes is the installation of an Austin organ of the latest type. A Typhoon brand of ventilating system has been installed and the entrance has been covered with marquee. The walls have a panel effect with silk finish and a color scheme of gold and old rose. A massive chandelier hangs from the center of the ceiling and new lighting equipment has been installed.

Manager John R. Pickett has been in charge of the Gem since it was built in 1912. He will be retained as manager by the Hoffman Enterprises. Henry Needles, general manager of the Strand of Hartford, Conn., assisted Mr. Pickett in the preparations for the opening.



"GOOD GRACIOUS!" says Norma Talmadge as "Kiki" in the First National Picture. With her are Ronald Colman and George K. Arthur.

Michigan Gives Charity \$3,500 in Pennies

Moving Picture World
Bureau, Buffalo,
April 21.

MORE than \$3,500 was obtained by the Butterfield interests for the assistance of the Sunny Crest School for Girls at Holland, a charitable organization, through a subscription system instituted among the patrons of their many theatres in Michigan. No amount over a dime was allowed. Most of the coins were pennies.

STUDY CINEMA PLAN

H. M. Richey, manager of the M. P. T. O. of Michigan and Glenn Cross and A. J. Cross, members of the executive committee, were in Chicago last week attending the meeting of the new Cinema Theatre Corporation, which plans national co-operative booking.

LEASES FOURTH

William Schulte has leased the Crescent Theatre on West Fort street, Detroit, giving him four theatres, the others being the Empire, Dreamland and the Clay.

Oregon Exhibitor News

Manager Charles W. Koerner of First National's exchange at Portland, Oregon, left on April 3 to enter the exhibition field in California. After six years as manager at the Portland and Butte offices of First Na-

Quoidback Buys Peekin In Longview, Wash.

Moving Picture World
Bureau, Seattle,
April 17.

G M. QUOIDBACK and associates have purchased the recently opened Peekin Theatre, Longview, Wash., from G. W. Swope. As the name would indicate, the Peekin is Oriental in its interpretation. It occupies a site 50x120 feet and is housed in a two-story building of masonry construction. It contains seats for nearly 600. Mr. and Mrs. Quoidback will operate the house.

M. P. T. O. HOLD CONVENTION

The M. P. T. O. of Washington held a short, snappy convention in Olympia last week, followed by a banquet at the Olympian Hotel, which was presided over by the inimitable Carl Reiter. Principal speakers were Governor Hartley and Supreme Court Judge J. D. Askren. Guests all repaired from the banquet table to the American Legion Hall, participating as guests of honor at a big Moving Picture Ball. G. L. Gwinn of the Liberty Theatre was the moving spirit behind the evening's entertainment and is deserving of a great deal of credit.

tional and previously four years with Universal at these cities. Mr. Koerner is making a new affiliation with the American Theatre at Oakland, Cal. The American seats 1,600 and is the Paramount first-run theatre.

Saxe Now Rebuilding Burke in Kenosha

Moving Picture World
Bureau, Minneapolis,
April 20.

SAXE ENTERPRISES are rebuilding the Burke Theatre at Kenosha, Wis., following a \$26,000 settlement of fire insurance after the virtual destruction of the theatre last October due to defective wiring. The plan is to open the theatre in June under management of J. D. Morrissey. The company is razing the Orpheum at Oshkosh, Wis., and planning a new \$600,000 theatre to seat 2,000. The Majestic is being remodeled for temporary use. Work is also about to start on the new Capital at Madison, Wis.

EXPLOSION CAUSES FIRE

A film explosion caused a \$1,000 fire at the Ludecke Theatre, St. Peter, Minn., recently.

Indianapolis News

CONSTRUCTION will begin May 1 on a one-story picture theatre costing \$30,000 to be built by B. A. Branson, contractor and builder, on the northeast corner of Rural and Michigan streets. The theatre will be known as the Tivoli and will seat 800.



SILK IS AT ONCE ONE OF THE LIGHTEST, YET STRONGEST FABRICS.—And one of the most expensive we might add. As a home tie it has extraordinary power, Irene Rich demonstrates as star in Warner Brothers' "Silken Shackles."

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—This Chart Is Built for You

ARROW

Kind of Picture	Review	Feet
Children of the Whirlwind (all-star).....	Crook melodrama	Oct. 17.. 6,500
Unnamed Woman (all-star).....	Society drama	Oct. 24.. 5,876
Substitute Wife (Novak).....	Domestic drama	Oct. 31.. 5,994
In Borrowed Plumes (Welch-Daw).....	Society melodrama	Mar. 27.. 5,719

ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
Back to Life (Patsy Ruth Miller).....	Drama	Feb. 28.. 5,628
Manhattan Madness (Dempsey-Taylor).....	Action melodrama	Aug. 1.. 5,580
Under the Rouge (Percy-T. Moore).....	Crook drama	Aug. 1.. 6,055
His Buddy's Wife (Glenn Hunter).....	Sentiment drama	Aug. 1.. 5,226
Headlines (Alice Joyce).....	Sacrifice drama	Aug. 1.. 5,600
Fifty-Fifty (Hampton-L. Barrymore).....	Drama	Aug. 1.. 5,531
Keep Smiling (Monty Banks).....	Comedy	Aug. 1.. 5,400
Camille of Barbary Coast (O. Moore-Busch).....	Drama	Aug. 1.. 5,308
Never Weaken (Harold Lloyd).....	Reissued comedy	Aug. 1.. 3,000
The Skyrocket (Peggy H. Joyce).....	Drama	Jan. 23.. 7,350
Counsel for the Defense (Compson).....	Human Int. melo.	Feb. 13.. 6,622
Pinch Hitter (Glenn Hunter).....	College baseball dr.	Feb. 20.. 6,259
Lovers' Island (Hampton-Kirkwood).....	Romantic melodrama	Feb. 27.. 4,624
Hearts and Fists (John Bowers).....	Logging camp melo.	Mar. 6.. 5,438
North Star (Strongheart).....	Dog melodrama	Mar. 6.. 4,715
Shadow of the Law (Bow).....	Crook melo.	Mar. 20.. 4,526
White Mice (Jacqueline Logan).....	Romantic melo.	Mar. 27.. 5,412
Broadway Boob (G. Hunter).....	Comedy drama	Apr. 3.. 5,683
Nut-Cracker (Horton-Busch).....	Farce Comedy	Apr. 17.. 5,786
Two Can Play (Clara Bow).....	Drama	Apr. 24.. 5,465

CHADWICK PICTURES CORP.

Kind of Picture	Review	Feet
Man of Iron (L. Barrymore).....	Drama	July 4.. 6,200
American Pluck (G. Walsh).....	Action melodrama	July 11.. 5,900
The Sells (L. Barrymore).....	Drama .....	.....
Blue Blood (G. Walsh).....	Action romance .....	.....
Paint and Powder (E. Hammerstein).....	Stage life drama	Oct. 17.. 7,000
Some Fun-kies (Chas. Ray).....	Rural comedy-drama	Dec. 26.. 6,500
Perfect Clown (Larry Semon).....	Feature comedy	Jan. 2.. 5,700
Prince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9.. 5,800
Count of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27.. 6,400
Transcontinental Limited (all star).....	Railroad melodrama	Mar. 6.. 6,400

COLUMBIA PICTURES CORP.

Kind of Picture	Review	Feet
Danger Signal (Novak).....	Railroad melo.	5,548
Unwritten Law (Hammerstein).....	Drama	5,345
Steppin' Out (Revier-Sterling).....	Comedy	5,221
S. O. S. Perils of Sea (Hammerstein).....	Melodrama	5,106
Lure of the Wild (Novak-Lightning).....	Dog melodrama	5,700
Ladies of Leisure (Hammerstein).....	Drama	5,770
Screen Snapshots	Novelty	1,000

Waldorf

Kind of Picture	Review	Feet
Enemy of Men (Revier).....	Drama	5,507
Price of Success (Lake-Glass).....	Drama	5,567
Sealed Lips (Revier).....	Drama	5,613
When Husbands Flirt (Revier).....	Comedy	5,505
Fate of a Flirt (Revier).....	Comedy drama	5,793

We're Shooting Out Dollars

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact. One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000 or 2,000" feet is applied, broadly, to one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

Perfection

Kind of Picture	Review	Feet
Fighting Youth (W. Fairbanks).....	Melodrama	4,781
Speed Mad (W. Fairbanks).....	Racing melodrama	4,441
New Champion (W. Fairbanks).....	Boxing melodrama	4,498
Great Sensation (W. Fairbanks).....	Melodrama	4,470
Fight to the Finish (W. Fairbanks).....	Fight melodrama	4,514
Handsome Brute (W. Fairbanks).....	Police drama	4,779

EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
Travel Treasures	Hodge Podge	July 18.. 1,000
Beware	Comedy	Aug. 1.. 2,000
Look Out	Comedy	Aug. 1.. 1,000
Tourist	Tuxedo comedy	Aug. 15.. 2,000
Pictorial Proverbs	Hodge Podge	Aug. 15.. 1,000
Be Careful (Adams).....	Christie comedy	Aug. 22.. 2,000
Pleasure Bound (Conley).....	J. White prod.	Aug. 22.. 2,000
Watch Out (Vernon).....	Christie comedy	Aug. 29.. 2,000
Felix the Cat Trifles With Time.....	Sullivan cartoon	Sep. 5.. 1,000
Soup to Nuts (Neal Burns).....	Comedy	Sep. 5.. 2,000
Props and The Spirits.....	Pen and Ink Vaud.	Sep. 5.. 1,000
Off His Beat (Hiers).....	Comedy	Sep. 12.. 2,000
Wild Beasts of Borneo.....	Animal special	Sep. 12.. 2,000
Busts into Business	Sullivan cartoon	Sep. 19.. 1,000
Fair Warning (St. John).....	Comedy	Sep. 19.. 2,000
The Movies (Lloyd Hamilton).....	Comedy	Sep. 26.. 2,000
Felix the Cat Trips Thru Toyland.....	Cartoon	Oct. 3.. 1,000
In Deep (Bowes).....	Comedy	Oct. 3.. 1,000
A Misfit Sailor (Billy Dooley).....	Comedy	Oct. 3.. 2,000
Dog Daze (Cliff Bowes).....	Cameo comedy	Oct. 10.. 1,000
Felix Cat on the Farm.....	Sullivan cartoon	Oct. 10.. 1,000
Who Which?	Cameo comedy	Oct. 10.. 1,000
The Story Teller	Hodge-Podge	Oct. 10.. 1,000
Maid in Morocco (Lupino Lane).....	Comedy	Oct. 17.. 2,000
Spot Light (Ige Conley).....	Cameo comedy	Oct. 17.. 1,000
Baby Be Good	J. White comedy	Oct. 17.. 2,000
A Goofy Gob (Dooley).....	Juvenile comedy	Oct. 24.. 2,000
Slippery Feet (Vernon).....	Comedy	Oct. 31.. 2,000
Felix the Cat on the Job.....	Sullivan cartoon	Oct. 31.. 1,000
Knicksacks of Knowledge	Hodge-Podge	Oct. 31.. 1,000
Sweet and Pretty (Cliff Bowes).....	Cameo comedy	Nov. 7.. 1,000
Fire Away (St. John).....	Melodrama	Nov. 7.. 2,000
Felix, the Cat in the Cold Rush.....	Sullivan cartoon	Nov. 7.. 1,000
Cleaning Up (Johnny Arthur).....	Comedy	Nov. 14.. 2,000
Hot Feet (Bowes).....	Comedy	Nov. 14.. 1,000
Hot Doggie (Hiers).....	Comedy	Nov. 14.. 2,000
On Edge (Conley).....	J. White prod.	Nov. 21.. 2,000
Eats Are West (Felix-cat).....	Sullivan cartoon	Nov. 21.. 1,000
Slow Down (Bowes).....	Comedy	Nov. 28.. 1,000
Framed (Hamilton).....	Comedy	Nov. 28.. 2,000
Magical Movies.....	Hodge-Podge	Nov. 28.. 1,000
Fighting Dude (Lane).....	Acrobatic comedy	Dec. 5.. 2,000
Marionettes	Solar fantasy	Dec. 5.. 1,000
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5.. 1,000
Cheap Skates (Conley).....	Jack White prod.	Dec. 12.. 2,000
Bachelor's Babies	Juvenile comedy	Dec. 12.. 2,000
What's Up (Bowes).....	Cameo comedy	Dec. 12.. 1,000
Weak But Willing	Walter Hires comedy	Dec. 19.. 2,000
Yes, Yes Babbette (Vernon).....	Christie comedy	Dec. 19.. 1,000
Felix the Cat at Rainbow's End.....	Cartoon	Dec. 26.. 1,000

Kind of Picture	Review	Feet
A Salty Sap (Dooley).....	Christie comedy	Jan. 2.. 2,000
Live Cowards (St. John).....	Mermaid comedy	Jan. 2.. 2,000
Hodge-Podge No. 40.....	Howe scenic	Jan. 9.. 1,000
My Stars (Arthur).....	Tuxedo comedy	Jan. 23.. 2,000
Felix the Cat Kept on Walking.....	Sullivan cartoon	Jan. 23.. 1,000
Parisian Modes in Color.....	Special	Jan. 30.. 1,000
Brotherly Love (Bowes).....	Comedy	Jan. 30.. 1,000
For Sadie's Sake (Adams).....	Comedy	Feb. 6.. 2,000
Be Careful, Dearie (Joe Moore).....	Cameo comedy	Feb. 6.. 1,000
Felix the cat Spots the Spook.....	Sullivan cartoon	Jan. 30.. 1,000
Careful, Please	Hamilton comedy	Feb. 13.. 2,000
Run Tin Can (Burns-Steadman).....	Christie comedy	Feb. 20.. 2,000
Sea Scamps	Juvenile comedy	Feb. 20.. 2,000
Page Me (Vernon).....	Comedy	Feb. 27.. 2,000
Keep Trying (Bowes).....	Cameo comedy	Mar. 6.. 1,000
Hold Your Hat (St. John).....	J. White prod.	Mar. 13.. 2,000
Light Housekeeping (Conley).....	J. White prod.	Mar. 20.. 2,000
Wireless Lizzie (Hiers).....	Christie comedy	Mar. 20.. 2,000
Home Cured (Johnny Arthur).....	Comedy	Mar. 27.. 2,000
Don't Stop (Bowes).....	Cameo comedy	Mar. 27.. 1,000
Whoo Emma (Adams).....	Christie comedy	Mar. 27.. 2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27.. 1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27.. 1,000
Quick Service (Bowes).....	Cameo comedy	Mar. 27.. 1,000
Fool's Luck (Lupino Lane).....	Comedy	Apr. 3.. 2,000
Dancing Daddy (Jack Duffy).....	Christie comedy	Apr. 10.. 2,000
Congress of Celebrities.....	Hodge-Podge	Apr. 10.. 1,000
Felix Weathers the Weather.....	Sullivan cartoon	Apr. 10.. 1,000
Nobody's Business (Hamilton).....	Comedy	Apr. 24.. 2,000
Tonight's the Night (Bowes).....	Cameo comedy	Apr. 24.. 1,000
Let Us Forget.....	Free to exhibitors.....	Apr. 24.. 1,000

FILM BOOKING OFFICES OF AMERICA

Kind of Picture	Review	Feet
Great Decide	Pacemakers	May 9.. 2,000
Fast Male	Pacemakers	May 30.. 2,000

Quick Reference When Looking Up Footage

	Kind of Picture	Review.	Feet
Texas Bearcat (Bob Custer).....	Western drama.....	May 9	5,550
Speed Wild (Flynn).....	Melodrama.....	May 10	4,700
Alias Mary Flynn (Brent).....	Regeneration melo.....	May 23	4,700
Juarella With a Million (Mary Carr).....	Human Interest dr.....	June 6	7,391
Fighting Demon (R. Talmadge).....	Thrill drama.....	June 6	5,450
White Thunder (Yakima Canutt).....	Western.....	June 13	4,550
If Marriage Fails-7 (Logan-Brook).....	Domestic drama.....	June 20	5,000
Bandit's Baby (Fred Thomson).....	Western comedy drama.....	June 20	6,241
Smooth as Satin (Brent).....	Cook drama.....	July 4	4,474
Human Tornado (Canutt).....	Action western.....	July 11	4,474
The Bloodhound (Bob Custer).....	Motion picture.....	July 11	4,474
Out Man Jack (Bob Custer).....	Action western.....	July 25	5,632
The Sleuth (Stan Laurel).....	Comedy.....	July 25	2,000
What Price Gloria?.....	Pacemakers.....	July 25	2,000
Wild Bull's Lair (Fred Thomson).....	Typical western.....	Aug. 8	5,280
Don Coo Coo (Vaughn-O'Hara).....	Pacemakers.....	Aug. 8	2,000
Dr. Pyckle and Mr. Pride (Laurel).....	Comedy.....	Aug. 8	2,000
Lady Robinhood (Evelyn Brent).....	Bandit melodr.....	Aug. 15	5,580
Isle of Hope (R. Talmadge).....	Sea-adventure-thrill.....	Sep. 5	5,800
Let's Go, Gallagher (Tom Tyler).....	Action western.....	Oct. 10	5,182
Keeper of the Bees (all star).....	Drama.....	Oct. 17	6,712
Three Wise Crooks (E. Brent).....	Cook drama.....	Oct. 17	6,000
How the Elephant Got It's Trunk.....	Bray cartoon.....	Oct. 17	1,000
Ridin' the Wind (Thomson).....	Western action dr.....	Oct. 24	5,010
Adventures of Mazie (Vaughn).....	Comedy.....	Oct. 31	6,400
Last Edition (Ralph Lupatkin).....	Action newspaper.....	Oct. 31	2,000
Wall Street Whiz (R. Talmadge).....	Stunt comedy-drama.....	Nov. 7	5,452
Mazie's Won't Tell.....	Mazie series.....	Nov. 14	2,000
Constant Simp.....	Mazie series.....	Nov. 14	2,000
Or What Have You?.....	Mazie series.....	Nov. 14	2,000
No Man's Law (Custer).....	Action western.....	Nov. 21	4,000
So's Your Old Man.....	Mazie series.....	Nov. 21	2,000
All Around Frying Pan (Thomson).....	Action western.....	Nov. 28	5,519
How the Camel Got His Hump.....	Bray cartoon.....	Nov. 28	1,000
Wyoming Wildcat (Tom Tyler).....	Action western.....	Dec. 5	5,150
On the Links (fat men).....	Golf-Slapstick.....	Dec. 5	1,000
Broadway Lady (Evelyn Brent).....	Star a chorus girl.....	Dec. 19	5,500
Peaceful Riot (Summerville).....	Comedy.....	Dec. 26	2,000
Pike's Pique (Vaughn).....	Adventures of Mazie.....	Dec. 26	2,000
Tea for Tooney (Vaughn).....	Adventures of Mazie.....	Dec. 26	1,000
Cowboy's Spots.....	Bray unnatural history.....	Dec. 26	1,000
Cowboy Musketeer (Tom Tyler).....	Western.....	Jan. 2	4,500
Flaming Waters (MacGregor-Garon).....	Thrill melodrama.....	Feb. 6	6,591
Queen of Diamonds (Brent).....	Cook Melodrama.....	Feb. 13	5,129
Mazie's Married (Vaughn).....	Adventures of Mazie.....	Feb. 13	2,000
When Love Grows Cold (Natacha Rambova).....	Domestic dr.....	Feb. 20	6,500
In the Air.....	Fat men comedy.....	Feb. 20	2,000
Traffic Cop (Flynn).....	Policeman romance.....	Feb. 27	5,193
Mummy Love (Neely Edwards).....	Comedy.....	Feb. 27	2,000
Midnight Flyer (Landia-Devore).....	Railroad melodrama.....	Mar. 6	6,039
King of the Turf (all-star).....	Racing melodrama.....	Mar. 13	6,210
Beyond the Rockies (Bob Custer).....	Western.....	Mar. 20	4,900
Born to Battle (Tom Tyler).....	Action western.....	Mar. 27	5,153
King of the Turf (Flynn).....	Western.....	Apr. 3	5,454
Night Patrol (R. Talmadge).....	Cook melodrama.....	Apr. 3	5,085
Roll Your Own (Vaughn).....	Fighting Hearts series.....	Apr. 10	2,000
It's a Bouy (Vaughn).....	Fighting Hearts series.....	Apr. 10	2,000
Plain Jane (Vaughn).....	Fighting Hearts series.....	Apr. 10	2,000
Sock Me to Sleep (Vaughn).....	Fighting Hearts series.....	Apr. 10	2,000
Secret Order (Evelyn Brent).....	Spy Melodrama.....	April 17	5,486
Sir Lumberjack (Lefty Flynn).....	Action western.....	Apr. 24	5,146

FIRST NATIONAL

		1925
Quo Vadis (Emil Jennings).....	Special	Feb. 28. 9,000
Lost World (Conan Doyle story).....	Special	Feb. 28. 9,700
New Toys (Barthelmess).....	Comedy-drama	Feb. 28. 7,363
Playing With Souls (Jacqueline Logan).....	Drama	Mar. 7. 5,831
One Year to Live (Fringle).....	Drama	Mar. 7. 6,064
Learning to Love (C. Talmadge).....	Comedy-dr.	Mar. 7. 6,099
Heart of a Siren (La Marr).....	Drama	Mar. 21. 6,709
Sally (C. Moore-Edna Eul).....	Stage success	Mar. 28. 6,649
Decline (Corinne Griffith).....	Society dr.	Apr. 4. 7,869
One Way Street (Lyn-Nilson).....	Society dr.	Apr. 4. 5,600
My Son (Nagimova).....	Emotional dr.	Apr. 18. 6,552
My Wife My Man (Sille-Kenyon).....	Drama	Apr. 18. 6,173
His Supreme Moment (B. Sweet).....	Romantic dr.	Apr. 25. 6,565
Chickie (Mackaill).....	Drama	May 9. 7,767
Soul Fire (Barthelmess).....	Emotional dr.	May 16. 8,262
The Talker (Nilsson-Stone).....	Human interest dr.	May 23. 7,861
Necessary Evil (Lyon-Dana).....	Drama	May 23. 6,307
Just a Woman (Windsor-Tearle).....	Drama	June 6. 6,363
Desert Flower (C. Moore).....	Comedy drama	June 13. 6,837
White Monkey (LaMarr).....	Society drama	June 13. 6,121
Making of O'Malley (Silla).....	Police romance	July 4. 7,571
Lady Who Lied (Stone-Valli-Naldi).....	Algerian drama	July 18. 7,111
Marriage Whirl (Corinne Griffith).....	Drama	July 25. 7,672
Half-Way Girl (Doris Kenyon).....	Melodrama	Aug. 8. 7,570
Fine Clothes (Stone-Marmont-Griffith).....	Comedy drama	Aug. 15. 6,971
Winds of Chance (A. Q. Nilsson).....	Klondike drama	Aug. 29. 5,554
Her Sister From Paris (C. Talmadge).....	Spilthright comedy	Sep. 5. 7,255
Live Wire (Johnny Hines).....	Comedy feature	Sep. 12. 7,000
Dark Angel (Vilma Banky).....	Drama	Sep. 19. 7,311
Graustark (Norma Talmadge).....	Romance	Sep. 26. 3,985
Shore Leave (Barthelmess).....	Sailor drama	Oct. 3. 6,856
What Fools Men (Lewis Stone).....	Domestic drama	Oct. 10. 7,349
Knockout (Milton Silla).....	Prizefight drama	Oct. 17. 6,911
Pace That Thrills (Lyon-Axtor).....	Drama	Oct. 24. 9,911
Why Women Love (Blanche Sweet).....	Social drama	Oct. 31. 6,570
New Commandment (Sweet-Lyon).....	Romantic drama	Nov. 7. 6,980
Beautiful City (Barthelmess).....	Melodrama	Nov. 14. 6,982
Classified (C. Griffith).....	Newspaper comedy-dr.	Nov. 14. 6,982
Scarlet Saint (Astor-Henry).....	Drama	Nov. 21. 6,986
Unguarded Hour (Sill-Moore).....	Emotional romance	Dec. 5. 6,613
We Moderns (Colman Moore).....	Typical of star	Dec. 12. 6,609
Clothes Make the Pirate (Errol).....	Pirate travesty	Dec. 12. 8,000
Spinnid Road (A. Q. Nilsson).....	Gold rush drama	Dec. 19. 7,646
Joanna (Dorothy Mackaill).....	Newspaper drama	Dec. 26. 7,900
Bluebeard's Seven Wives (star cast).....	Comedy-satire	Jan. 2. 7,774
Infatuation (C. Griffith).....	Drama	Jan. 16. 5,794
Just Suppose (Barthelmess).....	Romance	Jan. 30. 6,279
Too Much Money (Stone-Nilsson).....	Comedy	Jan. 30. 7,000

	Kind of Picture	Review.	Feet
Memory Lane (Nagel-Boardman).....	Romance-sentiment	Feb. 6.	6,825
Reckless Lady (Bennett-Moran).....	Drama	Feb. 11.	7,336
Far Cry (Blanche Sweet).....	Society drama	Mar. 6.	6,878
Irene (Colleen Moore).....	Romantic comedy	Mar. 13.	8,400
Girl from Montmartre (LaMarr-Stone).....	Drama	Mar. 20.	6,200
Dancer of Paris (Tearle-Mackaill).....	Romantic drama	Mar. 27.	6,220
Kiki (Norma Talmadge).....	Comedy Drama	April 17.	8,279

FOX FILM CORP.

		1925	
As No Man Has Loved (all-star)	Special	Feb. 28	7,729
Admiral of the Purple Page (Mix)	Western	Mar.	21, 5,378
House of Fliskers	Imperial com.	Mar.	21, 2,000
Gold and the Girl (Jones)	Western	Mar.	28, 4,513
Amateur Detective	Van Bibber	Mar.	28, 2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4, 1,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4, 2,000
From Mars to Munich	"arieties"	Apr.	4, 1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11	4, 800
Where the Waters Divide	"Varieties"	Apr.	25, 1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2, 5,235
She Wolves (Rubens-Mulhall)	Drama	May	9, 5,783
Neptune's Stepdaughter	Comedy	May	9, 2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9, 5,344
Concerning Cheese	Varieties	May	9, 1,000
King of Kiekers (Lowe)	Imperial drama	May	21, 5,000
White Paper	Varieties	May	21, 1,000
*apa's Darling	Sunshine comedy	May	21, 2,000
Scandal Proof (Shirley Mason)	Drama	May	21, 2,000
Scientific Husband	Sunshine comedy	June	6, 4,400
Everyman's Wife (Hammerstein-Rawlin-son)	Domestic drama	June 13	4, 466
Honeymoon Limited (Lee Moran)	Comedy	June	13, 2,000
Lightnin' (all star)	Famous stage drama	Aug.	1, 8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29, 5,000
Kentucky Pride (star cast)	Race horae drama	Aug.	29, 6,597
A Business Engagement	Helen and Warren	Aug.	29, 2,000
Shoes	O. Henry series	Aug.	29, 2,000
Sweet Marie	Imperial comedy	Aug.	29, 2,000
The Wrestler	Van Bibber	Aug.	29, 2,000
Sky Jumper	Van Bibber	Aug.	29, 2,000
My Own Carolina	Varieties	Aug.	29, 1,000
The West Wind	Varieties	Aug.	29, 1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5, 7,264
E-g Game Hunter	Van Bibber	Sep.	5, 2,000
Havoc (George O'Brien)	War drama	Sep.	19, 9,263
On the Go (Sid Smith)	Comedy	Sep.	13, 2,000
Fighting Fool (E. J. Kane)	Western com.-dr.	Sep.	19, 4,409
With Pencil Brush and Chisel	Varieties	Sep.	19, 1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26, 6,978
Cuba Steps Out	Varieties	Sep.	26, 1,000
Love and Lions	Imperial comedy	Sep.	26, 2,000
Thank You (George O'Brien)	Comedy drama	Oct.	3, 5,000
On the Go (Sid Smith)	Imperial comedy	Oct.	3, 2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10, 7,500
Cloudy Romance	Comedy	Oct.	10, 1,000
The Sky Tribe	Magazine	Oct.	10, 1,000
Toiling For Rest	Varieties	Oct.	10, 776
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17, 6,595
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17, 2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24, 5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31, 5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31, 7,234
Transients in Arcadia	O. Henry story	Oct.	31, 2,000
All Abroad	Helen & Warren	Oct.	31, 2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7, 8,973
Facemaker	Helen & Warren	Nov.	7, 2,000
When the Door Closes (star cast)	Curwood Canadian	Nov.	28, 4,513
Conquer Yourself (Sid Smith)	Imperial comedy	Nov.	28, 2,000
River Nile	Varieties	Nov.	28, 1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Nov.	5, 6,620
Best Bad Man (Tom Mix)	Action western	Dec.	12, 4,881
Desert's Price (Buck Jones)	Action western	Dec.	19, 5,709
His Own Lawyer	Helen & Warren	Dec.	26, 3,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec.	26, 2,000
Cupid & La Carte	O. Henry series	Dec.	26, 2,000
Parisian Knight	Van Bibber series	Dec.	26, 2,000
Iron Trail Around the World	Variety	Dec.	26, 1,000

	1926	
The Feud.....	Jan. 2.	2,000
Gilded Butterfly (Rubens-Lytell).....	Jan. 16.	6,250
Whirlpool of Europe.....	Jan. 16.	737
Fighting Tailor.....	Jan. 16.	2,000
Salad of Pleasure (Low-Compton).....	Jan. 23.	5,467
Old Virginia.....	Jan. 23.	1,000
The Outsider (Tellegio-Logan).....	Jan. 30.	7,600
First Year (K. Perry-M. Moore).....	Feb. 6.	6,638
A Flaming Affair.....	Jan. 30.	2,000
A Bankrupt Honeymoon.....	Feb. 13.	2,000
Yankee Senor (Tom Mix-Tony).....	Feb. 13.	4,923
Cowboy & The Countess (Jones).....	Feb. 13.	1,350
Officer of the Day.....	Feb. 13.	2,908
Road to Glory (McAvoy-Fenton).....	Feb. 20.	5,600
Egypt Today.....	Feb. 20.	707
Pawnshop Politics.....	Feb. 27.	2,000
Moving Day.....	Mar. 6.	2,000
Drops From Heaven.....	Mar. 6.	1,000
Johnstown Flood (all-star).....	Mar. 6.	5,258
Woman of Letters.....	Mar. 13.	2,000
Dixie Merchant (Bellamy).....	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child).....	Mar. 27.	6,038
Yellow Fingers (Olive Borden).....	Apr. 10.	5,940
From the Cabby's Seat.....	Apr. 10.	2,000
Sandy (Madge Bellamy).....	Apr. 17.	7,840
Two Lips in Holland (Marian).....	Apr. 17.	2,000
Siberia (Rubens-Lowe).....	Apr. 24.	6,950
	Apr. 24.	2,000

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake).....	Railroad drama	6.02
Police Patrol (Kirkwood)	Melodrama	6.10
Little Girl in a Big City.....	Noted play	5.14

Star and Type of Story When Needed

	Kind of Picture	Review.	Feet
His Master's Voice (Thunder, dog).....	Melodrama		5,975
Part Time Wife (Alice Calhoun).....	Domestic drama		5,950
Shadow on the Wall (Hale-Percy).....	Drama		6,010
One of the Bravest (Ralph Lewis).....	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog).....	Drama		5,500
Speed Limit (McKee-Shannon).....	Romantic com.		5,850
Racing Blood.....	Racing Drama		6,000
Hearts and Spangles.....	Circus Romance		5,900
Sign of the Claw (Thunder, dog).....	Dog picture		6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review.	Feet
Lady of the Night (Norma Shearer).....	Underworld dr.	Mar. 14.	5,441
Denial (Claire Windsor).....	Drama	Mar. 21.	4,791
Seven Chances (Keaton).....	Comedy	Mar. 28.	5,113
Confessions of a Queen (Terry-Stone).....	Mythical romance	Apr. 4.	5,809
Way of a Girl (Boardman).....	Thrill-comedy	April 11.	5,000
Man and Maid (Lew Cody).....	Elinor Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman).....	Romantic com.	Apr. 25.	5,776
Prairie Wife (Rawlinson-Devore).....	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies).....	Human Interest	May 16.	6,844
Sporting Venus (Sweet).....	Romantic drama	May 23.	5,958
White Desert (Windsor O'Malley).....	Snow-R.R. drama	July 18.	6,464
Pretty Ladies (Pitts-Moore-Pennington).....	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer).....	Drama	Aug. 1.	5,906
Never the Twin Shall Meet (Stewart).....	South Sea com.	Aug. 8.	8,143
Unholy Three (Lon Chaney).....	Drama	Aug. 15.	6,948
Sun-Up (Starke-Nagel).....	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert).....	Romantic drama	Sep. 12.	10,027
Mystic (Fringle-Tearle).....	Fake spiritualism	Sep. 12.	6,147
The Circle (E. Boardman).....	Drawing room comedy	Oct. 3.	5,511
Rag Man (Coogan).....	Drama	Feb. 21.	7,811
Beauty Prize (Dana).....	Comedy-dr.	Mar. 14.	5,908
Tower of Lies (Chaney-Shearer).....	Drama of pathos	Oct. 11.	5,750
Exchange of Wives (Boardman).....	Married life com.	Oct. 10.	6,849
Midshipman (Ramon Novarro).....	Naval com.-drama	Oct. 31.	7,500
Go West (Buster Keaton).....	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies).....	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan).....	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray).....	Type com.-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel).....	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mac Murray).....	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast).....	Musical comedy hit.	Dec. 19.	5,564
Time, the Comedian (Busch-Cody).....	Unique drama	Dec. 26.	4,757

	Kind of Picture	Review.	Feet
His Secretary (Shearer).....	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro).....	Lew Wallace story	Jan. 16.	12,000
Soul Mates (Lowe-Pringle).....	Glyn story	Jan. 16.	6,073
Mike (Sally O'Neill).....	Human Interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor).....	Comedy-drama	Feb. 6.	6,395
The Blackbird (Lon Chaney).....	Crook Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.).....	Ibenez Novel	Feb. 27.	
La Boheme (Gilbert-Gish).....	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray Boardman).....	Comedy-drama	Feb. 27.	6,239
"Thanez" Torrent" (Cortez).....	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry).....	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer).....	Drama	Apr. 10.	6,750

PARAMOUNT

	Kind of Picture	Review.	Feet
Crowded Hour (Bebe Daniels).....	Drama	May 9.	6,558
Night Club (Raymond Griffith).....	Farce-comedy	May 16.	5,721
Shock Punch (Richard Dix).....	Comedy-drama	May 23.	6,151
Welcome Home (Cruze Prod.).....	Domestic com.-dr.	May 30.	5,909
Old Home Week (Meighan).....	Comedy	June 6.	6,780
Only Woman (Star cast).....	Comedy drama	June 13.	5,963
Luttre French Girl (Mary Brian).....	Drama	June 13.	5,628
Are Parents People? (Betty Bronson).....	Domestic problems	June 20.	5,886
Eve's Secret (Betty Compson).....	Romantic drama	June 20.	6,205
Beggar on Horseback (all star).....	Imaginative	June 20.	6,874
Manicure Girl (Daniels).....	Drama	June 27.	5,959
Lost-A Wife (Menjou).....	Sophisticated com.	July 4.	6,420
Light of Western Stars (Holt).....	Vivid west dr.	July 4.	6,850
Paths to Paradise (R. Griffith).....	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor).....	Drama	July 11.	5,692
Lucky Devil (Richard Dix).....	Auto race comedy	July 18.	5,935
Night Life of New York (All-star).....	Comedy-drama	July 25.	6,908
Marry Me (Vidor).....	Small town idyl	July 25.	5,526
Street of Forgotten Men (all star).....	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson).....	Drama	Aug. 8.	6,943
Rugged Water (Lola Wilson).....	Drama	Aug. 15.	6,489
Trouble With Wives (Vidor).....	Farce comedy	Aug. 22.	5,774
Wild, Wild Susans (Bebe Daniels).....	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt).....	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star).....	Prodigal son epic	Sep. 5.	8,173
Man Who Found Himself (Meighan).....	Crook drama	Sep. 5.	7,298
Coast of Folly (Swanson).....	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen).....	Comedy drama	Sep. 12.	5,994
Golden Princess (Betty Bronson).....	Bret Harte western	Sep. 19.	6,546
Pony Express (Cruze production).....	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love).....	Western drama	Oct. 10.	6,925
A Regular Fellow (R. Griffith).....	Typical comedy	Oct. 17.	5,022
Vanishing American (Dix-Wilson).....	Indian spectacular	Oct. 24.	10,063
Flower of the Night (Negri).....	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels).....	Farce-comedy	Oct. 31.	6,570
Beat People (Star cast).....	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou).....	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean).....	W. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love).....	G. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove).....	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont).....	Malay locale dr.	Nov. 28.	6,793
Stage Struck (Swanson).....	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan).....	Melodrama	Dec. 5.	7,098
Cobra (Valentino).....	Drama	Dec. 19.	6,898
A Woman of the World (Negri).....	Comedy-drama	Dec. 26.	6,383
The Splendid Crime (W. DeMille prod.).....	Daniels-comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson).....	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt).....	Western	Jan. 9.	6,326
Womanhandled (Richard Dix).....	Western Satire	Jan. 16.	6,763

	Kind of Picture	Review.	Feet
That Royle Girl (Dempster).....	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello).....	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith).....	Burlesque on war	Jan. 30.	5,883
American Venus (Rialston-Lanphier).....	"Beauties" comedy	Feb. 6.	7,991
Song and Dance Man (all-star).....	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton).....	War farce-com.	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou).....	Romantic comedy	Feb. 27.	6,314
Moana.....	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor).....	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow).....	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson).....	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish).....	Farce-comedy	Mar. 27.	6,900
Miss Brewster's Millions (Daniels).....	Comedy-drama	Mar. 27.	6,200
New Klondike (Thos. Meighan).....	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson).....	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri).....	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason).....	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd).....	Typical Comedy	Apr. 17.	5,356
Blind Goddess (Holt-Torrence).....	Mystery Drama	Apr. 17.	7,363
That's My Baby (Douglas MacLean).....	Farce comedy	Apr. 24.	6,985

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	Kind of Picture	Review.	Feet
Isn't Life Terrible? (Chase).....	Comedy	July 4.	2,006
Wine, Women and Song.....	Terry cartoon	July 4.	2,006
Chasing the Chaser (Findlayson).....	Comedy	July 4.	1,000
Sherlock Sleuth (Stone).....	Star comedy	July 11.	2,000
The White Wing's Bride (Langdon).....	Comedy	July 11.	2,000
Ough!.....	Stereoskopik	July 11.	1,000
Learning How.....	Sportlight	July 11.	1,000
Daddy Goes a-Grunting (Tryon).....	Comedy	July 18.	1,000
Sneezing Beezers.....	Sennett comedy	July 18.	2,000
For Love of a Gal.....	Terry cartoon	July 18.	1,000
When Men Were Men.....	Terry cartoon	July 18.	1,000
The Freshman (Harold Lloyd).....	College comedy	July 25.	6,883
Boys Will Be Boys.....	Our Gang comedy	July 25.	2,000
Cupid's Boots ('raves).....	Comedy	July 25.	2,000
Why Kids Leave Home.....	Sportlight	July 25.	1,000
Bugville Field Day.....	Terry cartoon	July 25.	1,000
A Yarn About Yarn.....	Terry cartoon	Aug. 1.	1,000
Tee for Two (Alice Day).....	Sennett comedy	Aug. 1.	2,000
Innocent Husbands (Chase).....	Comedy	Aug. 1.	2,000
Kivulua of the Ice Lands.....	Eskimo life	July 11.	5,700
Bubbles.....	Terry cartoon	Aug. 8.	1,000
Line! Nag.....	Sennett comedy	Aug. 8.	2,000
Tame Men and Wild Women (A. Stone).....	Sportlight	Aug. 8.	1,000
Lucky Stars (H. Langdon).....	Comedy	Aug. 15.	2,000
Mary, Queen of Tots.....	Our Gang	Aug. 22.	2,000
Seven Ages of Sport.....	Sportlight	Aug. 22.	1,000
Butter Fingers (Bevan).....	Comedy	Aug. 29.	2,000
Cold Turkey (Alice Day).....	Comedy	Aug. 29.	2,000
The Window Washers.....	Terry cartoon	Aug. 29.	1,000
Over the Plate.....	Terry cartoon	Aug. 29.	1,000
A Runaway Taxi.....	Stereoskopiks	Sep. 5.	1,000
Barrier Busters.....	Sportlight	Sep. 5.	1,000
Barnyard Follies.....	Terry cartoon	Sep. 5.	1,000
Wild West (J. Mulhall-H. Ferguson).....	Circus serial	Sep. 12.	10,000
N. Father to Guide Him (Chase).....	Comedy	Sep. 12.	2,000
Madame Sans Jane (Findlayson).....	Comedy	Sep. 12.	2,000
Ugly Duckling.....	Terry cartoon	Sep. 19.	1,000
Somewhere in Somewhere.....	Comedy of war zone	Sep. 19.	2,000
Big Kick (Engle-Mohan).....	Fight comedy	Sep. 26.	1,000
Your Own Back Yard.....	Our Gang	Sep. 26.	2,000
Hungry Hounds.....	Terry cartoon	Sep. 26.	1,000
Nuts and Squirrels.....	Terry cartoon	Sep. 26.	1,000
Moonlight and Noses (Clyde Cook).....	Comedy	Oct. 3.	2,000
Outings for All.....	Sportlight	Oct. 3.	1,000
Lion and the Monkey.....	Terry cartoon	Oct. 3.	1,000
Caretaker's Daughter (Chase).....	Comedy	Oct. 10.	2,000
Hero Wins.....	Terry cartoon	Oct. 10.	2,000
Love and Kisses (Alice Day).....	Sennett comedy	Oct. 10.	2,000
Solid Ivory (Mohan-Engle).....	Comedy	Oct. 10.	1,000
Clever Feet.....	Sportlight	Oct. 17.	1,000
Cuckoo Love (Tryon).....	Comedy	Oct. 17.	2,000
Good Morning, Madam (Graves).....	Comedy	Oct. 17.	2,000
Air Cooled.....	Terry cartoon	Oct. 17.	1,000
All Wool (Earl Mohan).....	Roach comedy	Oct. 24.	1,000
Closer than a Brother.....	Terry cartoon	Oct. 24.	1,000
A Punch in the Nose.....	Roach comedy	Oct. 24.	2,000
A Sweet Pickle.....	Sennett comedy	Oct. 24.	2,000
Dangerous Curves Behind.....	Sennett comedy	Oct. 31.	2,000
Reiter Movies.....	Our Gang	Oct. 31.	2,000
Should Sailors Marry (Cook).....	Terry cartoon	Oct. 31.	1,000
Amundsen Polar Flight.....	Comedy	Nov. 7.	2,000
Papa Be Good (Tryon).....	Comedy	Nov. 7.	2,000
Snapshots Lady (Alice Day).....	Comedy	Nov. 14.	2,000
Great Open Spaces.....	Terry cartoon	Nov. 21.	2,000
Uneasy Three (Chase).....	Roach prod.	Nov. 21.	1,000
Take Your Time (Graves).....	Sennett comedy	Nov. 28.	2,000
More Mice Than Brains.....	Terry cartoon	Nov. 21.	1,000
Laughing Ladies (star cast).....	Comedy	Nov. 21.	1,000
A Day's Outing.....	Terry cartoon	Nov. 21.	1,000
Garden of Gethsemane.....	Pilgrimage of Palestine	Nov. 28.	1,000
Walloping Wonders.....	Sportlight	Nov. 28.	1,000
Green Archer (A. Ray-W. Miller).....	Mystery-action serial	Dec. 5.	10,000
Roadhead Ago.....	Terry cartoon	Nov. 28.	1,000
One Wild Ride.....	Our Gang Comedy	Dec. 5.	2,000
Hold Everything.....	Comedy	Dec. 5.	1,000
Starvation Blues (C. G. G.).....	Hal Roach comedy	Dec. 5.	1,000
Window Dummy (Graves).....	Sennett comedy	Dec. 12.	2,000
From Rags to Riches.....	Sennett travesty	Dec. 12.	2,000
Haunted House.....	Terry cartoon	Dec. 12.	2,000
His Wooden Wedding (Chase).....	Comedy	Dec. 12.	1,000
English Channel Swim.....	Terry cartoon	Dec. 19.	1,000
Tal'able Romeo.....	Hal Roach Comedy	Dec. 19.	1,000
Happy Tots.....	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris.....	Comedy	Dec. 26.	2,000
Gosh Darn Mortgage.....	Sennett comedy	Jan. 2.	2,000

Review Date Where It's Readily Accessible

	Kind of Picture	Review.	Feet
Good Cheer	Our Gang	Jan. 9.	2,000
Wide Open Faces	Sennett Comedy	Jan. 9.	2,000
Between Meals	Roach comedy	Jan. 9.	1,000
All Astride	Spotlight	Jan. 9.	1,000
Gold Push	Terry cartoon	Jan. 9.	1,000
Three Blind Mice	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16.	2,000
Lighter Than Air	Terry cartoon	Jan. 16.	1,000
New Melody Series	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23.	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Terry cartoon	Jan. 30.	1,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising Generation	Spotlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Sunmooners (Graves)	Comedy	Feb. 6.	2,000
Strenuous Life	Spotlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Coast Guard	Action serial	Feb. 13.	10,500
Buried Treasure	Our Gang comedy	Feb. 20.	1,000
Wicked City	Terry cartoon	Feb. 20.	1,000
Driftin' Thru (H. Carey)	Human interest western	Feb. 27.	4,830
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000
Leaps and Bounds	Spotlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20.	1,000
Bar-C Mystery (all-star)	Feature version	Mar. 27.	4,756
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	2,000
Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	2,000
Dixie Doodle	Spotlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Spotlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hocked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Phillips)	Western Serial	April 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Spotlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000

PRODUCERS DISTRIBUTING CORP.

		Review.	Feet
Cafe in Cairo (Dean)	Drama	Mar. 28.	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		5,770
Let Women Alone (O'Malley-Hawley)	Drama		5,620
Soft Shoes (Carey)	Western		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21.	7,243
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		
Friendly Enemies (Webber & Fields)	Comedy dr.	May 16.	6,388
Crimson Runner (Priscilla Dean)	Stomping melo.	June 13.	4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,841
Stop Flirting (all star)	Light comedy	June 27.	5,561
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,720
Private Affairs (Huletto)	Character drama	Aug. 1.	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep. 12.	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep. 19.	5,077
Without Mercy (Vera Reynolds)	Drama		
Prairie Pirate (Harry Carey)	Western		
People vs. Nancy Preston	Underworld drama		
Road to Yesterday (Schildkraut)	Spectacular drama		
Man from Red Gulch (Carey)	Western		
Madame Lucy (Julian Eltinge)	Farce-comedy		
Off the Highway (W.V. Mong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
Wedding Song (Leatrice Joy)	Comedy-heart lat-dr.	Jan. 2.	7,733
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Fashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human Int. Drama	Feb. 20.	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Danger Girl (Priscilla Dean)	Crook melodrama		
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRoque)	Underworld melodrama		
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama-western		
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,650
Palis at Midnight (Jetta Goudal)	Melodrama		

B. P. SCHULBERG PROD.

Capital Punishment (Clara Bow)	Prison dr.	Jan. 24.	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 2.	6,714

	Kind of Picture	Review.	Feet
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	3,144
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,109
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,109
Pansian Love (Clara Bow)	Apache drama	Aug. 15.	6,234
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Kieth)	College story	Oct. 10.	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,080

TIFFANY PRODUCTIONS, INC.

		Review.	Feet
Souls for Sables	Society drama	Sep. 5.	7,721
The Sporting Chance	Racing drama		6,500
Lightning	Drama		6,500
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500
Morganston's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Melodrama		6,500
Out of the Storm (Logan-Burns)	Melodrama	Apr. 24.	6,500

TRUART FILM CORPORATION

		Review.	Feet
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cab	Newspaper drama		5,100

NOVELTY SERIES

		Review.	Feet
Three in Exile			5,800
The Wild Girl			5,800
Pala			5,800
The Silent Witness			5,800

UNITED ARTISTS

		Review.	Feet
America (Griffith prod.)	Historical drama	Mar. 8.	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11.	4,880
Dog Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27.	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,900
Gold Rush (Chaplin)	A Dramatic comedy	Aug. 29.	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 21.	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,734
Stella Dallas (star cast)	Mother-love drama	Nov. 28.	10,157
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	1,650
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,328
The Bat (all-star)	Mystery drama	Mar. 27.	8,219

UNIVERSAL

		Review.	Feet
Too Much Mother-in-Law	Century comedy	Sep. 19.	2,000
Uncle Tom's Gal	Century comedy	Sep. 19.	2,000
Life's Greatest Thrills	Special	Sep. 19.	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26.	6,709
One Wild Night (Edwards)	Comedy	Sep. 26.	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26.	2,000
Buster Through (Hoxie)	Blue streak western	Oct. 3.	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3.	2,000
By the Sea (Puffy)	Comedy	Oct. 3.	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10.	5,924
Just Cowboys	Short western	Oct. 10.	2,000
Taking Chances	Short western	Oct. 10.	2,000
The Raid	Short western	Oct. 10.	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10.	1,000
Absent Minded (Neely Edwards)	Built-eye com.	Oct. 17.	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17.	2,000
Age of Spades (Desmond)	Western chapterplay	Oct. 24.	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24.	3,000
Hidden Loot (Hoxie)	Action western	Oct. 31.	4,739
Boundary Line (Fred Humes)	Short western	Oct. 31.	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31.	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7.	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7.	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7.	1,000
Oh, Buster	Buster Brown	Nov. 7.	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14.	8,940
Two Many Ducks	Mustang westn-com.	Nov. 14.	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14.	1,000
A Speedy Marriage	Century comedy	Nov. 14.	1,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21.	5,410
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21.	2,000
Range Law	Mustang western	Nov. 28.	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28.	2,000
Saint Heart (Puffy)	Fat man comedy	Nov. 28.	1,000
Scrapppin' Kid (Art Acord)	Heart-int. western	Dec. 5.	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5.	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12.	1,000
One Man Ranch (Morrison)	Action western	Dec. 12.	4,470
Breaking Loose (Holmes-Corbett)	Farce-comedy	Dec. 12.	2,000
What Happened to Jones (Denny)	Short western	Dec. 19.	6,710
Skinner's Dress Suit (Denny)	Comedy	Dec. 26.	2,000
Buster's Nightmare	Buster Brown	Dec. 26.	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26.	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26.	1,000
Call of Hazard (Humes)	Mustang western	Jan. 2.	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2.	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2.	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9.	7,209
Blue Blazes (P. Morrison)	Western	Jan. 16.	4,710
Six Shootin' Romance (Hoxie)	Western	Jan. 23.	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23.	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30.	5,786

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review.	Feet
Man With the Scar.....	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian).....	Comedy	Jan. 30..	2,000
Hero of Pipercock.....	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap.....	Century comedy	Jan. 30..	2,000
Badly Broke.....	Bluebird comedy	Jan. 30..	1,000
Hot Dog.....	Bluebird comedy	Jan. 30..	1,000
Hearts of the West.....	Short western	Feb. 6..	2,000
Helpful Al.....	Century comedy	Feb. 6..	2,000
Montana of the Ranges.....	Short western	Feb. 6..	2,000
Winged Rider (Cobb).....	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake).....	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante).....	Comedy-drama	Feb. 20..	6,583
Big City (Marian).....	Century comedy	Feb. 20..	2,000
Big Game (Holmes).....	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley).....	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon).....	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt).....	Century comedy	Feb. 27..	2,000
Cohens and Kelleys (G. Sidney-V. Gordon).....	Hebrew-Irish com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley).....	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy).....	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive.....	Buster Brown com.	Mar. 13..	2,000
Chip of the Flying U (Gibson).....	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond).....	Western serial	Mar. 20..	2,000
Al's Troubles (Al Alt).....	Century comedy	Mar. 20..	2,000
Border Sheriff (Hoxie).....	Action western	Mar. 27..	4,440
Gunless Bad Man (Mower).....	Mustang western	Mar. 27..	2,000
Tune Up (Puffy).....	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes).....	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley).....	Century comedy	Mar. 27..	2,000
Periclit Lie (Neely Edwards).....	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley).....	Century comedy	Mar. 27..	2,000
Menace of the Alps.....	Special	Mar. 27..	1,000
The Set Up (Art Acord).....	Western	Apr. 3..	4,460
Flivver Vacation (E. Gordon).....	Century comedy	Apr. 3..	2,000
Mortgaged Again (Lake).....	Bullseye Comedy	Apr. 3..	1,000
Rustler's Secret (E. Cobb).....	Mustang western	Apr. 3..	2,000
Fighting Peacemaker (Jack Hoxie).....	Western	Apr. 10..	1,000
Couple of Skates (Edwards).....	Bluebird comedy	Apr. 10..	1,000
Say It With Love (E. Marian).....	Century comedy	Apr. 10..	2,000
Mountain Molly O (J. Sedgwick).....	Short western	Apr. 10..	2,000
Taking the Heir (Puffy).....	Comedy	Apr. 10..	1,000
College Yell (Edwards).....	Bluebird comedy	Apr. 10..	1,000
So This is Paris (Edwards).....	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson).....	Epic Drama	Apr. 17..	8,828
Radio Detective (Jack Daugherty).....	Serial	Apr. 17..	2,000
Buster's Skyrocket (Trimble).....	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume).....	Short Western	Apr. 17..	1,000
A Swell Affair (A. Lake).....	Comedy	Apr. 17..	1,000
The Escape (Morrison).....	Western-action	Apr. 24..	4,500
Help Wanted (Puffy).....	Comedy	Apr. 24..	1,000
Desperate Dan.....	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up.....	Buster Brown comedy	Apr. 24..	2,000

VITAGRAPH

		1925	
Two Shall Be Born (Novak-Harlan).....	Drama	Feb. 21..	6,640
Pampered Youth (Landis-Calhoun).....	Drama	Jan. 31..	6,227
Redeeming Sin (Nazimova-Tellegen).....	Apache dr.	Feb. 14..	5,700
Fearbound (Daw-Welch).....	Melodrama	May 2..	6,275
Tides of Passion.....	Drama	April 11..	6,182
School for Wives (Tearle-Holmquist).....	Drama	May 30..	6,893
Baree, Son of Kazan (Stewart).....	Northern drama	June 20..	6,550
Wildfire (Aileen Pringle).....	Racing melo.	June 27..	5,700
Steele of the Royal Mounted.....	N. W. Drama	July 18..	7,865
Happy Warrior.....	Forest Ranger dr.	Aug. 8..	7,032
Ranger of the Big Pines (K. Harlan).....	Melodrama	Sep. 12..	7,036
Five Hour (H. Gordon-Flazenda).....	Melodrama	Sep. 12..	7,036

WARNER BROS.

		1925	
Bridge of Sighs (Dorothy MacKall).....	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich).....	Emotional drama	May 30..	7,182
Man Without A Conscience (Louis-Rich).....	Drama	July 4..	6,592
How Baxter Butted In (M. Moore-Devore).....	Comedy	July 25..	6,591
Woman Hater (Chadwick-Brook).....	Love drama	Aug. 1..	7,139
Tracked in Snow Country (Rin-Tin-Tin).....	North drama	Aug. 8..	7,237
Eve's lover (Rich-Lytell-Louis-Bow).....	Drama	Aug. 15..	6,722
Kiss Me Again (Lubitsch prod.).....	Light comedy	Sep. 12..	7,144
Limited Mail (Monte Blue).....	Railroad melo.	Sep. 19..	6,858
Who Wasn't Wanted (Rich).....	Romantic drama	Sep. 26..	7,291
His Majesty, Bunker Bean (M. Moore).....	Farce comedy	Oct. 3..	6,653
Below the Line (Rin-Tin-Tin).....	Dog melodrama	Oct. 10..	7,481
Man on the Box (Syd Chaplin).....	Farce-comedy	Oct. 17..	7,679
Compromise (I. Rich, C. & Brook).....	Domestic drama	Nov. 7..	6,500
Red Hot Tires (Monte Blue).....	Farce comedy	Nov. 14..	7,817
Bobbed Hair (Prevost-Harlan).....	Comedy-melodrama	Nov. 21..	7,308
Rose of the World (P. R. Miller).....	Human Interest dr.	Nov. 28..	5,519
Clash of the Wolves (Rin-Tin-Tin).....	Curwood dog dr.	Dec. 5..	6,310
Hogan's Alley (Blue-Miller).....	Farce-comedy	Dec. 12..	7,816
Lady Windermere's Fan (I. Rich).....	Stage classic	Dec. 19..	6,527
Seven Sinners (Prevost-Brook).....	Crook-action drama	Dec. 26..	7,200
Golden Cocoon (H. Chadwick-H. Gordon).....	Human interest melo.	Jan. 30..	9,975
Sea Beast (John Barrymore).....	Whaling epic	Mar. 6..	6,600
Oh, What a Nurse (Syd Chaplin).....	Farce-comedy	Mar. 13..	6,741
Cave Man (M. Moore-Prevost).....	Farce-comedy	Apr. 10..	6,800
Bride of the Storm (D. Costello).....	Melodrama	Apr. 24..	6,300
Night Cry (Rin-Tin-Tin).....	Dog melodrama	Apr. 24..	6,300

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1925	
On the Go (Buffalo Bill, Jr.).....	Western	May 2..	4,851
Reckless Courage (Buddy Roosevelt).....	Thrill western	June 6..	5,000
Quicker 'N Lightning (Buffalo Bill, Jr.).....	Thrill drama	June 13..	5,000
Tearin' Loose (Wally Wales).....	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro).....	Melodrama	Aug. 2..	5,845
Business of Love (Horton).....	Comedy-drama	Aug. 2..	6,038
The Shining Adventure (Marmont).....	Drama	Aug. 30..	5,126
The Wrongoers (Barrymore).....	Melodrama	Aug. 30..	6,424

BANNER PRODUCTIONS

The Man Without a Heart.....	Novak-Harlan	Aug. 2..	6,000
Those Who Judge.....	All star	Aug. 2..	5,700
Daughters Who Pay.....	All star cast	May 30..	5,800
Wreckage (May Allison).....	Drama	Sep. 5..	5,992

C. C. BURR

The Early Bird (Hines).....	Comedy	Dec. 27..	7,000
Crackerjack (Hines).....	Typical comedy	May 23..	6,704

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....		2,000
Her First Night in Philadelphia.....		
Her First Night in The Jollies.....		
International Twelve.....		
Novelty Twelve.....		1,000
Famous Paintings.....	De Luxe dramas	2,000
Let's Go Fishing.....	Holland-scenic	Nov 7.. 1,000
Real Charleston.....	Lesson novelty	Apr. 24.. 2,000

JAFFE ART FILM CORP.

Broken Hearts (Lila Lee).....	Drama	Mar. 20..	7,800
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GINSBURG DISTRIBUTING CORP.

Love Gamble (Lillian Rich).....	Melodrama	July 11..	5,767
Before Midnight (Wm. Russell).....	Crook melodrama	July 11..	4,891
Big Pal (Wm. Russell).....	Prize fight dr.	Oct. 24..	5,800

INDEPENDENT PICTURES CORP.

Gambling Fool (F. Farnum).....	Western	May 9..	5,000
Fighting Sheriff (Bill Cody).....	Western	May 23..	5,000
Border Intrigue (F. Farnum).....	Western	May 30..	5,000

LEE-BRADFORD CORP.

Way Down Upon the Swanee River.....	6,000
Wolfblood (M. Clayton).....	6,000
Wives of the Prophet (star cast).....Opie Read novel.....Jan. 9..	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston).....	Marriage drama	Nov. 21..	4,960
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POST SCENICS

Holland.....	Scenic	Nov. 7..	1,000
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RAYART

Super Speed (Reed Howes).....	Automobile com.-dr.	Feb. 7..	5,227
Snob Buster (Reed Howes).....	Action melodr.	Aug. 22..	4,974
Cyclone Cavalier (Reed Howes).....	Action-romance	Sep. 26..	4,928
Midnight Limited (star cast).....	Railroad melodrama	Dec. 26..	5,858

RED SEAL

		1926	
Hair cartoon (Issue Z).....	Marcus cartoon	Feb. 6..	1,000
Reelview (Issue B).....	Urban magazine	Feb. 6..	1,000
Dolly Gray.....	Song car-tune	Feb. 6..	1,000
Fish for Two.....	Gem of the Screen	Feb. 13..	1,000
Hair Cartoons (No. 4).....	Marcus cartoon	Feb. 20..	1,000
Ko-Ko's Paradise.....	Max Fleischer cartoon	Feb. 27..	1,000
Ko-Ko Baffles the Bulls.....	Max Fleischer cartoon	Mar. 6..	1,000
Hair Cartoon.....	Marcus cartoon	Mar. 20..	1,000
Has Anybody Seen Kelly?.....	Song Cartune	Mar. 20..	650
Marvels of Motion.....	Magazine	Apr. 3..	550
Song Cartune.....	Fleischer novelty	Apr. 3..	850
Reelview (Scenes in Turkey).....	Magazine	Apr. 10..	550
Hair Cartoon.....	Marcus cartoon	Apr. 10..	550

SHORT FILMS SYNDICATE

Thirty Years Ago.....	Novelty	Aug. 15..	1,000
I Remember.....	Pastoral	Aug. 15..	1,000
Mixing in Mexico.....	Bud Fisher cartoon	Oct. 17..	1,000
Invisible Revenge.....	Mutt & Jeff	Oct. 31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks).....	Serial		
Here He Comes (E. Douglas).....	Comedy Drama		5,000
Trapped (Elinor Faire).....	Drama		5,000
Who's Your Husband? (Morante).....	Comedy		2,000
Bedtime Stories Series.....	Animal Novelty		2,000
Eyes of the Desert (Richmond).....	Western		5,000
Just Travelin' (Bob Burns).....	Western		5,000

TENNEK FILM CORP.

Bank Mann Comedies.....	Twelve subjects		
Chester Conklin Comedies.....	Twelve subjects		
Two Star Comedies (Layman-Dorety).....	Twelve subjects		
All Star Comedies (star casts).....	Twelve subjects		
International Detective Stories.....	Twelve subjects		
Laugh Stories (Selig Animals).....	Twelve subjects		
Chuckles.....	Twelve novelties		1,000
Travlogues.....			1,000
Fantasies.....			1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

The New Art of Scenic Design for Presentations

By COLBY HARRIMAN

I HAVE received a score of letters during the past month from producers and exhibitors who are interested in the "new school" of scenic and decorative art as applied to the theatre. This brief analysis of the subject is also a reply to these various inquiries.

The "new art" is primarily an attempt to demonstrate the power of impressionism in the role of expressing a scene or situation. During the past three or four years great strides have been made with products of this art in securing patron approval. If you succeed in conceiving an idea that is a little different and have the ability to properly devise and mount it so that it carries out the idea in its presentation then you are ready to delve into the experiments which this new school offers. First of all it is necessary to understand the motives underlying it, second, you must be sold on the idea yourself, and third, only attempt to do such scenes as lend themselves to an intelligible suggestion.

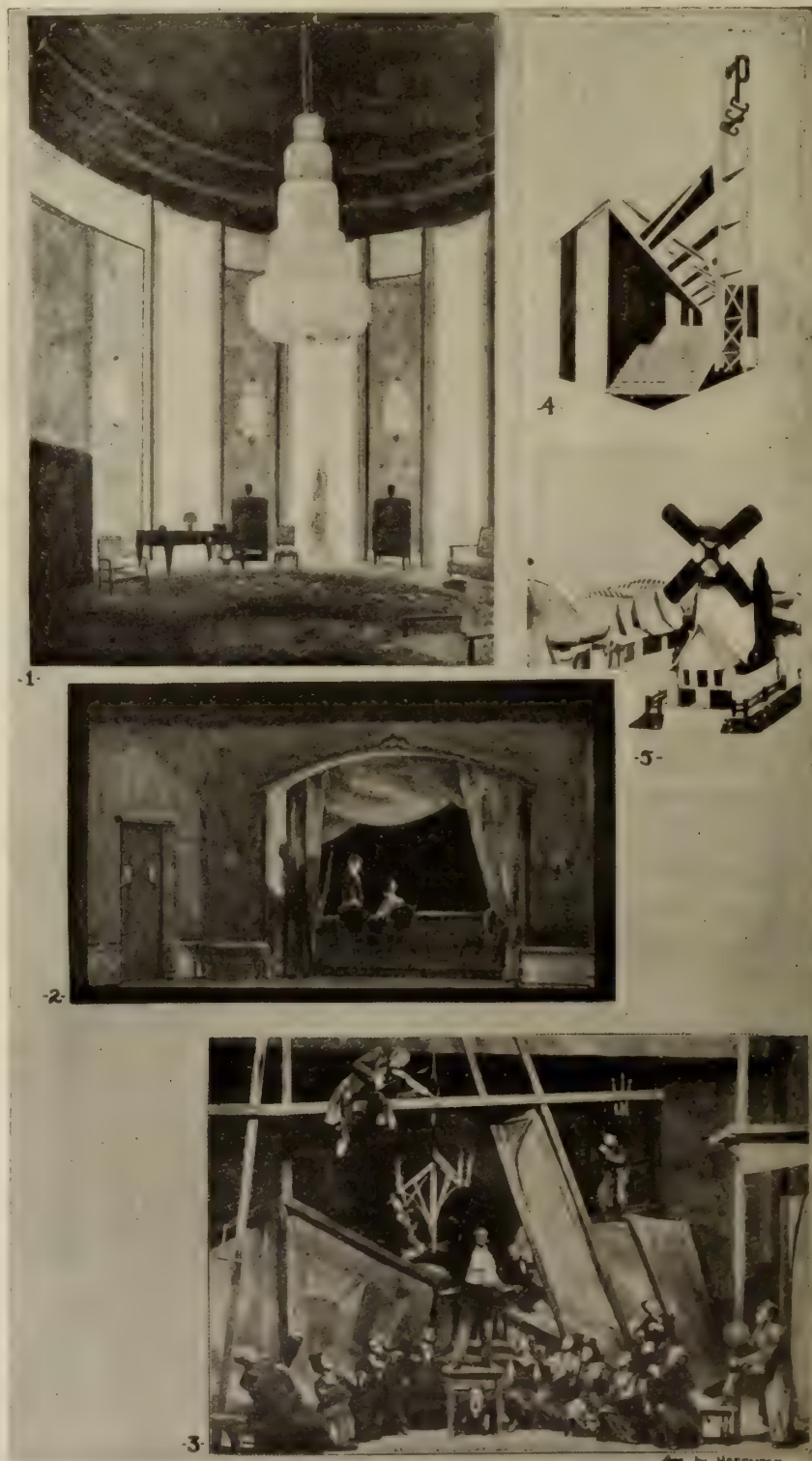
In New York, this winter, the Metropolitan Opera Company presented a modernistic ballet entitled "Skyscrapers," which was about the last word in scenic and cubistic jargon. At the Rivoli Theatre a few weeks ago, the same idea was introduced in the settings as an expressionistic background, but the settings were understood by the audience and were not as confusing in their presentation of the mood of the action which they represented. For motion picture presentations it is not advisable to do anything too iconoclastic, as realistic impressionism gets over better than impressionistic realism.

In the accompanying cut we are submitting a few examples of work classified under the heading of the "new art." These are also offered as a pictorial analysis of this subject. Each figure represents a distinctive branch of the modernistic treatment.

Fig. 1 presents the interior of a music room, which is an artistic and colorful treatment for a stage number featuring a pianist or string trio. The setting consists of long narrow window separated with colorful draperies. A semi-circular ceiling piece may be used or a wide sweeping border hung down to mask the back units. A large chandelier constructed of tinsel or lumnar ribbon is suspended from center. A small sky drop may be cycled to back the windows. This set is realistic but it carries with it the note of modernity.

Fig. 2 is from a design by a noted Hungarian artist representing the rear of an opera box in the Vienna Opera House, in the play "The Guardsman." The set is done in imitation marble, with old red velvet draperies in the decorative treatment. The lighting treatment upstage should be arranged to come from below giving the impression that the characters are looking down on the stage. Here we have suggestion and at the same time maintain a strict realism.

Fig. 3 is from a German play and represents scenery of the Ultra-Modernistic type.



The sketches in the above group represent the various treatments comprising the new art of stage design. Each figure is a distinct example and selected from folios of representative artists.

By studying the sketch it will be noted that the note of impressionism has been carried out in every detail, including the set, the lighting fixtures, scenic arrangement, properties, and in the action and makeup of the characters themselves. This type is safe to handle and the theme is definitely arranged and expressed.

Fig. 4 is distinctly a strict impressionistic theme. The set represents an exterior, with a high panelled window in a frame house at right, a large staircase at center, flanked with a skeleton tower and supported with boxed beams. These types of scenes are good to avoid unless the action is well routined and presented in such a background in an interpretive manner.

Fig. 5 introduces the miniatures which have found favor with producers. A Holland village, all of the units ranging in proportion from the six foot windmill to the three foot boxes forming the houses. Placing these units on a platform in the background with ground rows to mask they will form an ideal scenic treatment to accompany a Dutch number.

In using treatments of the new school of theatre art it is safe to follow such themes as lend themselves to an easy expression. Let your scenes suggest but devise them in a manner to make them understandable

ANNIVERSARY PROGRAM

Produced by Jos. Plunkett,
Mark Strand Theatre, New York

THE Twelfth Anniversary, which is now being celebrated by the Mark Strand Theatre, under the direction of Mr. Joseph Plunkett will go down in the history of the Rialto of this old town as being one of those enjoyable things which we can't just define but which we feel is part of the old home.

To begin with there was a pleasant young fellow came out and told us about the added attractions, which Mr. Plunkett had arranged for us in co-operation with the First National Pictures exploitation department. A personal appearance of several of the stars of that organization, who would visit with the patrons for a few moments on their separate nights. Charlie Murphy was the one we drew to, and his extemporaneous talk, with his funny expressions, proved quite as entertaining as was his performances in recent pictures shown in the same house.

The Anniversary Frolic which Mr. Plunkett has staged for the anniversary week, and which he has so colorfully presented in a Spanish interior setting, added another gem to the crown of presentation jewels, which the Mark Strand, under Mr. Plunkett's direction, continues to wear. The arrangement of the program follows:

(a) "A Night in Granada"

Green tone, high lighted with baby spots and foots of purple, was the lighting on the gold close-in drapes, which part, disclosing a transparency upon which is painted, after a Spanish design, to represent a high picket grill gate, or fence, before which was rendered:

1. "Moonlight Dreams.....Gruenberg Sung by John Quinlan

As the solo was nearing the end the dimmers were brought up back of transparency, disclosing the entire Mark Strand Presentation company, in gorgeous Spanish Dress assembled in a setting which suggested a huge veranda looking out over a green toned cyclorama, visible through high arched nar-

row windows, grated with the same grill picket design, the plainness of the window drop was broken with tapestry hung in folds. At back stage centre a fountain, decorated with potted plants, completed the setting, which was lighted from Canary floods on both sides cut with Green and Purple. As the transparency was raised the program continued with:

2. Tango

Mlle. Klemova and M. Kiddon.
This was beautifully executed and rhythmatically swung into

3. "Jota"

Mark Strand Ballet Corps.

The grace and beauty of this exceptional Ballet, is greatly enhanced by the capable execution of the Spanish dancing done this week, and much credit must be bestowed upon the Ballet master—Anatole Bourman.

The entire presentation, "A Night in Granada," was richly costumed. Arrangement smooth and entertaining, and what was more, everybody liked it—so did I—for I was tired and it rested me while I was enjoying it.

(b) Miss Pauline Miller rendered a pleasing vocal number, in white spot, before the Gold close in drapes, which were toned Green.

(c) Bernardo De Pace, Mandolin Virtuoso
This is a return engagement of Mr. De Pace, who is very clever and entertains in a style that is all his own. He is an artist.

(d) The Celebrated Dancers—DeHaven and Nice

Everybody laughed throughout the entire burlesque dance of these two inimitable comedians. The setting was a divided drop of light green satin, with cloth of gold hanging center—lighted. Green flood cut with Amber and Purple from sides and foots. Opening with two beautiful girls in Grecian gowns, holding aloft a colored bubble. With a few graceful dance movements they exit L. Then the fun began, for from R. enter DeHaven and Nice dressed in regulation ballet costume, bobbed blond wig and funny facial make-up—next to DeHaven and Nice, only the fairies could have done this dance—it was good and it was funny.

(e) Allen White's Collegians

This Jazz orchestra is exceptional, only in view of the fact that the talent does not show so much in the music, as it does in their very clever clowning, for every boy in it can do his turn—they also, keep the patrons laughing, particularly the monkey business of two of the boys.—

The set is fair, being in full stage backed with an old Rose colored velvet drop, in front of which was a parallel masking piece, covered with a silver cloth. The center piece of this piece reached to a height of perhaps fifteen feet and was hinged in the center to be let down and form steps, from platform to stage, which were covered with black velvet. The lighting was Magenta flood over all with changing flood spots from both sides shot on the silvered surface of the set piece. This continued until—

(f) Our Birthday Finale

During the crash of Jazz by Allen White's Collegians, and the much finer

strains of the Mark Strand Symphony Orchestra, there is a surprise entrance of the Mark Strand Ballet, who appear from the folds of a black velvet masking piece, set behind the funny looking set piece on stage, which breaks in the middle and forms a stair case from a high platform, and in ballet march formation with man in evening dress leading, the girls of the ballet, dressed in pretty little frocks of all gold material, tied at the waist line with a sash of three colored ribbon, make their entrance for the final dance number. As the procession start down the steps, there is lowered in first, a Black Bobbinett with a big round white screen fastened center, upon which is projected a special Mark Strand Anniversary motion picture. The music and dancing is continued, until the end of the picture subject, and was very effective through the black transparency lighted from top flood Canary. This dims to a black out for the beginning of the picture.

FASHION DANCE REVUE

Produced by H. Somerville
Daytona, Fla.

MANAGER HARRY SOMERVILLE recently put on a Children's Fashion and Dance Revue that was the talk of the town, days after it was all over, and rang up some new box office records.

It was a beautiful little fantasy in which appeared thirty of Daytona's most beautiful and talented tots, under the direction of Daytona's leading dancing teacher. All costumes and shoes were furnished by local children's furnishing stores.

The fantasy enacted by the children was in four parts: "The Old Swimming Hole," "Play-time," "Tea Time," and "Sleepy Time."

"The Old Swimming Hole" was in tableau form, the children dancing in their model bathing suits round a very woody seeming pool. Up in a miniature tree, right by the pool, sat a tattered little ragamuffin fishing, and munching an apple in first-class Tom Sawyer style. After all the little boys and girls down below had displayed their suits in the usual model manner the little fisherman came down from his tree and displayed his torn trousers and shirt for a good hearty laugh from the audience.

"Playtime" was featured by a whip dance done by a little girl in a red jockey costume. The other children displayed Jack-tar togs, Butterfly dresses, rompers, jumpers, of every variety—the clothes usually worn by kiddies in their play time.

"Tea Time's" feature was the unique set—a specially built doll house, furnished with little tables and chairs and a special dressing room for the premiere danseuse, and outside the house, a garden table under a spreading parasol. The "leading lady" in her star dressing room changed costumes right before the eyes of the delighted audience.

"Sleepy Time" was perhaps the most beautiful of the four parts. A back drop pictured a huge castle in the clouds. Swinging to the tune of "Sleepy Time Gal," came the kiddies all dolled up in pajamas, and holding small flashlights to their faces. The lights went up back of the drop to show three of the kiddies sleeping in the clouds (through painted scrim). A hearty "Good Night" from the assembled children rang down the curtain for a finale.

Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~
Laboratory ~ Exchange Executive ~ From Your Angle*

Edited by A. Van Buren Powell

As One Exhib. to Another, 5

DEAR exhib. friend Wrightway: I still call you such as while I have sold the U Nique theatre for three thousand more than I paid, I subscribe yet to the best trade paper and am going to open an air dome. Please write me and explain what this is.

Your wire telegram saying "Sell you d.f." came after I had sold the U Nique back to Peasley—I figure "d.f." meant dear friend. Thank you for wire telegraphing that way.

"Flowing Gold" packed the U Nique and as little May K. who is Peasley's daughter had had put in the newspaper, the floor was took up after oil was found on it under the piano. But under the floor was only a rat's nest. The crowd clapped and laughed at Peasley and he was mad and after the show performance he said to the little pianist May K. You are some daughter. Yes, said cute little May K., I am a step daughter.

Peasley's son come from the coop where he had "run off" the show. I would disown her, he said. Go blow off your hot lips on another corner, said little defiant May K. You have no license to horn in. You done me dirt, said Peasley. I only exploited "Flowing Gold," said May K. If I pour oil in a well to make talk and put oil on the floor to get in a crowd and you don't know the meaning of exploititating, am I your dictionary?

I would disown her, said Peasley's son. Fiery little May turned upon him. You may be high hat to young Knox Stetson but you're just brown derby to me!

She caught my arm in a grab and walked me with her out leaving them.

Next morning May met me. I want you to buy that big lot on the corner of Main Street, she told me. I don't want to go into real estate, I told her. We are going to open an air dome, she told me. Friend and bro., when that little girl puts her eyes onto mine I feel hipnotized. Before I knew what I done I had made three signed checks with blanks for the amount and she took them and went off. The next morning I met May. Hurry she told me we are going to see Mr. Rabell in New York and buy equipment for the air dome. I done what she told me. On the train she said she had bought the big corner lot for \$5,000 of mine and for \$200 of mine she had took options on big lots across from it on two streets. Never mind what for said sweet May in her dainty white travel suit when you wake up we will be all hunky. So we took a tacksy auto (short for car) in New York, as you know it is called the metropolis, and went to 729 7th avenue and went up to Independent Movie Supply which is where they have more theatre equipment than you would think there is.

We seen Mr. Will C. Smith. He is a mighty nice man if you ever want any equipment. He showed us a nice new Power's division international projector corporation machinery and showed how fine the parts is made and how the shiny new teeth do not make me pay "damage" for film to run through it afterward. We must take a run down to the factory to see how exact they are made—you and your wife—Mr. Smith pawed. May was, as the great Bard has said, turning "like the rosy fingered dawn that comes up like thunder from the sea." Do not incinerate that, said May. Mr. Smith said excuse him.

Mr. Smith, said May sweetly, we want only the finest equipment. It is an investment. Buy cheap and weep. Little May knows a lot for a girlish woman.

Better Projection Pays, said Mr. Smith. He kept saying that off and on as we looked upon a Raven "Haf" "Tone" screen and the Raven was some bird of a screen. Also he said it while we ordered a Gundlach "projector" and "condensor" lens and what he proudly showed us was a very bright light from a "Powerlite" "High" intensive light lamp. It got like a song to me—

Better projection pays, better projection pays,
The wiser you git the more you admit

Better projection pays.

Mr. Smith showed us a ticket chopper. But if you chop the tickets you can't sell them no more, I argued. But they showed me it was to "know where you stand" while the people is sitting in the airdome and these ticket choppers of Mr. Isaacs' are "built" and not "thrown together." So we bought one and a ticket booth and ticket roll holder and Bio carborns and lobby display frames and admission price sign and exit sign and a Imasco Electric Lighting Plant without no flowers on it to be independent of Mr. Peasley's lighting company, and good reels and an oil can and some two in one cement and Mr. Smith threw in a "slogan" which I found out was words—"Courtesy with service." So then we thanked him and went to lunch.

May took me in the subway down town to a eatery and while we was eating said. That is the Mucipal Building over there. The marriage licents bureau and the dog licents chiffonear is in there. Wouldn't it be a lark to have a licents? gurgled little May. Yes, I said, but neither one of us has got a dog. Oh, but a marriage licents would be fun to get and it would be handy if you ever woke up or I should want to marry. It would be good equipment for the start of the honeymoon, gurgled little May.

So I humored her by going with her and we got one after asking a lot of question answers. Then May K. laughed and sang under her breath while we went to see a new picture about a Russian boat puller on some river where fights was going on and a high toned lady went through a heap of troubles. We must not miss our train, I told May. We won't miss it, she told me, and took me to see a fine dog picture made by Mr. Warner, who has a bright dog that does all but talk but makes a night cry at his theatre and then I said we don't dast to miss our train and May laughed and said we won't and then she took me to "Flaming Frontier" made by a man which the industry trade fondly calls "Uncle Carl" and it was not a fire picture but about Mexicans and Mr. Custer standing up for the last time. We will miss our train, I told May. Oh, dear, we HAVE missed it and what will we do? said May.

Now, friend Wrightway, I am a modest man but I go as far as to say I was clever enough not to let anything smirk that dear little girl's characteristics. She was crying about what would Cobbs' Corners say about her but I told her I have an aunt Carrie (no relation to Harry Carrie) and I took May to her house to stay that night and telegram wired Peasley. So I got her out of that.

But little May seemed mad about something and tore up the soovenire marriage licents but I think I got her out of it very neat, don't you, old man? As ever, your bro. exhib., NOAH LOTT.

New Screen Manufactory Headed by Men of Experience

THE recently organized American Silversheet Company of St. Louis Mo., has opened a factory to manufacture metallic surfaced screens for motion picture projection. The factory and office is at 915-17 Washington street, St. Louis, Mo.

The men behind the company and at the head of its affairs have had much successful experience in the screen field.

H. C. Woods, for three and a half years sales manager for Minsusa Cine Screen Company, is president of the company, and John A. Schuld, with seven years experience in screen manufacture to his credit, is vice-president and treasurer. Otto Knobel started his career with the Radium Gold Fibre Screen Co., Inc., back in 1914 and from 1917 until now had been chief finished for the Minusa Cine Screen Company, and will be in active charge of building the new screens. A. M. Pollack, secretary and general manager of the company for six years, was factory superintendent for Minsusa.

New Organ Installations

Bert Botzum will have a brand new Wurlitzer organ installed in his Orpheum Theatre, Akron, by Easter Sunday. It reproduces every known musical instrument.

George Roy, formerly of San Francisco, but now owner of the Nevada Theatre, Reno, Nev., was a recent visitor from the Sagebrush State and announced that he was remodeling this house and that an order had been placed for a \$8,000 Robert-Morton organ. When the changes are completed this theatre will have a seating capacity of 425. With a population of 14,000, Reno, Nev., has seven moving picture houses.

The Smasal Theatre at Kemp, Texas, Gem Theatre at Wichita Falls and Grand Theatre at Cooper, Texas have purchased and installed Celestam De Luxe organs.

One of the largest pipe organs in the country will be installed by Fred Miller in his new Carthay Circle Theatre, Los Angeles, and will be ready for the grand opening which will take place the first week in May.

Baltimore Ambassador Started

PLANS have been drawn which, when carried out, will make of the Baltimore Ambassador one of America's finest million-dollar theatres, have been accepted from Clyde N. Friz, architect.

To be in Spanish style, the theatre will have lavish decoration, everything of the latest type in equipment and music of highest quality.

Moskowitz Joins Kaplan

SAM KAPLAN, specialist in motion picture supplies and equipment in New York, announces that Irving Moskowitz, who has been catering to exhibitors in this territory for the past six years, selling projection apparatus and all other motion picture equipment, has joined the Sam Kaplan organization and will add his personality to an already well-known and business-getting force of live wires.

"Woikin' Print" In Print

"The Hard Woikin' Print"—that bein' me, sure got a pleased jolt of delighted satisfaction lately to find out and learn that Movin' Picture World's Protect-the-Print campaign had bore juicy fruit and not lemons.

The instance of this occasion of glad pleasure was findin' out that Duplex Motion Picture Industries, which makes a heap of Protect-the-Print helpers, had let their Mr. Fred Watson, who is boss of advertisin' and publicity, get out a catalog with the outside printed to say, "Duplex Equipment for the 'Woikin' Print.'" If you are one of them whom likes to protect the hard woikin' print, you want a look at one of these there pieces of literary artisticity.

THE HARD WOIKIN' PRINT

ROLL—Machine—Coupon TICKETS

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Valdosta, Ga. to Have Fine Theatre in Venetian Motif

THEY don't call it "the sleepy South" any more, and Valdosta, Georgia, is right up where the wide-awakes belong when it comes to progressiveness—and so is the E. J. Sparks Enterprises with offices in Jacksonville, Florida.

The two got together this way: E. J. Sparks knows theatre opportunities, Valdosta likes entertainment backed up by a perfectly equipped entertainment place.

So E. J. Sparks had plans drawn by Roy A. Benjamin, architect, of Jacksonville, Florida, for a Venetian style theatre to seat 1,200 people on the main floor, without balcony.

The theatre will be located at the corner of Paterson and South Jackson Avenues, Valdosta, and will be one of the finest theatres on the Atlantic seaboard.

Building in Ames, Iowa

H. A., and "Joe" Gerbracht, whose Ames Theatre Company of Ames, Iowa, already controls three theatres, Princess, Ames and Twin Star, inform us that they have started to build a fourth house, to cost \$120,000—of which a good part is going to be apportioned to the inclusion of the best in equipment.

While planned principally for motion pictures, the new house, expected to be completed in October, will have full stage equipment and will be able to take care of presentations as well as pretentious road show attractions. The boys are go-getters, and much may be expected from their new house.

K-C Apollo Has New Organ

THE installation of a \$20,000 Wurlitzer organ at the Apollo Theatre, Kansas City, this week, was made a formal affair by R. and M. Kinklestein, managers. A recital was given by Lloyd Smith, organist.

The ACTODECTOR means Better Projection

THE smooth, reliable, automatic power supply provided by the Roth Actodector is being chosen for the newest theatres in all parts of the country.

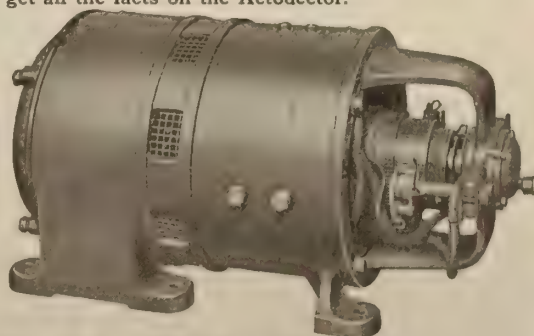
Better projection with less attention to the power supply, besides the economy of the Actodector, are features that up-to-date theatre owners appreciate.

Send for the Roth bulletins and get all the facts on the Actodector.

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Built in sizes to meet any requirements; from 25-25 amperes to 100-100 amperes double rated; 100 amperes to 300 amperes single rated.

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Roth
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MPW5-Gray

Tells His Public All About His Real Projection

IN an effort to acquaint the public with the utmost made in showing pictures to give the picture greater and finer results obtainable in placing the motion picture on the screen, a story of the endeavor connected in creating a complete Projection Room was printed in a *Final* by the *Chicago* newspaper in connection with the new Sixt Brothers' picture theatre there.

The story runs as follows:

"The projection of motion pictures upon the silver screen for the amusement of the public has developed into a scientific work. For several years the best mechanical brains of the country have been employed to direct the most perfect methods of projection for motion pictures.

All the newest and most up to the minute devices perfected for this purpose have been incorporated into the projection booth and mechanism of the Kaskas theatre projection department. This enables the people of this section of the state of seeing the best picture of the kind presented under the most favorable conditions.

"Few people unacquainted with the intricacies of the theatre realize the scientific of details which must be involved in the projection department of a modern motion picture house. The investment represented by the Kaskas theatre projection room and its up-to-date equipment would have and cannot a small return. Mr. Sixt has spared no expense in its construction, believing of the high class there to be shown."

—And Well Equipped

THE Grand Theatre, Rockville, Tenn., Long Island, N. Y., was recently purchased by Irving M. Lerner and has been completely renovated and re-equipped with modern features. Thomas E. Brown, Broadway Gold Film Screen being among the best made in percentage showing. Kaskas Film Equipment Corp. made the complete installation.

Columbia's Grand Theatre in Simpsonville, L. I., N. Y., is reported to be ready to open by April 1st. It has been completely renovated. The new Kaskas Grand Theatre will open soon after under the same management.

The City Theatre, Madison Park, is to have a new Kaskas Transmitter and a Gold Film Screen. Kaskas Film Equipment is completing the equipment.

Purchase Wheelan Business

Gas A. Deering and H. A. Miller have purchased the business of the J. D. Wheelan Pipe Organ Co. at Dallas, Texas and changed its name to Southern Pipe Organ Co. The Southern Pipe Organ Co. will also handle the Wicks pipe organs.

New One in Rome, New York

The Carroll Amusement Company, W. J. Kallen, President and J. S. Malley, manager and treasurer, owners of the Star and the Strand, have purchased property in Rome, New York, on which it is proposed to build a theatre to seat between 1,500 and 1,700 and to be equipped in every way with the most modern apparatus.

Detroit to Have New Building Housing Finer Film Exchanges

**Eight Story Structure Will Cost \$1,500,000;
to Embody Many Special Equipment Features;
Has Film Chute from All Floors to Basement**

WITH the reconstruction of Detroit's present Film Building at Elizabeth and John R. streets into a real estate office building and the refusal on the part of the owners to renew leases to film distributors, the film trade here has been attempting for some time to obtain quarters that would allow a continuation of the centralized location of the exchanges. Now comes an announcement that one of Detroit's old landmarks will go into the hands of the wreckers immediately to make way for a new eight story Film Exchange Building to cost \$1,500,000.

It will be situated at East avenue and Woodward streets and through arrangements with the Detroit Film Board of Trade, every exchange operating in Detroit, with the exception of Paramount and Fox, which have their own buildings, will be guaranteed there.

The new building is being erected by Mrs. M. J. Seaton, owner of the property. It will have a footprint of 34 feet on East avenue and 118 on Woodward street. The exterior will have a granite base four feet high, surrounded by Indiana limestone and later facing brick. The lobby will run through the building and will be handily furnished.

The entire building has been leased to numerous companies for the major motion picture producing and distributing companies of

America and its equipment will embody many special mechanical features essential only in this industry. C. Howard Crane, who has drawn plans for several of the Kaskas theatres, is the architect and the construction contract has been awarded to the H. G. Christman Co. The building is to be completed November 15.

One of the distinct features of the new building is to be special film chute, by which four exchange sends its films from the various upper floors to the basement below. In the basement will be located the quarters of the Central Shipping Station, which contracts for the physical distribution of the film. This will allow the necessity of using trucks and delivery to film carriers and will expedite deliveries.

Ten Eyck Policy Popular, So "G. B." Builds Again

WHEN a theatre manager knows the value of good entertainment backed up by security equipment, you can tell it by the way the theatre has gone up with his name at the bottom of the building contracts.

That's proved by G. B. Ten Eyck, whose Oriskany, Liberty and Grand Theatres in Troy, N. Y., have not proved sufficiently sound to warrant the purchase built up by his popular management.

Therefore Mr. Ten Eyck will build a fourth, to be named the Liberty, and to cost approximately \$200,000.

The Liberty will be situated at Brunswick corner and Pine Street, and will, for its size, prove one of the world quality from the top of the flagstaff to the lowest foundation.

No Cry Can Reach You!

NO crying babies and screaming mothers and no shrieks need be worried of the Liberty, either in a new theatre to be constructed at 10th Street corner Kansas City.

Two plans will bring about these features through the use of noise which washed in curtains, frames, window casings, etc. either side of the projection booth built around the ceiling and in rooms with a pane of glass for the front partition, entirely enclosed, containing seats for a score of persons. The machine is being constructed by A. Bauer and will cost \$100. Builder Beers, Kansas City, are the architects. The exterior will be in pink granite, trimmed in buff terra cotta. It will be cast in the line of Spanish architecture.

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Have been printing Roll Tickets for 20 years and no better can be had at any price.

Better Projection

This Department Was founded in 1910 by its Present Editor—

F. H. Richardson

Better Projection Pays

Concerning Screen Surfaces

W J. POWELL, manager Lonet Theatre, Wellington, Ohio, wrote the following:

Will you kindly hand this letter to F. H. Richardson, Editor your "Better Projection" department. I am willing to pay for this information, as I do not like to wait until in the regular course of business it could be published.

Have a Velvet Gold Fibre screen in this theatre, purchased from a Columbus, Ohio, concern. It has been in use for five years, and while it still is giving good results, it does not give as bright a picture as it once did, nor do the whites come out clean and pure. Will you advise me as to what to do to brighten it up, or would you advise the purchase of a new screen? My projection distance is 74 feet. There are 24 rows of chairs, with seven seats on each side of a 4-foot center aisle.

I would not care for anything that would give too much brilliancy. My desire is to, so far as is possible, restore the original condition of the screen. I own a copy of your handbook (so does my operator) and read the Projection Department regularly, and with much profit. I do not expect you to give me this information gratis. Will be glad to pay any charge you may think right for it.

I wrote friend Powell, asking for a floor plan of his auditorium, with distances screen to first and rear rows of seats marked thereon, as well as width of front and rear row, and seat to end seat, width of picture and impressions of two or three carbon craters. I also told him I did not want any money, except that if he cared to inclose a few stamps to cover postage, etc., all right, as such things come out of my own pocket, and in a year amount to an astonishing sum.

He sent what I wanted, and said:

I desire to thank you most sincerely for the interest you have manifested in my difficulties * * * Have endeavored to, on attached sheet, supply all information you ask for. I appreciate the favor you are doing me and marvel at the fact that you are willing to perform the service gratis. I inclose one dollar in stamps.

That was not all of friend Powell's kindly letter, but its "high spots" only. It really is an astonishing thing what an apparently ungrateful critter the average exhibitor and theatre manager is. If I made a perfectly legitimate charge for all the requests for projection engineering advice which come in from both exhibitors and managers it would amount to a very respectable sum indeed in the course of a year. I don't make any charge at all for this sort of thing, and it is a fact that hundreds who calmly request by-mail advice which they have every right in the world to expect to be charged a good stiff price for, stipulate non-publication (exhibitors and managers usually do that), and then don't even enclose postage stamp for reply. I suppose they think I have a private tree upon which stationery, time,

Bluebook School

Question No. 479—Should lens ports be filled in? If you say yes, then give us your reasons for saying so and tell us your idea as to how this may best be done.

Question No. 480—Tell us all you know about lens and observation ports covered with glass. By this it is meant that you are to do exactly what the question suggests. Is it practical to cover them? Should they be covered? What sort of glass is best, etc., etc.

Question No. 481—Give us your ideas as to the vertical moving port and approve or disapprove it such a port.

Question No. 482—Do small observation ports serve any really good purpose. Explain your answer.

Question No. 483—Tell us your ideas as to port fire shutters, their general construction, suspension and fusing.

Question No. 484—Tell us your views as to why it is or is not essential that port fire shutter fuses be located close to every probable starting point of a projection room film fire.

These last two questions are important, so I don't think I will ask any more this week.

postage, etc., grows, and that I pick them off at will.

Friend Powell marvels that I make no charge. Well, brother, sometimes I myself marvel at me for being such a foolish ass, but darn it all somehow when I charge for little things like this it just takes all the pleasure out of doing them. Also Powell did not stipulate non-publication, and I've wanted to land on those managers and exhibitors who ask for advice by mail (with a "DON'T publish, please") and calmly forget to even stick a postage stamp in, for a long while.

My compliments, Manager Powell! I am glad to serve you, only trusting that my advice may be of some real value.

The line-up is: Two Simplex—in splendid

condition—one with ordinary type lamphouse and one with Type S. Current supply 115 A C rectified by Wagner Single Phase Converter, 35 amperes at 73 volts. Measured this year and found to give only 32 amperes maximum. Projector lamps wired in multiple. Steals current from one lamp to the other at change-over.

Lenses B & L Cinephor, free diameter a bit less than two inches; 5.75 E. F.; working distance exactly four inches. Had larger diameter lenses sent on approval, but the ones now in use seemed to give better results.

Carbons Orotip National, $\frac{5}{8}$ cored positive and $11\frac{1}{32}$ cored negative. Distance carbons to aperture $17\frac{1}{2}$ inches.

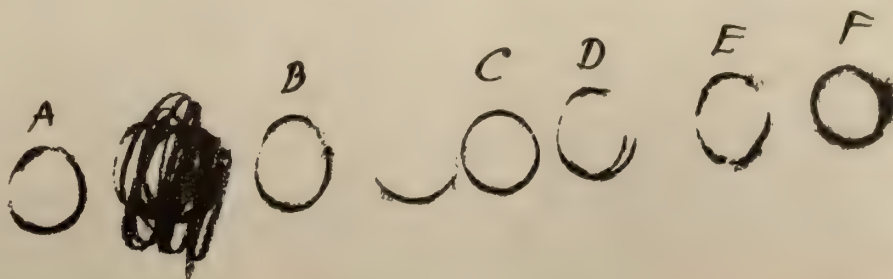
Two things don't look quite right. In the first place, if the distance from carbons (presumably the crater) to film is $17\frac{1}{2}$ inches, then the distance from face of converging condenser lens cannot be more than about $12\frac{1}{2}$ inches, which is too short for such a lens projection lens diameter and working distance. Eleven inches from face of converging lens to aperture ought to be about right for a 32 ampere crater, BUT those craters, from the impressions sent, certainly are not 32 ampere craters. They measure $\frac{3}{4}$ or $24\frac{1}{64}$ ths of an inch in horizontal diameter, and no 32 amperes of current I ever heard of made a crater that big. My guess would be about 45 amperes.

Powell remarks: Have two operators (if you really have, then my advice and get two motion picture projectionists. Mere machine operators have small value these days) who use slightly different setting of the carbons.

The impressions show a wide difference in efficiency—in screen illuminating power, for which the setting is directly responsible. A C and F are almost perfectly round, which means that very much more light than is necessary is projected downward, where it serves to illuminate the floor of the lamphouse quite brilliantly. Whoever sets his carbons to produce such a crater is invited to examine the diagrams on pages 406-7 of the Bluebook, copy of which you have. Those craters represent condition A, modified, possibly, slightly if a "jackknife" set is employed—a set which is, in the long run, less effi-

(Continued on page 88)

IMPRESSIONS OF UPPER CARBONS.



Bluebook School Answers Question 469

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

GOSH! This one brought out so many really good answers that I wish I had ten pages this week, so I could publish at least a respectable part of them.

Aside from those which appear, I want especially to compliment brothers Dobson, Toronto; Hanover of Burlington; Keuster of Brooklyn—whose answer was a pip all right, but it was seventeen (17) pages long. Gosh! Waddy y' think this is, darn ya, an encyclopedia? But there, it's all good, so, though I can't print it, I compliment Keuster on his thoroughness. G. L. Doe, Chicago; Budge, of Long Island; Lawrence and Bell, of Nova Scotia; Guimond, Mobile; Derr, of St. Louis; and Adrian, of Denver. Also most all those named below did very well indeed.

Those answering acceptably were: F. H. Moore, Taunton, Mass.; Harry Dobson, Toronto, Ontario; Charles Oldham, Norwich, Conn.; G. L. Doe, Chicago, Ill.; W. C. Budge, Springfield Gardens, N. Y.; Lawrence and Bell, Sackville, Nova Scotia; G. E. Steele, Salt Lake City, Utah; Richard Keuster, Brooklyn, N. Y.; W. C. Whitt, Red Bluff, Calif.; T. R. Guimond, Mobile, Alabama; E. Fergodo, Livermore, Calif. (The West Coast men are beginning to make you "Broadway" chaps look like you maybe had something to learn from them, what? Maybe you MAY know all right—maybe—but up to date you have a big, thick, heavy "bushel" over your candle IF you do). Oliver Derr, St. Louis, Mo. (Golly! Look what city's here!! Thought they were all dead or sound asleep down there); T. L. Adrian, Denver, Colorado, and I. R. Johnson, Quebec, Ontario.

I have selected the answers of brothers Whitt and Fergodo as covering the various points most completely and concisely. I am saving the answers of brothers Keuster, Dobson, and two others, hoping some time I will be able to find space for them.

Friend Whitt says:

Here are my ideas of an ideal projection room. The size of the projection room of course depends greatly upon the amount of equipment that it is to accommodate. I will deal only with the room that most men are interested in, viz: one to house two projectors, a stereopticon and a spotlight. Such a room should be not less than twenty feet wide and not less than twelve feet deep. The height of the ceiling will depend largely upon conditions but should in no event be less than eight feet, while ten feet would be excellent. I am not giving these dimensions as always practicable of application in a house already built, but for guidance in a house to be built. All in all the house income depends, to a very considerable extent upon the quality of the projection, and it should be built with this fact in mind.

For more equipment the room should, of course, be larger; for less it may be proportionately smaller.

There should be at least one ventilator, not less than 18 inches in diameter, going through to the open air, with an automatic fan installed in it which will start upon the dropping of the port fire shutters, regardless of whether it be in operation when shutters fall or not. In large rooms it is well to have two of these ventilators, with smaller pipes carrying the heat and fumes away from the lamp-houses.

The room must be constructed of fireproof material, and must conform with underwrit-

ers' rules and such local ordinance rulings as may obtain in individual towns.

These rules may designate any one or more fireproof materials, but it makes no difference in the end whether it be built of iron, tile, brick, concrete, asbestos or other equally fireproof material, just so it is well made and complies with the rules. Over each port there should be a shutter which will drop IMMEDIATELY upon the start of a fire at the rewinder, film cabinet or either of the projectors. Metal links will not do. Quickly fusible links must be used. For this there is nothing better than clean film.

The floor can be of any suitable material, but for various reasons is best if covered by heavy linoleum.

All of the electric inlets should be located prior to construction of walls and floor and be built into the wall and floors.

The various ports should be as large; in most cases much larger than the local or state laws call for.

The lens ports are automatically located by the position of the projectors, but considerable headwork can be used in placing the observation ports where they will do the most good. There is nothing to be gained by forcing the projectionist to gaze through ports that are wrongly located, or which are too small for comfortable observation.

Next to and connecting with the projection room there should be a small room built sound proof for the motor-generator, if one is used, or to contain the rheostats if rheostats are used, supplies, spare clothing, toilet and running water. It might be well to have a small observation port in this room also, so that the picture can be seen in the event that one man is in charge and must go to the room for any reason. Somewhere in a convenient location there should be a tool cabinet built into the wall.

Where the projection room is located high up, or near the ceiling of the auditorium, it is well to glaze the observation ports with good quality glass which will serve to both keep noise in and the foul air out.

There should be an intake ventilator bringing fresh air from outside the building, and in some cases it is necessary to install a fan in the intake air pipe.

The electric outlets are far better if concentrated in two or three places, than if scattered here and there.

Beside the door I would recommend that a switch controlling all the lights and motors within the room be located. This will eliminate or reduce to a minimum the chance of leaving the room with motors running.

Each lamp should have a separate switch controlling it. The location of the lamps should be left to the man who plans the installation, or the one who will work there. Enough to say that lamps must NEVER be placed where the direct glare reaches the projectionist's eyes, or where the light may escape through a port to illuminate patches on the wall or ceiling of the auditorium.

Beside each projector I would have four wall switches, one controlling an incandescent lamp immediately over the projector, one operating the projector motor, one the motor of the other projector—the latter a three-way, and one two-way opening one downer and closing the other.

Changes can be made under these conditions from either projecting position, which at times is found very convenient.

The location of the room itself should be where the best relation, optically, with the screen and the lens can be had. This I will not dilate upon because the location of the projection rooms has been dealt with thoroughly in the preceding question.

The equipment should be decided upon by a competent man or men. NEVER LET A FAST TALKING SALESMAN OVERIDE GOOD JUDGMENT IN SELECTING PROJEC-

TION EQUIPMENT. MUCH GOOD MONEY HAS BEEN SPENT TO THE EVERLASTING DAMAGE OF PROJECTION BY LETTING INCOMPETENT PERSONS DECIDE UPON PROJECTION ROOMS AND THEIR EQUIPMENT. The make is optional with the men concerned. Standard machinery is always good to tie to.

For myself, the two projectors could be any of the three standard makes. A converter or motor generator any one of several makes would be acceptable, the dissolving stereopticon might be of any one of quite a few brands, and the spot lamp any one of two or three makes.

There are several good film rewinders and film cabinets on the market. The stereo, and the projectors, the spot, too, for that matter, I would want equipped with the best lenses that my employers could afford, and few can really afford less than the best procurable.

Fire extinguisher, hand rewriter, necessary supplies and parts, telephone to office, stage and orchestra pit, speed indicators, ammeters and voltmeters, fuse cabinet where all circuits concentrate, all have their important places in the well-equipped projection room.

Whether mirror arc, H. I. arc or common arc lamps are used, I leave to the good judgment of the man who will handle the plant. They all have their good points and bad.

Last, but not by any means or in any sense of the word least, THE MOST IMPORTANT PART OF THE EQUIPMENT IN THE FIRST CLASS THEATRE IS THE MAN IN CHARGE. If he is paid enough to make him realize that he is appreciated, his efforts to perfect himself in his work will know no end. A poorly-paid man is not likely to put forth the effort the one will who is better paid. A good man with poor equipment can produce at least a pretty fair picture; but a poor man can not do it with the best machinery procurable.

The following, by Brother Fergodo is, you will observe, very fairly complete. These answers were NOT constructed without real WORK. They did not just "grow." Remember that, you chaps who read and PROFIT—or let us hope you do anyhow—without ever making even the first stab at trying to help this work along.

Fergodo says:

After the selection of the projection room location, as per No. 469, the following requisites are essential for a modern, up-to-date projection room:

(1) It must be so located that a point midway between the projector lens ports will be exactly centered with the center of the screen sideways, and its height above the center of the screen such that the height of the picture will not be increased by more than 5% of its normal height by distortion.

(2) That the minimum projection distance is such as not to require a shorter focal length lens than 4" E. F. On the other hand if the distance is too great, requiring a long focal length lens there will be loss of light in the optical system.

(3) The projection room must have a solid foundation, as the slightest vibration of the floor is very harmful to good screen results.

(4) The room must be absolutely fireproof.

(5) It must be as nearly as possible, sound-proof, so that the noise of the projectors, generators, rewriter, transformer, or conversation will not be heard by the audience.

(6) The illumination of the room should be such that there is very little while the picture is being shown, but with means of

instantly brilliantly lighting it in case of an emergency.

This may be done by means of resistance in the circuit, with a switch provided so as to cut out resistance if desired to light up the room or with a separate circuit for bright illumination and one for dim lighting. (First scheme practical but wasteful.—ed.).

The room should be indirectly lighted.

(7) The color of the room should be a non-glass black, or painted a very dark green with a border running around the walls to a height of about a foot above the ports, painted non-glass black.

(8) The room should be easy of access. (Nix on the ladder).

(9) The size of the room is dependent upon the equipment used, but always be made large enough to take care of future installations without crowding and to give ample working space for the men.

There should be not less than 3 ft. clearance behind the projectors, with a clearance of from 42 inches to 48 inches between them with 3 feet clearance between projector and spot light, and 3 feet between spot light and dissolver.* The ceiling should be high.

(10) All the openings from the room should be equipped with fire shutters and doors which will instantly be automatically closed in case of fire.

(11) Vent flues should lead as directly as possible to the open air above the roof. The ventilation serves three purposes. 1. To provide fresh air. 2. To keep down the temperature. 3. To carry off all smoke and gas—in case of fire. There must be a fresh air intake flue, of course.

The vents should always be provided with a hood (if of the open type) so as to keep out rain. The size of the flue should be not less than 18 inches in diameter.

If the flue is dependant upon a fan for its action, then the fan should be 24 inches in diameter, with about 2 inches between fan and edge of flue.

When this type is used there should be 2 flues, so as to always have one working in case one was out of order.

There should also be fresh air inlets near the floor.

(12) All wires must be in conduit, with conduit grounded. The projection room feeders should be of ample size to carry the total load of the room with not more than a 2% voltage drop.

Fuses and switches should be placed in metal cabinets built in the wall, except where a switchboard is used, which must be easy of access.

Whenever possible the conduits should be built into the walls. Conduits leading to the projectors should be carried under the floor to a point directly beneath the projector lamphouses.

There should be gang switches placed on the wall between the dissolving stereopticon and the spot light—and on each side of the right hand projector. (If no spot light—the position of end gang switch would be between dissolving stereopticon and left-hand projector) so as to control the motors and automatic dowers from any of the 3 prints of either projector.

"I prefer the placing of projectors to right of spot light and dissolving stereopticon on the left of the spot light as there are times when I work song slides or otherwise with a "set" spot on the orchestra leader, or on stage—and I can keep the 3 arcs "fed up" very easy, which I don't think could be done if they were differently located.

(13) There should be a work bench, vise, tool rack or drawers, either in projection room or in an adjoining room.

(14) The observation ports should be so located that the projectionist can have a clear view while standing or sitting, at either of the projectors, at the spot, or the stereo, or workbench—if same is located in the projection room. They should be not less than 16x16 inches in size, while the lens ports should be only large enough to allow the light beam to pass through. The observation ports may be covered with glass.

(15) There should be a wash bowl, running water in the projection room or in an adjoining room with toilet facilities.

(16) There should be a fireproof reel container—with gravity closing doors or lids—to store the reels of film and the rewinder should be of the enclosed type, motor driven, of course.

(17) There should be a switch by which the projectionist may light the auditorium in case of emergency.

(18) The room should be connected by phone with the manager's office, stage, and orchestra pit.

(19) The floor of the projection room should be covered with battleship linoleum. The equipment is very important and in order to give high class screen results, the room must be equipped with up-to-date projection equipment and kept in first-class condition.

There should be a sort of closet for the projectionist to keep his clothes and tools, and for storing supplies such as carbons, extra lenses, parts, etc.

The room should also be provided with a voltmeter and ammeter, and located where they can be constantly watched by the projectionist, especially the ammeter.

S. M. P. E. Has A Big Program

THE Society of Motion Picture Engineers meets in Washington, D. C., May third to sixth, inclusive. The tentative program is as follows:

Monday, May 3:

9:00 to 10:00 Registration.

10:00 Address of welcome by Col. J. Franklin Bell, Commissioner District Columbia.

Presidential Address by Willard B. Cook, Kodascope Libraries, Inc., New York City.

Unfinished Business.

New Business.

Report of Committees.

12:30 Visit to White House to meet Pres. Coolidge. Ladies of the members will meet Mrs. Coolidge.

2:00 Sightseeing tour for the ladies of the members from the Lee House.

2:00 Papers:

"The Public and Motion Pictures" by William A. Johnston, Editor, Motion Picture News.

"Some New Developments in the Production of Animated Drawings" by J. A. Norling, Bray Studios, New York City, and J. F. Leventhal.

"Subtractive Color Motion Pictures on Single Coated Film" by F. E. Ives.

"The Handling of Motion Picture Film under Various Climatic Conditions" by R. J. Flaherty, Cinematographer, New York City.

"The Hypersensitizing of Panchromatic Motion Picture Film" by J. I. Crabtree, Research Laboratory, Eastman Kodak Company.

6:00 Dinner.

8:00 Evening session will be held in the Auditorium of the Motion Picture Division of the Department of Agriculture. Ladies are cordially invited.

"The New Chronotone Camera" (demonstration) by C. Francis Jenkins, Past President, S. M. P. E.

"First Production of Stereoscopic Pictures in Motion Picture Theatres" (film demonstration) by J. F. Leventhal.

"Early History and Growth of the Motion Picture Industry" (film demonstration) by Otto Nelson, National Cash Register Company, Dayton, Ohio.

Tuesday, May 4:

9:30 Papers:

"The National Bureau of Standards and its Possible Technical Relations to the Motion Picture Industry" by George K. Burgess, Director of the Bureau of Standards.

"Report of Progress in the Motion Picture Industry" by Carl E. Egeler, National Lamp Works, Cleveland, Ohio.

"International Developments in the Motion Picture Industry" by Gov. Carl E. Miliken, Secretary, Motion Picture Producers and Distributors of America, Inc.

"The Organization and Procedure of the Public Theatre Managers Training School" by John F. Barry, Director of the School.

"A Twelve Year Trial of Educational Films" by F. W. Perkins, Director of the Motion Picture Division of the U. S. Dept. of Agriculture.

12:30 Lunch.

2:00 Sightseeing trip (buses). Ladies of the members are included.

6:00 Dinner.

8:00 Evening at the Metropolitan Theatre as guests of Mr. Harry M. Crandall.

11:30 Special entertainment by M. P. M. O. Local 224.

Wednesday, May 5.

9:30 Papers:

"Film Mutilation" by Hickman Price, Motion Picture Producers and Distributors of America, Inc.

"The Useful Life of Motion Picture Film" by F. H. Richardson, Technical Editor of the Moving Picture World.

"The Handling of Film in an Exchange" by Trevor Faulkner, Famous Players Lasky Corp.

"Some Problems of a Projectionist" by L. M. Townsend, projection engineer, Eastman Theatre, Rochester, N. Y.

"Influence of the Projection Lens on the Contrast of the Picture" by Clifton Tuttle and L. A. Jones, Research Laboratory, Eastman Kodak Company.

"Effect of Screen Illumination of Bubbles and Striations in the Bulbs of Projection Lamps" by L. C. Porter, Edison Lamp Works, Harrison, N. J.

12:30 Lunch.

2:00 Papers:

"Trick Photography" by C. L. Gregory, Dean, New York Institute of Photography.

"An Apparatus for Time Lapse Motion Picture Photography" by Howard Greene, Motion Picture Division, U. S. Department of Agriculture.

"Lighting by Mazda Lamps for Motion Picture Photography" by E. W. Beggs, Westinghouse Lamp Company, Bloomfield, N. J.

Report of Standards and Nomenclature Committee.

"Painting with Lights" by Harry Fischbeck, Famous Players Lasky Corp.

4:00 The ladies of the members will be the guests of Mrs. Jenkins at special tea, Mrs. Trout, Mrs. Stickle, and Miss Breuninger assisting.

8:00 Banquet: Mr. Henry D. Hubbard, guest and principal speaker. Radio microphone at speaker's table.

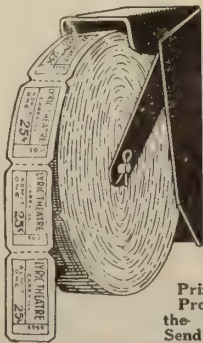
Thursday, May 6:

9:30 Papers:

"Scoring a Motion Picture" by Victor Wagner, Musical Director, Eastman Theatre, Rochester, N. Y.

"The Recovery of Silver from Exhausted Fixing Baths" by J. I. Crabtree and J. F. Ross.

"The Staining Properties of Motion



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Your own special Ticket, any colors, accurately numbered; every roll guaranteed.

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Developers" by J. I. ... and M. L. Dundon.

"Syphons and Measuring Devices for Photographic Solutions" by K. C. D. Hickman, Research Laboratory, Eastman Kodak Company.

"Display Enlargements from Single Frame Motion Pictures" by K. C. D. Hickman.

"The Use of Motion Pictures for Governmental Purposes" by Raymond S. Peck, Dept. of Trade and Commerce, Motion Picture Bureau, Ottawa, Canada.

12:30 Lunch.

2:00 Trip to National Museum and other public buildings.

You will see that the program is going to be a wonderful treat for those fortunate enough to be present. Also observe that on Tuesday evening there will be a special entertainment by Local 224 I. A., Washington Motion Picture Projectionists—a most progressive action by the Washington men, who are thus the first ones to tender the Society special entertainment. Hooray for the Washington "boys!"

Dear Mr. Richardson:

I am enclosing a copy of the program for the Washington meeting of the S. M. P. E. Please note your location on this program and let me know if this is satisfactory, otherwise I will endeavor to change your position. I have tried to assemble similar papers, for instance, Wednesday morning is devoted to the film in the theatre and Wednesday afternoon to problems of production.

In preparing your manuscript please observe the instructions given on the enclosed leaflet. It is very important to write a caption for each picture, diagram or table. This should preferably be on the back of the print.

In the case of authors who will present their papers personally the manuscript must be handed to me after delivery of the paper in Washington. Otherwise it will not be printed in the Transactions.

In the case of authors who will be unable to present the manuscript must be in my hands (c/o Research Laboratory, Eastman Kodak Company) not later than April 28th.

Will you require a motion picture projector? Arrangements have been made for stereopticon projection but unless some authors specify a motion picture projector other than one of the suitcase type an arc projector will not be available. Please write me if you require an arc projector.

The lettering on all diagrams or cuts should be sufficiently large as to be legible when reduced to 4 inches wide (maximum width of page).

Very truly yours,
J. I. CRABTREE,
Chairman, Papers Committee.

Concerning Screen Surfaces

(Continued from page 85)

cient than the regular set, as per figure 119, page 404 of Bluebook.

Craters B D and E show an excellent condition as to carbon set. They represent condition C, page 407 of Bluebook, and are about as good as one could expect to get with the ordinary arc.

A glance at the lens chart tells us that with a 24/64ths crater with 12 inches from the face of converging lens to film you would have to have a projection lens more than 2.5 inches free diameter in order to pick up all the light, and your condenser would be two 5.5. focal plano convex lenses, with entirely too short distance of 2.25 inches from light source to face of collector lens. It is of course possible that you have Cinephon parabolic condensers, but I think likely not, or you would have mentioned that fact. If I did not ask you that it was an oversight on my part.

If you have a plano-convex collector and converging lens, then the collector should be 6.5 inch focal length and the converging

lens 7.5 inch focal length, with a distance of about 15 inches from face of converging condenser lens to aperture. This will give you a distance of 35/16 inches from crater to face of collector lens.

This will entail some loss at the projection lens—it will not pick up quite all the light beam. A compromise is a 6.5 collector and an 8.5 converging lens, with 16 inches from face of converging lens to aperture, which will give you a 3 3/4 inch arc distance. On the whole I believe the latter would be better, since it enables your projection lenses to pick up practically the entire beam of light, and only gives you a five sixteenths longer arc to collector distance. You would not get quite as much light that way, but the general condition would, I think, be better. Might try it anyhow. Be sure to space your condenser lenses not to exceed 1/16 of an inch apart.

And now as to your metallic surface screen. You should not expect any screen surface to give good results after five years' use. In the language of the poet there ain't no such animal. My advice to you is to get a new screen surface, and do it at once. That surface cannot be successfully rejuvenated, though it is entirely possible its makers can re-coat it for you at a reasonable figure, provided they are still in business.

However, why buy a screen? Your viewing distance—screen to last row of seats—is comparatively short, hence there is no need for a very brilliant picture. I would suggest that you have a temporary cloth covering made from bleached muslin, to be stretched over your screen so as to enable you to give a show while the process of painting is going forward. I then would have a good painter coat the screen surface with three or four coats of white zinc, mixed flat—non gloss—with maybe just a wee bit of ultramarine blue added. First, however, give the surface a heavy coat of shellac, else the metallic surface now on the screen may, in time, stain the paint.

This is not at all expensive, and the theatre is a small one—seats less than 400. It will give you all the brilliancy you require, and every year you can renew the surface. In fact it really should have one coat every six months.

The Big Parade Is Splendid

THROUGH the courtesy of J. J. McCarthy, myself and friend Daughter, were privileged to view "The Big Parade" at the Astor Theatre, where it has been running for months.

We were astonished. When I asked for a couple of seats for a specified day that week I had no idea that all the regular seats were still being sold out far in advance. They gave me the seats all right, but they were extra chairs placed in a wide place in one of the aisles, and any Broadway show which can sell out in advance toward the end of the season, after months of run, is SOME show, permit me to inform you.

The show was put on by Chief Projectionist Sam Freedman and Projectionist Arthur Lichtenstein. Their work was most excellent, though greatly marred by the enormous distortion incident to a toy-of-the-top-gallery projection room location. Were conditions such that an undistorted picture might be projected, "The Big Parade" would, I believe,

over-top anything I have ever, in all my experience, seen in motion pictures.

Gentlemen, let me suggest that when YOU get the Big Parade, as you of course, in time, will, it is up to you to "step on 'er," and do everything possible with the equipment you have to place it before your audience perfectly. It is a magnificent production, and will be just that to YOUR audience if YOU do YOUR duty and project it before them at 100 per cent. value.

It is a splendid production basically, BUT don't forget that by poor work on YOUR part it will lose much of its value to YOUR audiences, so after all it is up to YOU. Do your stuff and DO IT WELL!

A Splendid Installation

I HAVE one of the best illustrated, best written projection room installation descriptions from the Algoma Theatre, Sault Ste. Marie, Ontario, this department has ever received. It is so complete and so long that it will have to be run serially. I shall commence its publication as soon as I can possibly squeeze out room for it.

Would not mind, as soon as practicable, giving space to a few other good installation descriptions. I am more interested, however, in installations which the projectionist has himself been able to secure through a series of years, or through a considerable time, or which he has himself improved by his own ingenuity and work, than in merely the publication of descriptions of fine new theatre installations, though maybe one of those would be good, too, if it be carefully and faithfully described and illustrated.

I think, too, that every one is interested—I know I am—in reading of and seeing what projectionists in the smaller theatres and towns have been able to accomplish against difficulties. It is very easy to have splendid installations and nice things in large city theatres, where it is often much easier for the projectionist to get a piece of equipment costing a hundred dollars installed, than it is for the small theatre projectionist to pry three dollars out of his manager, who very often has to watch the dollars, and even the nickels, if he desires to continue to connect with three satisfactory meals each day and a new pair of socks once in a while—when business is extra good. So come across, men. Let's see what you've got. I'll publish it if it seems good and if I can find room.

P. S. IMPORTANT: Would especially like to have good photographs and descriptions of one or two English, Irish, Australian and New Zealand projection rooms, NOT forgetting photos of projectionists in charge of them. Stephen Bush might proceed to grab one of his ears, yank his right cheek around into position, slap it good and hard, thus waking himself up to the desirability of sending me such an illustration and description as I have indicated of an Italian or German projection installation AND the projectionists. Get busy, Stephen, or I'll attend to your knitting when next you place that big, wide smile in front of me here in New York. Only get the theatre management to have some really GOOD photos taken.



A Nation-Wide Seating Service

*A*merican Seating Company Service—nation wide—is prompt, efficient—satisfactory. Built up through fifty years of ever enlarging activity. Sustained by 15,000,000 chairs in the leading auditoriums and theatres from coast to coast. Further approved at the rate of thousands upon thousands of new chairs, sold, manufactured and installed every thirty days. Every theatre, large or small, receives appropriate consideration.

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Box office value

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

And photographic quality has real box office value—the house *expects* it.

Prints on Eastman have the black-lettered identification “Eastman” and “Kodak” in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

"The projectionist with his projection equipment is largely the master of our photographic destinies"

Richard Barthelmess



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CINEMATOGRAPHER**

The spirit that inspired this splendid tribute is gratefully acknowledged by the manufacturers of

**POWER'S
PROJECTORS**

"The projector has been developed to a point approaching perfection. I cannot think of anything that might be done additionally, except perhaps to induce the smaller theatres to install the style and quality of equipment in use in our finer theatres.

"The picture may approach a masterpiece, but if the projection fails, the picture itself can hardly help failing. The projectionist with his projection equipment is largely the master of our photographic destinies."

RICHARD BARTHELMESS.



**POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.**

HAL ROACH

presents

"OUR GANG"

in

"MONKEY BUSINESS"

The reviewers are laughing yet. Their opinion is unanimous that "Monkey Business" is one of the very best "Gangs" that has been produced.

Pathe thinks so, too.

Farina adopts a very remarkable monkey, and the panic is on.

If your audiences can see this one without actually yelling, what can make them?

Directed by Robert McGowan

F. Richard Jones, Supervising Director

Pathécomedy

TRADE



MARK

M. P. Ward "Monkey Business"

(Pathe—Comedy—Two Reels)

ALTHOUGH this is an "Our Gang" comedy, its chief interest centers around the tricks of a remarkable monkey. So funny are his stunts—about the cleverest we have ever seen in a long sequence of monkey comedies—that for once the "Gang" shouldn't mind bringing up a bit in the rear. This monk escapes from a circus and is adopted by Farina, who has had some fist-cuffs with the gang and needs physical support. While they are preparing to exploit one animal by building a circus, it breaks up things generally—Farina's home, a flivver and a fruit wagon. When the police oust the monkey and the gang, the monkey ousts the cops, grabs the wheel and takes the gang on a wild ride. Farina tries to disclaim ownership when he sees suits for damages. While this subject presents more of monkey than gang, it can justly be advertised as an "Our Gang" comedy with all the assurance in the world that it will make a hit.—Sumner Smith.

ment is well sustained throughout.

"Monkey Business"—Our Gang—Pathe

Monkey Shines

Type of production.... 2 reel comedy Farina springs a new one by bringing a monkey into the gang. They decide to capitalize the monkey's tricks by running a show. While they are busy with the preparations the monk goes off on a scouting expedition through a neighboring house. His tricks are probably about the cleverest ever performed by a simian before the camera. At last he lands in the cellar and fills himself up with home brew. His pantomime of a drunk is a scream. Then he goes on a rampage through the town with the whole police force after him. "Our Gang" has little to do in this offering. The monkey is the whole show. But he is funny enough to keep any audience keyed up to the merriment which is continuous.



A New and Brilliant Screen "Find"

MOVING PICTURE WORLD

VOL. 80, No. 2

MAY 8th, 1926

PRICE 25 CENTS



DO IT NOW!

YOU'VE studied Paramount's announcement of **75** pictures for 1926-7.

You know what leading showmen the country over are doing. **They're signing Paramount contracts by the thousands — TODAY!** Insuring their big profits for next season. Getting the jump on their opposition. That's why they're leading showmen.

Your business sense tells **YOU** what to do: Sign with Paramount and **DO IT NOW!**

Published by **CHALMERS PUBLISHING COMPANY**

316 FIFTH AVE.
NEW YORK CITY

Entered as second class matter June 12, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly, 34 a year.

FROM THE TALK OF THE INDUSTRY TO THE TOP OF THE INDUSTRY!

TRY to stop Metro-Goldwyn-Mayer!

IT can't be done.

FROM The Talk of the Industry

TO the Top of the Industry!

AND still going so strong our competitors are breathless

TRYING to keep up.

BUT they can't keep up.

IT takes showmen to make road-show pictures.

IT takes practical producers (not literary theorists)

TO turn out the brand of attraction that M-G-M hands you.

THE same wise boys who made the M-G-M hits of this year and last

ARE behind M-G-M's Parade of Hits for 1926-27.

HAVE you read about the grand things we're doing for next season?

NATURALLY you'd expect it from M-G-M.

NO other producer has ever before had the nerve to reach for such heights.

EACH individual M-G-M attraction bigger than other company's special releases.

NO company in the past has ever been equipped

IN man-power, in star-power, in production-power

TO give you such a line-up of Big Ones.

METRO-Goldwyn-Mayer's Convention in New York rang with cheers.

THE boys are still cheering about the great product

THEY have for you next season.

TRY to stop Metro-Goldwyn-Mayer! It's not possible!

THIS coming year it's going to be M-G-M more than ever

AND you'd better clear the decks and clear your desks

OF the bunk, the inserts, the promises, the April-fool propaganda.

GET ready for the real honest-to-goodness showmanship product

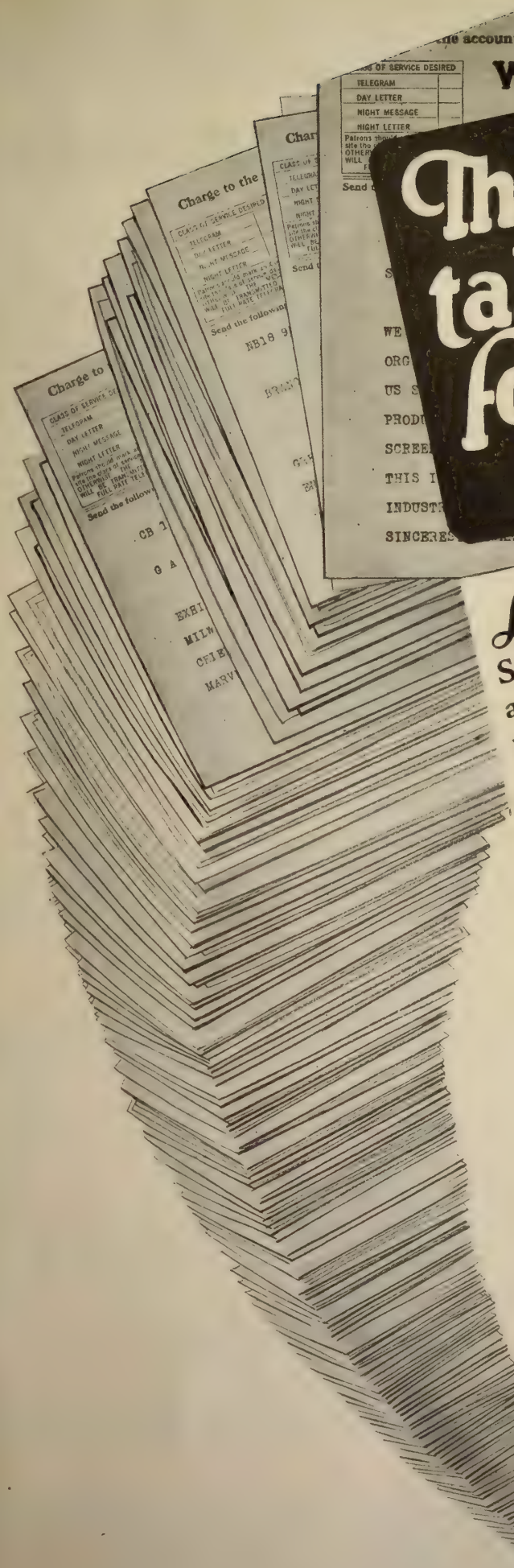
THAT'S made by showmen who talk your language, the box-office!

YOU'LL thank us later for this tip in time:

DON'T sign anything! Here comes

METRO-GOLDWYN-MAYER'S

PARADE OF HITS FOR 1926-1927



The Industry takes a step forward

By S.R. KENT

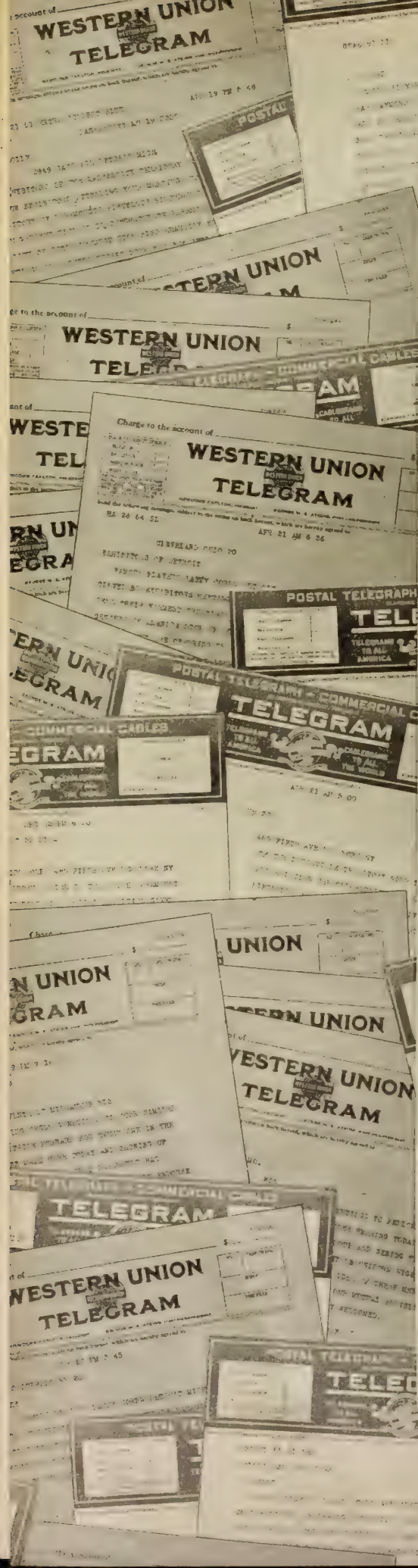
LAST week at 36 Paramount exchanges throughout the United States, over 2,000 exhibitors assembled at our invitation and held meetings with our representatives.

The purpose of these meetings was to discuss mutual problems and to present the merits of Paramount's 75 Birthday Group Pictures for 1926-7.

Today, my desk is buried under literally hundreds of telegrams from exhibitors — proof of the sensational coast-to-coast success of these meetings.

These exhibitor wires offer enthusiastic congratulations for this practical proof of Paramount's desire to co-operate. They praise the Fifteenth Birthday Pictures and predict marvelous box office results from them. They hail these meetings as a mighty step forward in the history of the industry and urge that they be made annual events.

(Continued on following page)



The Industry takes

Here's an Exhibitor Wire from Chicago:

"Chicago and Peoria exhibitors in attendance at Paramount's Birthday Party join in delivering to you our personal congratulations not only upon the smashing array of winners in birthday group as proven in your advance showing of product but particularly do we want to emphasize our endorsement of the get-together spirit displayed in this meeting which imposes an obligation on all parties to undertake from this day a closer understanding of common problems and a strength reliance upon everyone's intentions to carry on to a common prosperity and progress."

What 31 Pittsburgh Exhibitors Say:

"Exhibitors of Pittsburgh territory attending 15th Birthday Celebration all very enthusiastic about Birthday Group. Marvelous lineup of stars, directors and stories. Trailers indicate lavish productions of great box office power. We congratulate Paramount and wish many more such anniversaries with a continuation of such products as birthday group."

39 Indianapolis Exhibitors Wired:

"Exhibitors of Indianapolis territory extend hearty congratulations on this new and progressive idea of holding joint exhibitor and producer meetings. We have never before been sold so thoroughly on any product as on 15th Birthday Group."

A Message from Michigan Exhibitors:

"Twenty-five Michigan exhibitors representing over one hundred theatres are undivided in gratitude for the high note of quality and cooperation sounded. Your idea of direct contact is a most welcome step. We appreciate the big spirit which has prompted the development of a new era in picture history. Coming season's product certainly fulfills every hopeful expectation."

Read what Connecticut Exhibitors Said:

"Paramount product outlined at our meeting is one of the most heartening and inspiring things in history of our industry. Paramount once more shows its superiority and lives up to its name of Paramount."

Exhibitors of Cleveland Territory Wired:

"Cleveland exhibitors congratulate Famous Players." With the fine cooperation and the wonderful line-up of stars, stories and directors, this year will be the greatest clean-up we have ever enjoyed."

a step forward

by S.R. KENT (continued)

Wire from Washington, D. C. Exhibitors:

"We exhibitors of Washington territory desire to thank the Paramount organization for the inspiring meeting. Paramount again proves itself Paramount. Forthcoming productions most formidable array of screen entertainment ever offered exhibitors. This is truly the greatest birthday party in history of industry and another milestone of progress in our business."

Wisconsin Exhibitors Association Wires:

"Undersigned exhibitors representing 39 theatre owners of Wisconsin not only solidly certify the great line up in store this Fall but want to endorse in strongest language the revolutionary policy here inaugurated. It deserves the united thanks and support of every theatre owner in the nation."

Here's one from Cincinnati Exhibitors:

"Paramount is deservant of great credit for unprecedented idea of arranging meeting. Box office plans as well as production department picture have been a great inspiration to us all."

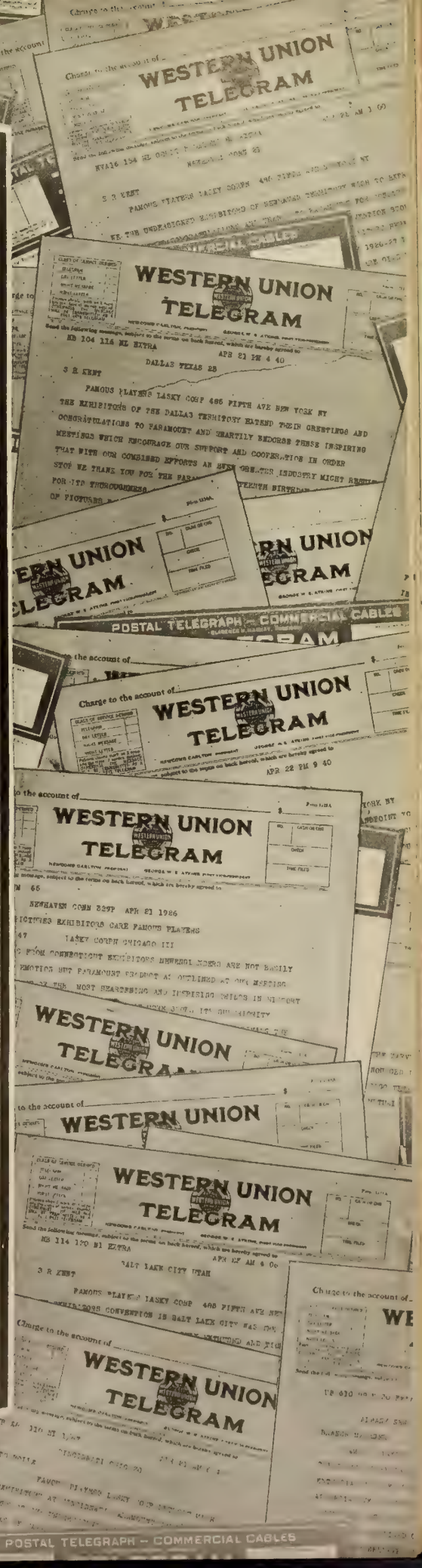
We thank you — each and every exhibitor who attended these meetings — for the part you played in making them the sweeping success that they were.

We thank you for listening courteously to our story, for presenting freely and frankly your problems.

In return we pledge that the spirit of cooperation between us, fostered by these gatherings, will be carried out by us to the letter in our future dealings with you. We pledge that no effort will be spared to make the Fifteenth Birthday Group of pictures, which you so generously praise, *The Greatest Source of Profit for Exhibitors This Business Has Ever Known.*

Paramount Pictures

Member of Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President.



HERE'S SOMETHING THAT MEANS SOMETHING!

it's a wire from someone

WHO'LL LOVE THEM IN SEPTEMBER
AS HE DID IN MAY

CLASS OF SERVICE	SYMBOL
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DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

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The filing time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

APRIL 27 1926

MR NICHOLAS M SCHENCK
METRO GOLDWYN MAYER CONVENTION
HOTEL PENNSYLVANIA
NEW YORK CITY

DEAR MR SCHENCK PLEASE PERMIT ME TO TELL YOU HOW ENTHUSIASTIC WE ARE BECAUSE OF HAVING SECURED ALL OF YOUR PRODUCT FOR ALL OF OUR THEATRES FOR NEXT SEASON STOP ON MY RECENT TRIP TO THE COAST I HAD OCCASION TO EXAMINE SOME OF YOUR FORTHCOMING RELEASES AND I AM CONVINCED THAT YOUR PRODUCT MEANS EVEN BIGGER RESULTS FOR US NEXT SEASON THAN LAST THE PICTURES WERE FINE MONEY MAKERS THIS SEASON BUT WE ARE LOOKING FORWARD TO GREATER RESULTS NEXT SEASON CONGRATULATIONS TO MR MAYER AND YOUR PRODUCING DEPARTMENT AND BEST WISHES FOR A SUCCESSFUL CONVENTION

PUBLIX THEATRES CORPORATION

BY SAM KATZ PRESIDENT

ON ITS WAY!
METRO - GOLDWYN - MAYER'S
PARADE OF HITS FOR 1926-27

Coming Another A L

MARIE
PREVOST

IN

UP IN MAB

The Title Alone
Spells Box-Office



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EL'S ROOM



with
HARRISON FORD
and
PHYLLIS HAVER

The Collison-Harbach play was one of Al Woods' greatest stage hits, breaking records in all the cities where it played. The screen version is a hilarious comedy, made as only Al Christie, the master of farce, can produce.

Directed by E. MASON HOPPER.

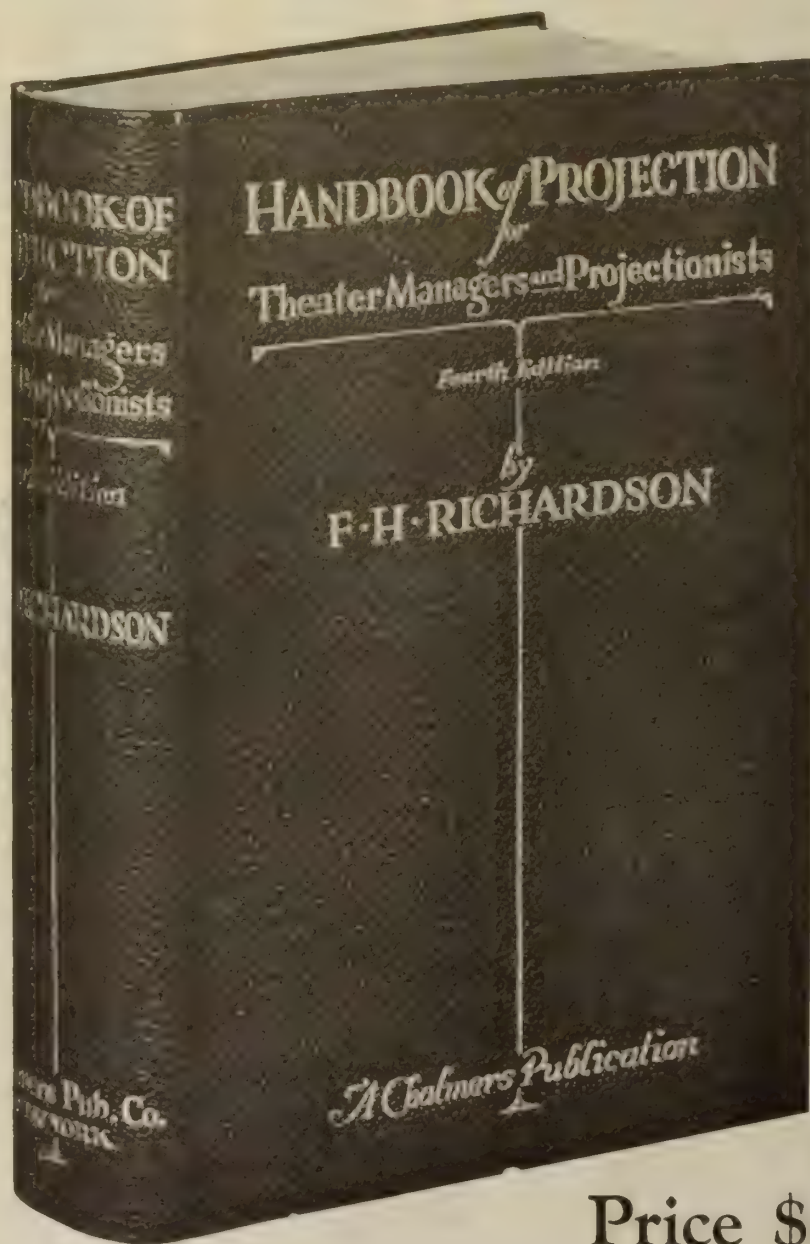
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and a great cast of thousands

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The Name Christie on Comedy



Bobby
Vernon

BOBBY VERNON COMEDIES

The whole family gets a kick out of a Bobby Vernon Comedy.

There's just enough clean slapstick to set the kids howling with glee, and enough plot to please the grownups. Line up for the coming series of eight.



Billy
Dooley

BILLY DOOLEY COMEDIES

They made him a comedy star overnight - now heading his own unit by popular demand. There will be only six Billy Dooley Comedies this season -- but you can bank on these six.

GET THESE CURRENT RELEASES NOW BOOKING
BOBBY VERNON -- Broken China; Till We Eat Again
BILLY DOOLEY -- A Salty Sap; Shore Shy
JIMMIE ADAMS -- Whoa Emma; Gimme Strength
NEAL BURNS ---- Run Tin Can; Papa's Pest
WALTER HIERS -- Wireless Lizzie; Fresh Faces
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Member, Motion Picture Producers and Distributors
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AFTER TEN YEARS OF LEADERSHIP IN THE COMEDY FIELD, Christie will again this year present an outstanding group of supreme laugh-makers. Comedies produced by Christie have become a standard all over the world because they are consistently clever, funny and clean. They will again be the brightest spots on the varied programs of **BEST THEATRES EVERYWHERE!**



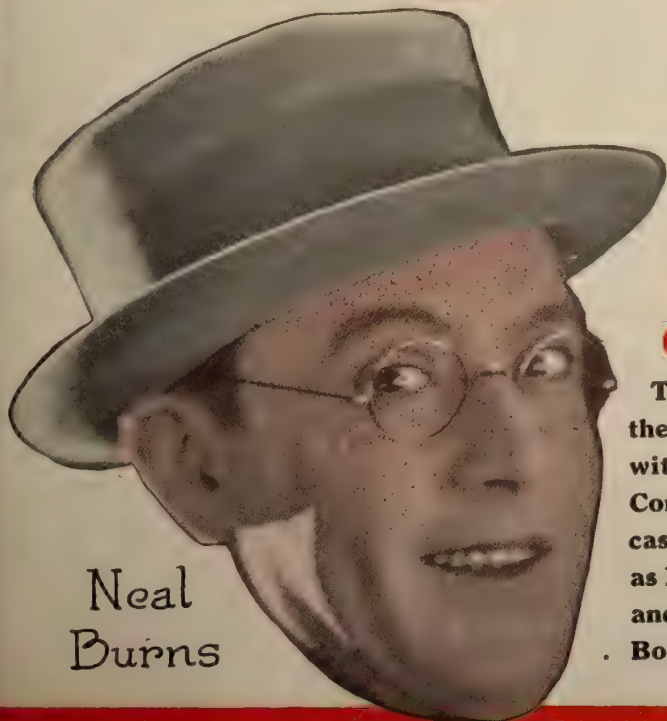
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Adams

JIMMIE ADAMS COMEDIES

All the world loves a laugh and Christie is delivering them in each Jimmie Adams Comedy. There will be six new fun films headed by this popular favorite.



Jack
Duffy

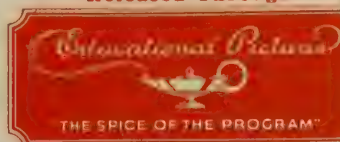


Neal
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Take a regular shot at the public's funny bone with sparkling Christie Comedies. They're headed by feature casts, including such popular players as Neal Burns, Jack Duffy, Bill Irving and backed by the Christie Beauties. Book the coming series of ten.

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What a Woman!
What a Picture!

She came from the rocky fastness of Alaska into the shocky fastness of Broadway—out of the snowfields into the Ritz with a bang that took 'em all off their feet. Her dad made a million with a pick and she helped him spend it with a shovel!

Step right up and meet "The Wilderness Woman"—a regular gal and a real pal—to the box-office.

Meet
The Wilderness Woman *by* **Arthur Stringer**

Aileen Pringle, Lowell Sherman
and **Chester Conklin**

Directed by **Howard Higgin**
Presented by **Robert Kane**

A First National Picture



"Quebec Films Need To Be Cleansed"—Archbishop Gauthier

HOUSES SELL LIKE HOT CAKES

Many theatre acquisitions by big circuits continue to feature the week's news. Wonder how many exhibitors are heeding Sydney Cohen's warning that good theatres today are worth real money.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

Storm signals hoisted in Quebec, where British and French interests often to simply into a few threatened U. S. boats. Fair and warmer predicted. U. S. men say they won't be any loyals.

VOL. 80

NEW YORK, May 8, 1926

NO. 2

Loew, Shea and Paramount in Toronto Deal

Important Transfer of 3 Theatres Effected

(Special Dispatch to MOVING PICTURE WORLD)

Toronto, April 27.

A great picture theatre merger involving property valued in the millions and directly affecting three local theatres having a combined seating capacity of 9,500, has been carried through to a reported successful conclusion in Toronto, Ontario. The transaction involves Famous Players Canadian Corp., Shea's Theatres and the Marcus Loew Enterprises. The deal means an important transfer and interchange of theatre operation in the Ontario capital.

Famous Players has secured the Uptown Theatre, Toronto, seating 3,700, from Marcus Loew interests, and the programs now being presented at the Hippodrome, as the leading theatre of the Famous Players chain, will be transferred to the Uptown this summer.

Jerry Shea will resume operation of the Hippodrome, which has been under lease to Famous Players. He will move his Keith vaudeville and pictures from Shea's Theatre, another large downtown house, to the Hippodrome. Stock attractions at the Uptown will now move to Shea's Theatre downtown. This house is somewhat smaller than either the Uptown or Hippodrome.

The big deal will not affect other important local theatres owned or controlled by Famous Players, it is intimated.

Buy Multnomah

The Universal Chain Theatre Corporation has closed a deal with the Multnomah Theatres Corporation of Portland, Ore., whereby Universal has acquired a half-interest in the North West chain.

By the terms of the agreement, the Multnomah corporation has been reorganized. Carl Laemmle is now its head and has assumed virtual control, especially as regards booking arrangements. The chain consists of eleven high-class neighborhood houses.

Bar Minors

The Minneapolis Arbitration Board has issued a warning against permitting a minor to sign film contracts. R. K. Brown, formerly owner of the Opera House in Claremont, Minn., repudiated a contract with United Artists and under the law he could not be held to it because of his being a minor.

Two exhibitors lost by failing to put in a defense. A. J. Cooper of the Casino, LaCrosse, Wis., lost \$873.06 and Albert Floury of the Temple at Geddes, S. D., \$193.91.

In the F. B. O. case against J. A. Hilden of the Inkster, N. D., Gem, the board held that Hilden was not responsible for a fire which started outside of his building, and could not be compelled to pay for film lost in the conflagration which damaged his theatre.

Synchronization Device Announced

Scientific developments which will revolutionize motion picture presentation have been announced as perfected by the Western Electric Company and Warner Bros. Pictures, Inc.

These are the result of years of research in Bell Telephone Laboratories, the laboratories of the American Telephone and Telegraph Company and Western Electric Company. They involve a system for the synchronization of motion pictures with reproduced sound having a degree of naturalness never before attained, it is said.

A corporation has been formed. The Board of Directors consists of Albert Warner, Waddill Catchings, Sam L. Warner, Eugene C. C. Rich, Walter J. Rich.

The officers are: Walter J. Rich, president; Albert Warner, treasurer; Sam L. Warner, first vice-president; Eugene C. C. Rich, second vice-president; Abel Cary Thomas, secretary.

Essex Still Blue

The town of Essex in Connecticut upheld the Blue Laws at a special meeting on April 20 when it voted against the showing of motion pictures on Sundays. The voters quashed a movement under foot for some time for the establishment of Sunday movies in order to give residents some entertainment besides sermons on the Sabbath.

Threatened Quebec Boycott Stirs Provincial Officials

Col. Cooper Withdraws Previous Statement, Seeking Only "Better Understanding"—Premier Defies U. S. Film Men

(Special Dispatch to MOVING PICTURE WORLD)

Toronto, April 28.

Col. J. A. Cooper of Toronto, president of the Motion Picture Distributors of Canada, now states that "there is not a boycott against Quebec by the producers" because of censorship conditions in that province. N. L. Nathanson, managing director of Famous Players Canadian Corporation, Toronto, also announced: "There is no threat of a boycott in Quebec. All that the producers want is to reach some better understanding with the Quebec provincial censors." Some few days ago announcement was made at a meeting of distributors in Montreal that no bookings were being taken in Quebec for dates after August.

The alleged boycott is being taken very seriously by ecclesiastical and political representatives of Quebec. Premier Taschereau has defied the U. S. picture interests to boycott Quebec and has threatened to take the matter to the Canadian Parliament at Ottawa. Incidentally, he has refused to alter the scope or the policy of the Quebec censors.

That the matter has religious significance is indicated by the fact that the battle has been taken up by His Grace, Archbishop Gauthier, Apostolic Administrator for the Archdiocese of Montreal, who declared:

"I deny the right of the Americans to come and speculate on our morals. If they are not satisfied with the censorship which we exercise today in our province in regard to films, let them keep them. Do you see the Americans trying to dictate our conduct to us? Happily we still have guardians of our morals in our Province. I must congratulate and thank our Prime Minister and the members of the board of censorship for their strong stand in this matter. The films which are shown in our city need to be cleansed because of the disastrous consequences of their showing otherwise; they are already sensational enough."

In commenting on the situation in Quebec, Col. James A. Cooper of Toronto, president of the Canadian Hays organiza-

tion, declared that in Quebec last year only 2,685 reels of pictures were passed out of a total of 6,639, or 40 per cent.; 2,645 were cut or reconstructed, this representing another 40 per cent. of the total, while 1,309 reels, or 20 per cent., were condemned.

In Ontario last year rejections were under 3 per cent., he said, and in the rest of Canada about 96 per cent. of the film releases were passed. He pointed out that bilingual titles in English and French are also required in Quebec, this work costing \$60,000 a year. One picture of 8,000 feet had been cut 2,000 feet recently in Quebec. There were 120 theatres in the Province of Quebec, of which 40 are situated in Montreal.

Big Convention

More than 300 delegates, including supervisors, branch managers, bookers and salesmen from all of First National's branches in the United States and Canada, attended its sales convention this week in Chicago to listen to detailed explanations of selling plans for the coming year. President Robert Lieber made an eloquent appeal to the sales force.

A New Title

A. W. Warner, treasurer of Warner Bros., announced today to the title of the biggest of the brothers having been officially that he had been appointed with rank in the Reservation of the Signal U. S. A.

Major Warner, will be assigned Photographic Signal Corps of his long career in the motion picture business. He will be stationed in a confer with the Signal Corps President duties.

RESERVATION

ER President O R K

Thirtieth Year

The thirtieth birthday of the motion picture will be observed this year throughout the United States in the second Greater Movie Season Celebration, sponsored by the Motion Picture Producers and Distributors of America, of which Will H. Hays is president.

The celebration is to be repeated upon the demand of the thousands of exhibitors who took part last year and who benefitted substantially through increased business in August and September and in increased good will and prestige. Indications are that several thousand theatres will be added to the 5,600 that joined in the campaign last year.

Mechanics to Dance

The Motion Picture Studio Mechanics, Local No. 52—the "men behind the camera"—will hold their annual ball and entertainment on Saturday evening, May 1, at the Hotel Commodore, New York City. John T. Doran, chairman of the ball committee, announces that numerous stars will attend.

Ginsberg-Kann Move

The Ginsberg-Kann Distributing Corporation has moved its offices from the old quarters in the Loew State Theatre Building, 1540 Broadway, to more commodious quarters on the fourth floor of the new building at 1650 Broadway, on the corner of Broadway and Fifty-first street, New York City.

Favor Open Sunday

North Platte, Neb., a town of nearly 11,000 population, has voted in favor of Sunday shows at a recent election by a substantial majority.

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OR - - WILLIAM J. REILLY

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First
National
Pictures

No. 2

Big Increase in The Holdings of Great States Co.

Balaban-Katz Firm Developing All Illinois

(Special Dispatch to MOVING PICTURE
WORLD)

Chicago, April 27. In the connection with the announcement that it would operate a \$1,000,000 picture theatre as part of a new five-story store, office and kitchenette apartment building to be erected in Waukegan, the Great States Theatres, Inc., operating company for Balaban & Katz, discloses plans for increasing its theatre holdings on the North Shore and elsewhere in Illinois.

Great States announces several new projects. They include plans for extensive remodeling of the Academy Theatre in Waukegan, upon which the company has obtained a long-time lease, the erection of a new theatre in Highland Park, where the company now operates a theatre under lease, and the construction of another theatre in Lake Forest, Ill.

Edward P. Steinberg, architect, is designing a theatre building to be erected by the same organization at Belmont and Cicero avenues, Chicago. A total of \$100,000 is to be expended by Great States in the improvements to be made to the Academy Theatre. These include the erection of a commodious stage.

A new theatre is to be built by the corporation in Aurora, where it now operates three other theatres, and the circuit would operate under lease a new theatre which is soon to be erected in Kankakee.

F. P. Seeks to Compel Recognition of Board

Application has been made to Justice Jeremiah Mahoney of the New York Supreme Court by Famous Players for an order requiring Anthony Zappa of 247 Bridge street, Brooklyn, to submit their differences over an alleged breach of contract on the part of Zappa to the Joint Board of Arbitration for adjustment.

Famous Players is suing Zappa to recover \$1,790 alleged to be due on four contracts executed in July, 1925, for 33 pictures. Differences arose and Zappa, it is said, refused to submit them to the Joint Board of Arbitration, as provided for in the contract.

Sunday Shows Lose

Urbana, Ill., has decided that it doesn't want Sunday motion picture shows after the hottest election in the history of that college town. The vote was 2,427 against and 1,929 for the "movies." Boxing bouts were legalized by a vote of 1,952 to 1,864. This election furnishes much food for deep thought on the part of those interested in the motion picture industry.

Still Possible

Douglas Fairbanks is quoted by the Wall Street Journal as having said, just before he sailed for abroad, that the United Artists - Metro - Goldwyn - Mayer merger is still a possibility.

"We worked out the details of such a combine," the article says, "and it may still go through some day. We produce a number of super-pictures each year, but have not enough pictures to complete a series for M-G-M booking. They have a lot of good theatres here and we have an excellent overseas organization. It would obviously have been to our joint interest to come together."

Marcus Loew Buys Baltimore Houses

Marcus Loew, president of Loew's, Inc., and Metro-Goldwyn-Mayer Pictures Corporation, has purchased the Century and Parkway Theatres of the Whitehurst chain of theatres, and will assume the active management of the two properties within several weeks. The deal involved approximately \$2,000,000 and delivers to Loew the ground, buildings, all equipment and furnishings intact. Webster Smith, Jr., represented the Whitehurst interests in the deal and E. A. Schiller, general representative, and Leopold Friedman for Marcus Loew.

The policy of both theatres will be the showing of de luxe pictures embellished by atmospheric stage novelties and prologues. Many of the ideas will be brought direct from the Capitol Theatre in New York City.

E. A. Schiller, general representative of Loew's, Inc., who will be in direct supervision of the management of both houses, will arrive in Baltimore in several days with a staff of stage technicians to prepare for the opening, which is not definitely set as yet.

Births

A baby boy was born to Mr. and Mrs. H. M. Herbel on April 21. The newcomer is a husky lad of 9½ pounds and has been named Frederick Edward. Mother and son are doing fine. The father is Pittsburgh manager for Universal, and the mother is the former Gladys Walton, star of many Universal features. The Herbels have a two-year-old daughter, Mary Jane.

Ben Sugarman, of Pittsburgh, who covers part of the northern territory for Paramount, is a proud daddy, the newcomer being a girl named Nathalie. Mother and daughter are doing fine and we offer our congratulations.

Obituary

Word has been received in Indianapolis of the death of Richard W. Case, a theatre promoter, at Phoenix, Ariz., where he had gone for his health. Funeral services were held at the home of Mr. Case's parents in Kansas City, Mo.

World Co. Plans Nebraska Chain; Building Three

Midwest's Booking Combine Elects Harms Head

(Special Dispatch to MOVING PICTURE
WORLD)

The World Realty Co. of Omaha plans a big chain of theatres throughout Nebraska and is now building one at Fremont, another at Columbus and another at Kearney, Neb. Combination picture and vaudeville is the plan, as is the case in their World Theatre in Omaha.

The Midwest Theatre Owners' Association of Omaha has organized here with fourteen Omaha suburban theatres already going as an initial string. The concern was organized as a booking combination.

E. A. Harms is president; W. H. Creal, vice-president; Harry N. Weinberg, second vice-president; L. P. Grobeck, secretary; George H. McArdle, treasurer; H. Bleuchel, chairman of the Board of Directors. Charles Nepodal and E. J. Kirk are the other members of the board.

The theatres in the combination as charter members are the Grand, Apollo, Lothrop, Rohlf, Lyric, Mueller, North Star, Beacon, Circle, Tivoli, Maryland, Dundee and Park. From Columbus, Neb., came the Pawnee Theatre to join the organization, and was received with open arms.

"What Price Glory" Historically Correct

Fox Films are preparing the war scenes in the screen version of "What Price Glory" with such convincing accuracy that the film will rank as historical data and a print will be filed with the material for the official history of the Great War, which will be brought out by the Carnegie Endowment for International Peace.

In the opinion of Professor James T. Shotwell, editor of the history, who has already collected material which occupies over 200 miles of shelves, a print of "What Price Glory" will furnish a remarkable historical record.

Clock Change Wins

Daylight saving went into effect in practically all cities in New York State on Sunday, April 25, and will remain effective until early next fall. This will mean a loss in patronage to picture theatres running into hundreds of thousands of dollars. Although there was some talk last fall among exhibitors that adoption of the daylight saving ordinance would be contested in many of the cities, nothing of the sort cropped out during the past month and the ordinance was adopted without any exhibitor fighting the move.

Buys in Toto

Publix Theatres Corporation has secured the entire output of Metro-Goldwyn-Mayer for all of their theatres for next season.

"Please permit me to tell you how enthusiastic we are," reads the wire received by Nicholas M. Schenck, vice-president and general manager of M-G-M, from Sam Katz, president of Publix Theatres, "because of having secured all of your product for all of our theatres for next season. On my recent trip to the Coast I had occasion to examine some of your forthcoming releases and I am convinced that your product means even bigger results for us next season than last."

Special Nights For Young Folk

(Special Dispatch to MOVING PICTURE WORLD)

Detroit, April 26.

"Send your children to the movies on Friday, Saturday or Sunday nights, because on those evenings the neighborhood theatres cater especially to young people," was the message which H. M. Richey, general manager of the M. P. T. O. of Michigan, brought to club women of Detroit last week at the joint meeting of the Drama, Literature and Civic divisions of the Federation of Women's Clubs.

"It is as much the responsibility of parents as it is of the exhibitors," Richey continued. "Fathers and mothers should know where their children are and should see that they frequent the theatres when appropriate pictures are being shown. By co-operation of parents and theatre managers the situation should work out for the good of all."

M. Gest Joins United Artists

Morris Gest has contracted to make motion pictures for United Artists Corporation release. After eleven months of negotiations, Mr. Gest accepted the invitation of Joseph M. Schenck, chairman of the Board of Directors of United Artists, to make six special films in as many years. These will be known as Morris Gest Spectacles. The first of them will be a screen version of "The Darling of the Gods," the romantic drama of old Japan by David Belasco and John Luther Long, produced on the stage nearly twenty-five years ago.

By the terms of the six-year contract Morris Gest becomes a member of United Artists.

"The Darling of the Gods" will be personally supervised in production by Mr. Gest, who plans to begin actual work upon it in March, 1927. Some scenes will be taken in Japan.

Forum, Los Angeles, Gets Metro "Specials"

A deal involving more than \$250,000 has been closed between Metro-Goldwyn-Mayer and the Forum Theatre, Los Angeles, whereby the Forum will present several of the big outstanding specials which have been made, or are being made, by the M-G-M studios.

The deal was consummated in New York City, between John Goring, Managing Director of the Forum, and David Bershon, representing Metro-Goldwyn-Mayer, on Tuesday night, April 27, and the details made public the following day at the close of the M-G-M convention.

The first presentation at the Forum, under this deal, will be "La Boheme," which opens Thursday, May 13. This will be the first long run following the premiere at the Embassy, New York City, where "La Boheme" is now in its tenth week at \$2.00 prices. Among the pictures which will be given elaborate presentations and prolonged runs in the Forum are Rex Ingram's "Mare Nostrum" ("Our Sea"), now in its third month at the Criterion, New York City. All of the eleven big Metro-Goldwyn-Mayer specials announced, and to be announced, will go to the Forum.

Calls Congress

The League of Nations, through the French Committee of Intellectual Co-operation, has called the First International Motion Picture Congress, to meet in Paris from September 27 to October 3, 1926, and has named Edward L. Bernays, commissioner for the United States, empowering him to appoint a commission to attend the Congress for study of the motion picture industry in all its phases.

Organizations and commissioners in all countries have been invited to take part, and governments which are members of the League will send official representatives.

St. Louis Seeks Novel Taxation

(Special Dispatch to MOVING PICTURE WORLD)

St. Louis, April 27.

Several months ago it was predicted that the present city administration would attempt to exact greater taxes from St. Louis theatre owners. The prediction came true this week when Alderman Samuel Wimer presented a bill to tax theatres according to their receipts instead of the present flat scale of \$150 a year.

The measure is designed to curry favor with the smaller picture theatres, but at the same time drag more cash into the city treasury—something like \$50,000 a year more.

Rolland Flander Injured By Taxi

Rolland Flander, recently featured in "Bluebeard's Seven Wives," "Casey of the Coast Guard," and Whitman Bennett's "The Nest," with Pauline Frederick, was struck by a taxicab at Broadway and 176th street, New York City, on Friday night, April 23, and seriously injured.

The driver of the taxicab stopped, and assisted others to get Mr. Flander to Columbus Hospital, nearby, and there the actor was attended for cuts about the face, injuries to his right side and a sprained ankle. Several days later Flander was removed to his home.

Rolland Flander recently signed with Majestic Films to play a featured lead in a series of twelve comedies for release by Red Seal.

Began in 1899

Alexander Parke, for eight years at the Pittsburgh First National exchange, now serving as assistant manager, is this month celebrating the 27th anniversary of his entry into the film and theatre business. He began back in 1899 in Philadelphia, where he was connected with Sigmund Lubin's Lubin Theatre, located on the midway of the National Export Exposition.

Still "Chasing"

Canon William Sheafe Chase last week appeared before the Senate Judiciary Committee with the understanding that he was to discuss prohibition. Instead, he seized the opportunity for one of his favorite slams at the "movies," attributing crime in the country to pictures rather than booze.

"They are," he said, "the greatest one universal cause of crime."

His speech got him the publicity he desired, but didn't please the advocates of prohibition a bit. He missed his cue by blaming the screen instead of John Barleycorn.

Miss LaPlante Leaves

Laura LaPlante brought her New York visit to a close this week and left for Universal City, where she will commence Butterflies in the Rain, from the novel by Andrew Soutar. James Kirkwood will be her leading man and the direction will be in the hands of Edward Sloman.

Another Beauty

Winfield R. Sheehan, general manager, has added another Follies beauty to Fox Film payrolls. Reata Hoyt is the latest acquisition.

EP SAMUEL ZIERLER Presents



The NEST FROM THE WILLIAM A. BRADY STAGE SUCCESS

Directed by WILL NIGH
Starring
Pauline Frederick

NEWSPAPER COMMENTS
AFTER THE AMERICAN PREMIER

Every mother, son and daughter should see "The Nest"

—S. Jay Kaufman

It's an Excellent picture.

buy it for next autumn

Excellent PICTURES CORPORATION

SAMUEL ZIERLER President
NEW YORK

Is It War?

Motion picture men are wondering if the Keith Circuit is preparing to wage war on them, now that Keith has borrowed \$25,000,000 from banks on their properties throughout the country.

The act is considered highly significant by the big men within the industry.

Koppin Active in Detroit Territory

(Special Dispatch to MOVING PICTURE WORLD)

Detroit, April 28.

Henry S. Koppin's activities have created considerable comment in film circles here and further indicate that he is about to become one of the most important chain operators in this section. During the past week he took over the White Star Theatre on Joseph Campau avenue from M. A. Slepiski, as well as a string of four theatres which he formerly operated. There are the Comique, Rosebud, Koppin and Garden. He also announced that the name of the new theatre he is building at Mack and Chalmers avenues will be called "The Uptown." It will seat 2,500.

The Greater Detroit Amusements Co., which recently purchased the Bluebird and Baker Theatres from A. J. Petersmark, now have four houses under their control. The other two are the Wolverine and Victoria.

The Butterfield interests say that three new theatres will be erected, two of them being slated for Saginaw and Flint.

The Kinsky Theatres Corporation has been organized with a capital stock of \$1,000. This is a new subsidiary, organized to handle new theatres to be acquired and built in neighborhood districts.

New Swedish Company

A new Swedish film enterprise, "Sverige-Film," has just started.

A Swiss Boom

The motion picture boom in Switzerland is still going on and seems to have reached its zenith in French Switzerland, which represents about 25 per cent. of the population of the Republic.

The French portion of the little commonwealth outstrips the German and Italian sections considerably. Thus, the city of Zurich, with a population slightly in excess of 200,000, has a total seating capacity of 6,570, while the city of Geneva, with only 135,000 inhabitants, boasts a seating capacity of 7,210.

The picture theatres throughout the country now show a seating capacity of about 75,000, which represents an increase of more than 30 per cent. in one year.

Italians Make U. S. Pictures Finance Locals

Rebuilding of Their Industry Planned in Novel Way

(Special Dispatch to MOVING PICTURE WORLD)

Berlin, April 15.

Various countries have invented plans for handicapping American films, but none of the move worked out practically.

The one country which is ever devising new methods is the Kingdom of Italy. There the Fascisti cry out that they "must win the battle of the film" just as they have won the battle for grain and the battle for the lira. It must be admitted that they are an energetic lot.

Thus, ways and means have been found to lay all the great American companies here under contribution in order to help along the re-birth of the native country. The receipts of a big American feature on all its first runs in Italy are to be turned over to the fund for rebuilding the Italian film industry. It is unnecessary to mention the name of the particular company or the film, because, by the time this letter reaches you every other American company will also be paying tribute.

Sues For Salary While President

Following upon the recently instituted stockholders' suit against the directors of the Red Seal Pictures Corporation, two new suits have been filed against the company. The plaintiff is Edwin Miles Fadman, former president, who claims \$1,950 in unpaid back salary due.

The second suit alleges that the company, as distributors of Fadman's Animated Hair Cartoon Series drawn by Marcus, has failed for many months either to pay the producer-owners their share of the royalties, or to render proper and accurate statements of account every month.

Fadman sues as trustee for Hugo Riesenfeld, Max Fleischer and himself, under a trust agreement made by the three constituting Fadman trustee of the said series of pictures.

Samson Again Elects Buffalo Film Board

Sidney Samson, manager of the Road Photoplays Corporation exchange, has been elected president of the Film Board of Trade of Buffalo. Mr. Samson succeeds Frank J. A. McCarthy of First National. It is the third time he has held the office. Marvin W. Kempner of Paramount has been named vice-president, Colonel Howard F. Brink of Educational treasurer, and Harry Bailey of Fox secretary.

Led All Others

During 1925, 1,703 films, comprising 6,142 reels and 5,572,032 feet, were imported into Australia, according to a report to the Department of Commerce by Trade Commissioner E. G. Babbitt, Sydney. The total importation for all copies was 24,021,708 feet and the total value involved was £181,078.

United States' films easily lead all others in this trade, and during the year under review they supplied £171,491 worth, or 95 per cent. of the total imports. The United Kingdom's share was £6,875 and £1,312 came from other countries.

Plan Reception Of Conventioneers

That the 2,000 delegates and visitors to the national convention of the M. P. T. O. may be given a warm welcome upon their arrival in Los Angeles, a committee of city officials, civic leaders and clubwomen has been appointed to arrange for a big welcome.

Although the conclave, which is to be held at the Ambassador Hotel, does not open its business sessions until June 1, the first special trains from New York, Chicago and Kansas City will arrive in Los Angeles on May 29 and 30. These trains will run in several sections and will carry some of the leading exhibitors of the country.

Mayor George E. Cryer, who is to deliver an address of welcome from the floor of the convention, will also serve as chairman of the committee of welcome. Those who will be associated with him are among the most influential men in Los Angeles.

Fabian Acquires 3 N. J. Theatres

(Special Dispatch to MOVING PICTURE WORLD)

Newark, April 26.

Jacob Fabian has paid \$3,000,000 for a 50 per cent. interest in five New Jersey picture theatres to Bratter, Pollak, Faulkner and Lewis Goulding. Full control of management and operation is specified. This brings the total of Fabian houses up to twenty-three.

The theatres are the Oritani in Hackensack, seating 2,300 and including seventeen stores and twenty-six offices; the Harrison in East Orange, now under construction and to seat 2,100; the New Roosevelt in Newark, seating 2,200; the Embassy in Orange, seating 2,300, and including seven stores and twenty-one offices; and the Horthorne in Newark, seating 1,500 and containing six stores and fourteen offices. The last named was opened less than two months ago.

Rumor has it that Fabian plans several other New Jersey theatre deals.

Six Regional Fox Meetings This Week End

Grainger Presides With Quimby in New York

With plans formulated at the Fox Films national convention in Los Angeles recently, six regional sales conventions, covering 25 exchange centers, will be held by the Fox organization over the week-end. The salesmen and bookers will be informed of plans for the 1926-27 season and the situations in the specific localities discussed.

James R. Grainger, general sales manager, and Fred C. Quimby, short subject sales manager, will preside at the Eastern District meeting at the Hotel Astor, New York, on Saturday and Sunday, at which the forces in New York, Boston, Philadelphia, Albany and New Haven will be represented.

Fox representatives in Washington, Charlotte and Pittsburgh will attend the session at the Hotel Washington in the capital, over which District Manager George W. Fuller and George Roberts, assistant short subject sales managers of the home office, will preside.

At the Hotel Statler, Cleveland, E. C. Grainger will meet the representatives from Cincinnati, Buffalo, Detroit and Cleveland.

The Chicago meeting will be at the Hotel Drake, in charge of District Manager Clyde W. Eckhardt, with Chicago, Milwaukee, Minneapolis and Indianapolis men present.

Omaha, St. Louis and Kansas City forces will gather at the Hotel Muebach, Kansas City, with Max Milder of the home office in charge.

The other meeting will be at Memphis, with representations from that city, New Orleans, Dallas, Oklahoma City and Atlanta in charge of District Manager Lou Remy.

End Partnership

Dissolution of partnership has been effected by President Jack Lannon and Secretary-Manager J. T. Sheffield of Greater Features, Inc., Seattle. Lannon retains the Seattle, Portland and Butte exchanges, while Sheffield becomes owner of the Salt Lake and Denver exchanges. The new arrangement will give a closer personal touch on the part of both of the former partners, as the territory served embraced eight states and Alaska.

Three Bills Die

Nothing happened during the closing hours of the New York State Legislature on April 24 that would bring about favorable action on the three motion picture bills, each of which died in committee. These were the bill amending the workmen's compensation law, the Hackensack bill abolishing the motion picture commission, and the Freiberg bill, admitting unaccompanied children to picture theatres.

MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers

A New and Brilliant Screen "Find"

WE WRITE this week about a screen "find" all our own. Six pages to tell you all about it. When you turn to these pages, which we will indicate later, do not expect to find a lot of pretty pictures. There are none.

There will be plenty of type, charts and blueprints. But no close-ups of fighting chin or curly hair or Follies figure.

This is a screen "find" that is a SCREEN "find."

The "find" was promoted by F. H. Richardson, editor of our Better Projection Department, and made possible by the tests of Lloyd A. Jones, of the Eastman Kodak Company Research Laboratories.

It was started—and completed—with the idea of giving to this business, whose ultimate aim is the productive EXHIBITION of motion pictures, full and reliable data on the RIGHT type of screen for the individual theatre.

It is a serious matter, gone into seriously, providing you to an exactity with scientific information on just how efficient a given screen surface is in an auditorium of given size and shape.

The screen is the final battleground of the picture, no matter how much the production costs. This screen "find" is of invaluable use to practically every unit in the industry. We call it to the especial attention of theatre owners, managers, supply dealers, architects, purchasing agents for theatres or studios, producers who build handsome projection rooms for their product, buyers and distributors of screens abroad.

We are proud exclusively to bring so important a survey to the attention of the picture industry. It is a test that will stand for a long time. To Mr. Jones and to Mr. Richardson goes the credit for this remarkably thorough and useful piece of work.

It is a gigantic labor, as you will see, the product of more perspiration than inspiration. But it all comes within Moving Picture World's conception of service. Gladly done. Gladly given.

Not many men would have the energy to see this job through. Just meet Richardson and you will realize how a man who has been head over heels in projection for sixteen years can crown so many years of such hard work with a labor like his screen "find."

For the complete story of that new and brilliant screen "find" turn to the six pages that begin with page 145.

William J. Reilly

The Amusement Stock Market

By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE		1926 RANGE			PAR	APRIL 22		APRIL 23		APRIL 24		APRIL 26		APRIL 27		APRIL 28		SALES FOR WEEK
HIGH	LOW	HIGH	LOW			High	Low	High	Low	High	Low	High	Low	High	Low	High	Low	
83½	51½	73	64	(a) Balaban & Katz	25	69½	69½	69½	69½	69	70	70¾	69½	69½	69½	70½	69½	3,200
118	104¾	112¾	106½	Eastman Kodak	no par	109¾	109	109½	109¾	109¾	109¾	110	109¾	110	109½	109¾	109½	1,700
114¾	90¾	126¾	103½	Famous Players, com.	no par	118¼	117¾	120½	118¾	123½	119¾	123½	120	123½	120	123½	121½	66,900
120	103½	124	115	Preferred	100	117¾	115¾	119	117	119½	119	119	119	119	119	119	119	1,400
11½	4½	7¾	4½	(b) Film Inspection	no par	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	(c)
110	100	107	97½	First National, pfd	100	97	98½	99	99	98½	99¾	98	99¾	98½	99¾	99¾	99¾	300
85	68½	85	55½	Fox Film "A"	no par	64¾	64	65½	64¾	65½	65	65	64	64½	64½	64½	62¾	5,000
83	26	34¾	19	(b) Fox Theatres "A"	no par	23½	22½	23½	23	23½	23	23	22½	23	22½	22½	22½	4,000
14½	13	15½	9	(b) International Projector	no par	10	13½	10	13½	10	13½	10	13	10	13	10	13	(c)
44¾	22	41	34¾	Loew's, Inc.	no par	37¾	37½	37¾	37¾	38¾	37¾	37¾	36¾	38¾	36¾	38	37¾	9,800
24½	18	24½	22¾	Metro-Goldwyn, preferred	27	23	23	22½	22½	22½	23	22½	22½	22½	22½	22½	22½	1,000
20½	19½	23¾	19	Motion Picture Capital	no par	20½	20½	21	19½	21	20½	20½	20½	20½	20½	20½	20½	1,500
90¾	70	83	47	Pathe Exchange "A"	no par	49½	48¾	51½	50¾	53	50¾	51	51	51	50¾	50¾	50¾	3,800
(e) —	—	40	18½	(d) Roxy Theatre (Units)	—	21	21	20	20	20	19½	22	18½	23	22½	22½	(e)	
(f) 120	70	53	45	(c) Stanley Co. of America	no par	50½	51½	51½	51½	51¾	51¾	52½	52½	52	52½	52½	52½	(c)
13	5½	14	7½	(b) Trans Lux Screen "A"	no par	8½	8¾	9	8¾	8½	8¾	8¾	8¾	8¾	8¾	8¾	8¾	4,400
47	24	41	29½	(b) Universal Pictures	no par	28	30	28	30	30	31½	30	29½	28	30	29½	28	500
103¾	94¾	95	90	1st Preferred	100	90	93	91	93	91	92	91	92	91	92	91½	91½	100
22¾	17½	18½	12¾	Warner Bros. "A"	10	15	14½	14¾	14¾	14¾	15½	14½	15	15½	15½	15½	15½	5,400
19	13½	14¾	8½	(b) Common	no par	7½	10½	7½	10½	7½	10½	7½	10½	7½	10½	7½	10½	10½

(*) Bid and asked; no sales on these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Philadelphia Market.

(d) Each unit consists of 1 share Class A and one third share Common, both no par.

(e) Not available.

The Pendulum Swings

IN the early days of the motion picture industry money was so easily made by the old line concerns that the public, reading these stories of fabulous wealth acquired overnight, was anxious to become a sharer in these ventures.

The old line companies needed no assistance other than they could obtain from the banks, and declined all offers of capital. But the men who had been selling oil well and mythical railroads were only too glad to oblige and they reaped a rich profit selling shares in producing companies without outlet for their products. Generally the money of the investors was eaten up in the salaries of the executives during the formative period, but where they actually did get to the production stage the first picture generally spelled the end of that company. Usually it also meant the start of another company with the same promoters, but a brand new name.

Thousands were sunk into these wildcat schemes until the public, badly bitten, refused to have anything to do with the picture business. At the same time the legitimate production companies were finding it more difficult to obtain proper funds. The shift from the comparatively inexpensive one reels to the costly five-reel productions was not made without its ruinously expensive experimentation that reduced the working capital, and sound bankers were loath to loan money on a product that might re-

main "on the shelf" indefinitely.

Then came the natural reaction to a better balance between costs and profits, and money became easier, but still none too easy.

In contrast with these conditions the report of the financing of the new Loew \$15,000,000 loan on unsecured notes, to be found elsewhere on this page. It is evident that the return to normalcy is complete and probably permanent.

MOTION PICTURE CAPITAL

Motion Picture Capital Corp., which lends to motion picture producers and others on collateral, is creating its first funded debt. All loans of the company are self-liquidating from the first gross profits of the producer. The corporation has arranged to sell \$2,000,000 5-year 6% convertible sinking fund debentures, to be issued under a trust agreement, to a group of bankers headed by Watson & White.

SKOURAS BROTHERS' ENTERPRISES

The usual quarterly dividend of seventy-five cents per share payable on May 1st to stockholders of record April 24th has been declared by the Board of Directors of Skouras Brothers Enterprises. This stock closed on April 28th at 49½. A year ago it was held at 37½ on the St. Louis Stock Exchange.

CHEAP FINANCE

Dow, Jones & Co. Financial Bulletin Service reports that the recent sale of \$15,000,000 in 15 year 6% debentures by Loew, Inc., marks a new period of financing in the American motion picture industry. Loew's is the first amusement company to raise a large sum of money at 6% simply on its notes without mortgage provision. **This is the cheapest motion picture financing ever done and is significant of the changes that have been made in the industry in recent years.**

UNIVERSAL PICTURES

The Consolidated Profit & Loss Account ary Companies, recently published, shows of Universal Pictures Co., Inc., and Subsidiary Sales for the period from November 8, 1925, to February 6, 1926, of \$7,568,733.68. The Net Profit for the same period after making provision for Federal Taxes amounted to \$451,015.78.

The Balance Sheet as of February 6, 1926, shows Total Current Assets amounting to \$10,065,009.41 and Current Liabilities of \$3,292,040.38 thus giving a New York Capital of \$6,772,969.03.

HIGH LIGHTS OF THE WEEK

Call money in New York at 3½%. Lowest this year.

Market more active.

On April 23rd New York Federal Reserve reduced the rediscount rate to 3½%.

Sales in Amusement Stocks increased from 76,110 last week to 109,000, a gain of 32,890 shares.

Famous Players particularly active—66,900 shares changing hands during the week.

Practically all the Amusements Stocks showed gains over last week.

"What's New?"

By Bill Reilly

SELLING motion pictures. Becoming more and more of a science every year. In the larger sense, the trend is toward a constructive analysis of product, contact, and a perpetuation of original shock troop offensive. Several of the major companies are arriving at these ends by various routes.

Effective in the near future, Pathe has completely reorganized the basis of its sales system. Heretofore Pathe's sales executives have been in charge of specific product over the entire country. Constructed as the house of Pathe is, this system without doubt had distinct advantages. It placed the men on their mettle for the success of their particular product.

Now, the basis becomes personal service to a specific territory on the entire Pathe program. And it will really be personal service.

A bunch of vigorous, highly trained executives are moving out into their respective fields to assume complete charge of those fields. Each Division Sales Manager will have the authority to accept or reject contracts on the ground. Therein the Pathe plan differs from most territorial plans now in operation. Control is here decentralized. The Division Office, and not the Home Office is the court of last resort.

This puts a tremendous responsibility on each Division Manager. But Elmer Pearson and Harry Scott have absolute confidence in their men. And they know that, while keeping their territories productive, these men will, more important, keep them happy.

In effect that's what these brisk, high-powered executives are—the Happiness Boys. Each must be a territorial trouter, absolutely familiar with conditions within his goal. Each must be sensitive, in high degree, to business relations with the individual exhibitor, and work with him for complete satisfaction in season and out.

Knowing the calibre of these men as we do, we feel sure that their efforts, pointed in the direction they are, and pitched as they are in loyal enthusiasm to the creator of the plan, General Sales Manager Harry Scott, will be fruitful to Pathe and to the exhibitors.

Here are the Pathe Happiness Boys: Feature Sales Manager Pat Campbell, who becomes Eastern Division Sales Manager; Two-Reel Comedy Sales Manager Stanley B. Waite, who becomes Central Division Sales Manager; Short Subject Sales Manager. W. A. V. Mack, who becomes Mid-West Division Sales Manager; Serial Sales Manager E. Oswald Brooks, who becomes Southern Division Sales Manager, and Western District Manager Frank Harris who becomes Western Division Sales Manager.

A sound move, all around.

SIDNEY R. KENT has inaugurated for Paramount a method of contacting the exhibitor with the idea of providing him with direct and complete showmanship analysis of the entire Paramount program for 1926-27. Exhibitors in all parts of the country gathered in local conventions to hear various Paramount executives give a cold turkey resume of what the Paramount group means to the box-office and how it can be sold at the box-office.

The reaction to this idea proved it a most constructive step. Exhibitors came in numbers and took back with them real implements of operation.

We claim that every picture salesman should be a showman. He should sell by giving the exhibitor concrete box-office aids.

That's what the men who conducted these meetings for Paramount did—gave the exhibitor a conception of the mass and individual ap-

peal of Paramount Pictures, with definite methods of selling to their public.

That's selling!

WARNER BROS., in turn are solving another problem—the problem of perpetuating the seasonal announcement of Product.

Watt Parker and Tom Gerety have found a way to keep up the pressure of the primary shock troop announcement.

A copy of the Warner Bros. Year Book was mailed to their entire exhibitor list, following a teaser campaign on Sunshine. Its motif was Sunshine and Prosperity. That motif has been constant in the fine series of color advertisements which have been running since the Year Book was put in the mails—a motif and the message to read the miniature and to refer to the full story of the "Warner 26" in the Year Book.

The idea and the execution of it have been splendid. The slack is taken up. No lost motion.

From the look of the way this company is organizing product and the sale thereof, it will be right in front during 1926-27.

AND now we come to some of our own ideas in helping the exhibitor analyze a product. Turn to the Educational section which begins opposite page 126 in this issue and you will see what we mean.

Still the Goat! - - - - By Nyberg

Moving Picture World Staff Artist



West Coasting With - - -

Larry Urbach



(Special Dispatch to MOVING PICTURE
WORLD)
Hollywood, April 27.

MARION DAVIES' latest, and they say greatest, photoplay, "Beverly of Graustark," had its western premiers here on Friday, April 23, at Loew's State Theatre. A. Gore, M. Gore and A. M. Bowles, officials of the West Coast Theatres, were present as well as stars and officials of the studio where the film was taken. Record crowds attended and continue to swamp the box-office.

"OLD IRONSIDES"

James Cruze's present efforts are bending heavily towards making "Old Ironsides" the greatest picture of his directorial career. The picture, written for the screen by Laurence Stallings, features Esther Ralston, Wallace Beery, George Bancroft, Charles Farrell, Johnny Walker and George Godfrey.

Pola Negri left Hollywood last week for a six weeks sojourn in Europe. She will spend part of her time in Paris and Berlin. Mme. Eleanor Chalupe, her mother, accompanies her on the trip.



MARION DAVIES

Whose "Beverly of Graustark" had a record premiere at Loew's State, Los Angeles

JOHNSTON TO NEW YORK

W. Ray Johnston, president of Rayart Pictures, leaves the coast this week to "carry on" in his eastern offices. Next season's product for Rayart has been gone over by that executive and production is moving along rapidly.

MAY McAVOY RETURNS TO WARNER

May McAvoy, recently returned to Hollywood from New York, where she starred in "The Savage" for First National, has signed up for the stellar role in "The Passionate Quest," a Warner Bros. release to be directed by Commodore Blackton. Miss McAvoy's last picture for Warner was "Lady Windemere's Fan."

RUSSELL WILL GO TO WORK

Having concluded a successful personal appearance tour through Texas and New Orleans, William Russell will settle down to real hard work in Hollywood. He is considering several offers at present.

ANOTHER "HOOT" GIBSON SPECIAL

Another super-feature for "Hoot" Gibson, on the order of "Faming Frontier" is being planned by Universal, is the report.

MATTISON BUYS STORIES

Frank Mattison Productions of Hollywood announce the purchase of three stories for their series of six Society melodramas for the Independent market. "The Old Age Handicap," by Tod Browning, "The Last Alarm," a magazine story by Chief Winchell Kennedy and "Thanks for the Buggy Ride" are the titles. The last named, by Cecil Burtis-Hill, is now in production at the Ben Wilson studios.

"SILENT FLYER" SHIPPED

Joseph Leonard Traub, production manager for Nat Levine and Sam Bischoff, announces that "The Silent Flyer," featuring Malcolm MacGregor, Louise Lorraine and "Silver Streak,"

the wonder canine, has been shipped to New York where Levine and Bischoff will dispose of the picture through some national distributing company.

CONGRATULATIONS TO RED SEAL

We thank the Red Seal Pictures Corporation, Max Fleischer his brother Dave Fleischer, Fred V. Greene, Jr., et al, for the receipt of the 1926 Spring Edition Year Book gotten up by that organization. We also congratulate that organization for the splendid presentation they have made of their product. Their slogan in the book, "Fits Any Program, Fits Any Theatre," is well backed up by a variety of short subjects that have made good throughout the country.

"APRIL FOOL" COMPLETED

"April Fool," the Chadwick production starring Alexander Carr and directed by Nat Ross, has been edited and titled and will be ready for preview this week. In the supporting cast are Mary Alden, Eddie Phillips, Duane Thompson, Raymond Keene, Baby Peggy, Snitz Edwards, Nat Carr, Leon Holmes and Pat Moore.

CINEMATOGRAPHERS ELECTION

At the annual election of the American Society of Cinematographers the following officers were chosen for 1926-27: Daniel B. Clark, president; L. Guy Wilkie, first vice president; Frank B. Good, second vice president; Ira Morgan, third vice president; George Schneiderman, treasurer, and Charles B. Clarke, secretary.

Clark, the new president, is chief cinematographer for Tom Mix. Wilky has been the chief for William De Mille for the past few years, and Good held the same position with the Jackie Coogan productions. Morgan, with Marion Davies; Schneiderman, with John Ford features including "The Iron Horse"; and Charles Clarke is George Mel-ford's cameraman.

"DIPLOMACY" FOR BLANCHE SWEET

Production will soon start on Marshall Neilan's first picture for Famous Players. "Diplomacy," the play which was originally written for Sara Bernhardt by Victor Sardou, will have Blanche Sweet playing the stellar role on the screen. Miss Sweet has proven her ability to play the part by her recent successes: "Anna Christie," "Tess of the D'Urbervilles," and "The Sea Woman."

BILLY QUIRK DEAD

Billy Quirk, one of the pioneer screen comedians, died last week at the Virginia Rest House. Services were held at the Leroy Bagley Funeral parlors on Hollywood Boulevard. Quirk was one of Vitagraph's first comedians sixteen years ago. He was forty-five years old.

HOLLYWOOD SHORTS

"The Better 'Ole," Syd Chaplin's next starring vehicle for Warner, is well on the way, according to an announcement by Raymond L. Schrock, associate executive at the Warner studio. Charles "Chuck" Reisner is directing Chaplin.



"SYD" CHAPLIN

Now making "The Better 'Ole" for Warner Bros. Good progress is reported.



MARSHALL NEILAN

He will soon start his first picture for Famous Players—"Diplomacy," with Blanche Sweet.

Rudolph Valentino in "The Son of the Sheik," is in its fifth week of production. Director George Fitzmaurice and producer John W. Considine, Jr., are enthusiastic over the results so far, saying that this sequel to "The Sheik," will be Valentino's greatest work.

When "The Big Parade" pulls out at Grauman's Egyptian on May 9, that genius of showmen, Sid Grauman, will present a double premiere of Douglas Fairbanks' "Black Pirate," and Mary Pickford's "Sparrows." Preparations are now being made for the two elaborate prologues for the features that will open on the night of May 14.

Eddie Sutherland will direct Florenz Ziegfeld's first motion picture production, "Glorifying the American Girl," a Famous release.

Tom Moore will play opposite Leatrice Joy in "The Clinging Vine," being produced at the Cecil DeMille studios.

"The Deluge," Cecil DeMille's next production, will be started on June 21.

The Warners are in Hollywood this week on the third leg of their convention, having left Chicago Monday and arrived here Thursday evening.

Peggy Joyce's next Associated Exhibitors release will be filmed in Europe.

Famous Players have signed Gregory La Cava for two years. His first directorial job will be

Take a Letter to Larry Urbach!

DEAR LARRY:

JUST WANTED TO TELL YOU HOW YOUR STUFF RANG THE BELL PERIOD YOUR FIRST INSTALLMENT OF "WEST COASTING" JUST CAME IN AND YOU HAVE MY THANKS AND CONGRATULATIONS IN THE ORDER NAMED OR ANY ORDER YOU WANT TO TAKE THEM PERIOD

PARAGRAPH IT'S THE NEWSIEST WEST COAST STUFF IN THE BUSINESS PERIOD I KNEW YOU COULD DO IT EXLAMATION MARK

PARAGRAPH I DIDN'T BRING MY ROBES OF THE PROPHET UP TO THE OFFICE TODAY BECAUSE I DIDN'T THINK I WAS GOING TO DO ANY PLAIN OR FANCY PROPHESYING PERIOD BUT EVEN WITHOUT THE ROBES OR THE WHISKERS I CAN SEE THAT YOUR PAGES WILL BE FOLLOWED MORE CLOSELY THAN A DOUGHBOY FOLLOWS CHOW CALL PERIOD

PARAGRAPH THAT'S ALL LARRY EXCEPT THREE THOUSAND MILES OF BEST WISHES FOR MORE OF THIS LARRUPING SUCCESS PERIOD

SINCERELY
BILL REILLY



LEATRICE JOY

Supported by Tom Moore in "The Clinging Vine," being produced at the Cecil B. De Mille Studios

"So's Your Old Man," with W. C. Fields.

John Gilbert has signed with M-G-M for a new lease on that organization's program.

Echoes of the success of Cecil B. De Mille's "Volga Boatman" at the Times Square Theatre, New York, have reached Hollywood.

"The Sea Beast," John Barrymore's Warner release, is closing its nine weeks' run at the Figueroa Theatre. "The Skyrocket" will start at that house for a run on Saturday.

Samuel Goldwyn's "Stella Dallas" is in its third week at the Forum Theatre.

M-G-M's "The Big Parade" has three weeks more to go at Grauman's Egyptian, closing there on May 9.

Harold Lloyd is pulling them in at Tally's Theatre with his latest, "For Heaven's Sake."

Renaud Hoffman's "The Unknown Soldier," a P. D. C. release, was shown at a preview last week. The sales staff can get ready for this one. It's a knockout and a big box-office attraction. The cast, Marguerite De La Motte, Charles Emmet Mack and Henry B. Walthall, all score in this splendid production that holds the interest to the finish. Chalk up another one for Renaud Hoffman.

I. E. Chadwick is now shooting "The Bells," starring Lionel Barrymore. The Chadwick studio is undergoing reconstruction with new offices and larger studio space when completed.



MARCUS LOEW

Standard bearer of Metro-Goldwyn-Mayer, who made the opening address at the convention in New York.

METRO-GOLDWYN-MAYER'S National Sales Convention opened at the Pennsylvania Hotel in New York on Monday, April 26, and continued for three days.

Marcus Loew, president of Loew's, Inc., and of Metro-Goldwyn-Mayer; Nicholas M. Schenck, vice-president and general manager; David Loew, vice-president; J. Robert Rubin, vice-president and counsel, and Major Edward Bowes, vice-president, are the major executives of the organization representing the home office, while Louis B. Mayer, vice-president in charge of production, is on hand to represent the West Coast studios.

Other Officials in Convention Deliberations

Other officials of the home office who participated in the deliberations are Felix F. Feist, W. F. Rodgers, Paul Burger, E. W. Aaron, J. S. MacLeod, E. M. Saunders, T. J. Connors, Sam Burger, A. F. Cummings, F. E. McRoy, Howard Dietz, C. K. Stern, Charles Sonin, E. A. Schiller, W. R. Ferguson, S. Seadler and Frank Roehrenbeck. Pete Smith, publicity director of the West Coast offices, reinforces the Culver City delegation.

District managers who are on hand include: Samuel Eckman, Jr., Geo. A. Hickey, J. E. Flynn, David Bershon, Samuel Shirley, C. E. Kessnich and Seth Perkins.

Resident managers at the convention were: L. Amacher, Portland; W. C. Bachmeyer, Cincinnati; W. E. Banford, Des Moines; R. Berger, Washington; L. Bickel, Dallas; C. J. Briant, New Orleans; A. H. Fischer, Minneapolis; R. J. Garland, Denver; C. E. Gregory, Kansas City; J. W. Hanlon, Atlanta; F. C. Hensler, Omaha; C. M. Hill, Seattle; W. H. Kahn, Memphis; A. B. Lamb, Los Angeles; Robt. Lynch, Philadelphia; Jay Emanuel, Philadelphia; C. T. Lynch, St. Louis; J. J. Maloney, Pittsburgh; F. Mendelssohn, Chicago; E. X. O'Shea, Buffalo; G. C. Parsons, San Francisco; F. C. Pollock, Charlotte; D. Rosengarten, New York; J. Samuels, Salt Lake; W. A. Scully, New Haven; S. Shurman, Milwaukee; L. Sturm, Detroit; Alex. Weissman, Albany; W. W. Willman, Indianapolis; M. N. Wolf,

Boston; H. P. Wolfberg, Cleveland; W. B. Zoellner, Oklahoma.

From Canada, representing Regal Films, Ltd.: Arthur Cohen, Phil Kauffman, Henry L. Nathanson, Henry O'Connor, Maurice Davis, T. J. Gould, A. E. Smith, A. B. Cass, C. C. Kenning, B. R. Kauffman.

Foreign Department: Morten Spring, H. F. Krecke, Arthur Feidelbaum, David Lewis, Joseph Freeman, David Blum.

Special Representative: Herbert Hayman, E. J. McIvor, Carl Sonin, Seymour Stone, W. H. Workman, Joseph Wolf.

Fifty-two Pictures In Production Program

A production program for the coming year which, in the opinion of its officials, will exert a tremendous industrial effect upon the theatrical entertainment business throughout the world, was announced at the convention.

Of the fifty-two pictures arranged for the new season, which begins in August, the company will have a special eleven productions worthy to be shown in legitimate theatres at prices of at least one dollar and one-half top.

This program is regarded as marking a new stage in the amazing development of the picture theatre which began with the penny arcade about a score of years ago, and may be considered doubly significant in view of the fact that it is launched by the company which was organized by Marcus Loew in April, 1924, with the merger of Metro, Goldwyn and Louis B. Mayer. Mr. Loew himself began his career with a penny arcade, and right now is celebrating his twentieth anniversary as a showman with the completion of a year of outstanding achievement.

That the plan of producing a special eleven pictures worthy of showing at top prices is based upon solid experience is proved by the success of Metro-Goldwyn-Mayer this past season in having five pictures on Broadway at a two-dollar top. "The Merry Widow" ran for seven months at the Embassy Theatre. "Ben Hur," "The Big Parade," "Mare Nostrum" and "La Boheme" are now all showing at top prices on Broadway—a record never before approached in the history of the industry.

Physical Equipment Undergoes Big Increase

In order to meet this ambitious schedule of picture production officials at the Metro-Goldwyn-Mayer studio in Culver City, Calif., have just finished a program of improvements and expansion, involving an increase of 25 per cent in the physical equipment and an increase of nearly 100 per cent in organization personnel, according to announcement made at the convention by Louis B. Mayer, vice-president in charge of production.

The company carried a staff of twenty directors a year ago; now it has thirty-seven. It has fifty stars and stock players now as compared with twenty-eight twelve months ago.

As one of the most interesting points of the program is the emphasis to be placed

upon original stories, the list of writers, novelists, playwrights, short story writers and scenarists—has been increased from less than two dozen to seventy. The list includes some of the most famous names in literature, as well as youthful writers of promise. These men will create three-quarters of the Metro-Goldwyn-Mayer output directly for the screen and not through the medium of novel or play.

Continue Co-operation With U. S. Government

The staff of producing executives has been increased from two to five.

Another outstanding feature of Metro-Goldwyn-Mayer's plans is to continue its production of films in cooperation with the United States Government. It already has made "The Midshipman," telling of life at the Naval Academy at Annapolis, and now has "Tell It To The Marines," "The Fire Brigade," and other such features under way.

The special eleven pictures referred to above, will for national distribution during the coming year include "La Boheme" and "Mare Nostrum," and do not include "Ben Hur" and "The Big Parade," which will continue to circulate throughout the country on a road show basis, and "Faust," the German UFA production which will also be given special treatment.

The others will be:

"The Mysterious Island," which is planned to be the greatest picture ever made dealing with under sea adventures. It will be done in Technicolor, with the submarine scenes described by Jules Verne, directed by J. E. Williamson, and will be directed in the whole by Maurice Tourneur.

"The Scarlet Letter," starring Lillian Gish, directed by Victor Seastrom.

"Annie Laurie," starring Lillian Gish.

"The Cossacks," starring John Gilbert, for which a company of 250 Cossacks will be imported from their native land at a cost of \$250,000, and which is intended to be one of the most stirring and epic films ever done.

"Tell It To The Marines," starring Lon Chaney, a tale of the famous U. S. Marine Corps with that organization's cooperation and indorsement.

Rex Ingram's "The Magician," from the story by Somerset Maugham, with Alice Terry and Paul Waagner.

Still More Notable Pictures

"The Trail of '98," adapted from the novel by Robert W. Service, to be directed by Clarence Brown with Karl Dane, Tully Marshall and Pauline Starke already selected for the cast.

"The Fire Brigade," made in cooperation with the thousands of fire chiefs of the United States and Canada, directed by William Nigh, with Charles Ray, Lionel Barrymore, Tom O'Brien, Marceline Day, Bert Woodruff and also Irene Butler and Joyce Coad.

"Old Heidelberg," starring Ramon Novarro, a glamorous and swaggering romance.

Stronger with Announcement Headed by "Special Eleven"

The burden of the M-G-M program will emphasize the company's outstanding stars which are Lillian Gish, Ramon Novarro, Marion Davies, Lon Chaney, Norma Shearer, John Gilbert, Buster Keaton and Mae Murray.

Pictures Soon to Be Expected from M.-G.-M.

Following are the pictures which have either been completed, or are now in production at the studios or scheduled for production shortly:

Ramon Novarro in "Romance," a novel by Joseph Conrad; Norma Shearer in "The Waning Sex," from the play by Frederic and Fanny Hatton, directed by Robert Z. Leonard. Norma Shearer also will appear in "Free Souls," by Adela Rogers St. John, directed by John M. Stahl; in "Polly of the Circus," by Margaret Mayo, directed by Tod Browning; and in "Upstage," a story of vaudeville life by Walter de Leon; Mae Murray will appear in "Puppets," by Benjamin Glazer; "Altars of Desire," by Maria Thompson Davies, directed by Christy Cabanne, and in "Show Business," by Thyra Samter Winslow as well as "Laurels," by Ernest Pascal; John Gilbert will star in "Twelve Miles Out"; Lon Chaney to star in three pictures to be selected; Buster Keaton starring in "Battling Butler," directed by Buster Keaton, with Sally O'Neil; Marion Davies starring in "The Red Mill," famous operetta, music by Victor Herbert, adaptation and continuity by Frances Marion; Marion Davies in "Naughty Marietta," from the stage play; Marion Davies in "Polly Preferred," by Guy Bolton; John Gilbert in "The Flesh and the Devil," with Greta Garbo, directed by Clarence Brown from

Herman Sudermann's novel "The Undying Past," and "Mary of Vassar."

Other Cosmopolitan productions besides those starring Miss Davies will be: "The Flaming Forest," from the novel by James Oliver Curwood, continuity by Waldemar Young, directed by Reginald Barker; "The Understanding Heart," by Peter Kyne, "Captain Salvation," by Frederick William Wallace.

Many All-Star Productions Listed

All Star Pictures: "The Little Journey," by Rachel Crothers, directed by Harry Mil-
larde; "The Boy Friend," adapted from John Alexander Kirkpatrick's play "The Book of Charm," directed by Monta Bell, with Marceline Day and John Harron; "Blarney," adapted from the story "In Praise of James Carabino," by Don Byrne, adaptation by Albert Lewin, directed by Marcel de Sano, with Renee Adoree and Ralph Graves; "There You Are," based on the novel by F. Hugh Herbert, directed by Edward Sedgwick, with Conrad Nagel, Edith Roberts and George Fawcett; "Ordeal," a novel by Dale Collins; "I Can Do It," an original by Max Marcin; "Heaven on Earth," directed by Phil Rosen, with Renee Adoree, Conrad Nagel and Antonio D'Algy; "Women Love Diamonds," by Carey Wilson, adaptation and continuity by Willis Goldbeck, directed by Monta Bell; "Frisco Sal," an original by Edmund Goulding; "Three Twins," by Charles Dickson, directed by Lew Lipton; "Tin Hats," an original by Edward Sedgwick, directed by Sedgwick, with Owen Moore, Bert Roach and Claire Windsor; "Shadow Lane," written and directed by Edmund Goulding; "The Gav Deceiver," adapted by Benjamin Glazer, based on Leo Ditrichstein's stage success



LOUIS B. MAYER

Production chief of Metro-Goldwyn-Mayer, recognized internationally as an outstanding authority on motion picture production

"Toto," adapted from "Patachon," written by Maurice Hennequin and Felix Duquesnel, directed by John M. Stahl, with Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips and Marceline Day; "Love's Blindness," an Elinor Glyn production, story, scenario and personal supervision by Elinor Glyn, with Pauline Starke, Antonio Moreno, Lilyan Tashman and Sam de Grasse, and "The Callahans and the Murphys," from the story by Kathleen Norris.

UFA productions: "A Waltz Dream," adapted from the famous comic opera by Leopold Jacobson and Felix Doermann, music by Oscar Strauss and from the novel, "Nux, the Prince Consort," by Dr. Hans Mueller, directed by Ludwig Berger, with Mady Christians, Willy Fritsch and Xenia

All Pepped Up and Rarin' to Go! "Come 'Leven!"



REFLECTING ALL THE ENTHUSIASM STORED UP BY THE TERRIFIC DRIVE OF LAST YEAR—M.-G.-M. convention at Hotel Pennsylvania. Standing behind the speaker's table are Felix Feist, Marcus Loew, Nicholas M. Schenck and Major Edward Bowes.



NORMA SHEARER
M-G-M. star, poses with her pets.
Miss Shearer is now starring in
"The Sign of the Cross"

Even "Faust" based on Goethe's epic drama directed by F. W. Murnau with Emil Jennings, Greta Ekmann, Samella Horn and Yvonne Gilbert.

Directors back of this improving array of pictures are an distinguished order. The Promising Reginald Barker, Director Buckle-stein, Monte Bell, King Vidor, Clarence Brown, Christy Cabanne, Benjamin Christensen, Jack Conway, Morris de Soto, H. Duvall, Erich von Stroheim, Edmund Goulding, Howard Hawks, George W. Hill, Joseph Robert D. Leont, Lew Lipton, Harry Wood, Arthur Wren, Fred West, William West, John S. Brown, James H. White, Jack Burton, Phil Davis, John Ford, Victor Sjöström, Maurice Stiller, Edward Sjöström, Sam Taylor, Maurice Tourneur and King Vidor.

Other pictures in the permanent stock company of Metro-Goldwyn-Mayer will include about 100 in unspecified order. These include: George K. Arthur, Lionel Barrymore, Eleanor Boardman, Mae Busch, Lee Clark, Eugene Clark, Joan Crawford, Frank Craven, Edward G. Robinson, Guy D'Amico, Karl Dane, Marceline Day, Antonio D'Algy, Greta Garbo, Douglas Fairbanks, William Fox, Loretta Lee, Paul Lukas, Carol Lombard, Lili St. Cyr, C. Norman, Gertrude Olmstead, Alice Prince, Dorothy Phillips, Charles Ray, Bert Roach, Dorothy Sebastian, Pauline Starke, and Claire Windsor.

Mayer Outlines Every Detail of Studio Organization

Louis B. Mayer, Vice-President in Charge of Production for Metro-Goldwyn-Mayer, wound up the organization's National Sales Conference at the Hotel Pennsylvania in New York on Wednesday afternoon, April 24, by outlining every detail of the studio organization. He conveyed to the sales organization with eloquent effect the spirit of immense enthusiasm which pervades the entire Metro-Goldwyn-Mayer organization.

Mr. Mayer was accorded a signal ovation on concluding his address, the demonstration lasting thirty minutes. The delegates pledged 90 per cent loyalty to the company,

which then follows is the program and text of the industry.

A message from William Randolph Hearst of America, Mr. Samuel Bronckow, Vice-President and General Manager, was received with applause. Mr. Hearst's message follows:

"I will endeavor to speak to all your folks together and speak a word to them."

"I would like to tell them how happy I am in my association with your organization, how much I have enjoyed every hour since aligning myself with you."

"I assure you to all that this organized industry has the greatest potential and is the best of a profession in the world."

"Seriously, I have a great confidence in the future of the industry. I have great confidence in the men who are at the head of it, and in the men they are choosing to work with, now."

"I know Mr. Loew. I know you. I know Mr. Mayer. I know Mr. Thalberg and Mr. Rapi. And I have not any better friends, or men that I know more or respect more, among my whole circle of acquaintance."

"It is gratifying to me that such high praise of this profession and the pictures you produce, and how beautiful will be their influence upon the community."

"Of course, the primary object of pictures is to entertain, but if they can also instruct and educate while entertaining, they grow in the benefit which they confer upon the country."

Great Things Can Be Accomplished With Right Men At Head

"We can expect great achievements and great moral results so long as we have great men and great men at the head of the organization. We have them now, and I sincerely hope they will long be spared to continue the splendid work that they are accomplishing. I do not want this to sound like a sermon. They all look particularly well and healthy to me, and I guess they will continue that way if they come out to California occasionally."

"You will remember the man who told every occasion to say a few words about Los Angeles. I guess I am the man."

"Let me conclude with greetings and best wishes and happy wishes for all you have done for my pictures, and congratulations on the wonderful success of this big company in which we are all interested."

The conference closed with a fitting and touching tribute to Barney Lave, president of Lave's Inc., and of Metro-Goldwyn-Mayer, who, in turn, spoke in an inspiring manner that every man present was truly moved.

The conference, one of the most important held in the history of the industry, closed with a touching ceremony for the organization and for the brilliant array of productions formulated for 1936-37.

Buys Screen Rights

It is reported that Henry Ginsberg has bought the screen rights of one of the season's most successful Broadway plays, "The Great Gatsby" dramatized by Owen Davis from F. Scott Fitzgerald's successful novel of the same title and produced by William A. Brady. Mr. Ginsberg has just made distribution arrangements for the production.

Columbia Signs Lytell For Two Big Features

BERT LYTELL has been signed for two pictures by Harry E. Yarnall, vice-president of Columbia Pictures Corporation. The first picture to be filmed will be "The Lone Wolf Returns," which is the last of the "Lone Wolf" series. The story is set in the most famous of the adventures in the "Lone Wolf" series.

The second picture to be filmed will be "The Lone Wolf Returns," which is the last of the "Lone Wolf" series. The story is set in the most famous of the adventures in the "Lone Wolf" series.

"The Lone Wolf Returns" and his adventures will afford Mr. Lytell, in the title role, such opportunity to display his dramatic ability to the fullest. The story is crammed with plot, action, suspense and all the elements that go to make up a thrill picture.

The two pictures to be filmed were thought particularly appropriate for Bert Lytell, who had been signed to a Columbia contract.

Under New Contract

Jack Conway, who is directing "Brown of Harvard," has been given a new contract, announces Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer studios.

Conway has achieved signal successes recently with a number of his big productions, including Elinor Glyn's "The Only Thing," "Soul Mates," and other pictures.



HERMAN WOBBER

Special representative of the foreign department who has been elected a member of the Board of Directors of Famous Players-Lasky Corporation

Joe Brandt Forces the Issue For Exhibitors

By CHARLES EDWARD HASTINGS

JOE BRANDT, President of Columbia Pictures Corporation, has forced the issue.

"If theatre owners," Mr. Brandt said, "evinced any interest in the protection of the bricks and mortar in their houses, Columbia offers them their choice of any or all of the twenty-four feature productions in our 1926-1927 series. It is a question of supporting solid independent producers, or paying tribute to 'the big fellowz,' and probaby 'sell out' their houses later on to avoid excessive booking costs. That is the issue."

Mr. Brandt had just returned from a visit to New Orleans when we cornered him in his office.

"I would like to drive home one point with the exhibitors," he went on. "They know me. I know them. I want these showmen to differentiate between 'independent' as they used to know it, and 'independent' as we in Columbia Pictures have proved ourselves. There was a time when an independent company would announce an array of pictures. The showman's problem was: They MIGHT deliver; and they MIGHT NOT. Columbia has never failed to deliver, just as we promised we would. When we said we would furnish sixteen features, we delivered sixteen features. When we announced eighteen productions, WE DELIVERED EIGHTEEN! We got such a kick out of our work during the 1925-1926 season that we have just announced a series of TWENTY-FOUR productions, stories written by great authors, featuring the finest stars, and produced by the best directors."

But the work of Columbia Pictures will not end when the picture has been booked by exhibitors through Columbia's franchise holders.

"Our national advertising campaign to back up our product will begin shortly," Mr. Brandt explained. "Within two weeks we shall launch our 'Saturday Evening Post' advertising, the first ad. to be a half page telling the public about the splendid entertainment values their local exhibitors have available, and in this ad. we announce the titles of our twenty-four pictures. We will

also take space in the 'fan' magazines, and in addition to that, in some localities we will undertake an intensive billboard campaign.

National Advertising Tie-Up Under Way

"Tie-ups with national advertisers are being arranged by Julian Solomon, and we will demonstrate that we are prepared to assist the showmen in every way with aids before and after booking. Columbia Pictures is not in the State Right group. I would like to get that thought fixed in the minds of the independent exhibitors. Our pictures will reach the theatres through our franchise holders, and we hope ultimately to amalgamate all of our franchise holders in one organization, national in its scope."

Widespread enthusiasm infuses the franchise holders. Lou Berman, in Philadelphia, has changed the name of his Independent Exchange to Columbia Pictures Exchange. Whitman, in Detroit, has dropped the "Rex" for Columbia Pictures Corporation of Michigan. Down in New Orleans, Richards, Oldknow and Saenger are most enthusiastic regarding the Columbia output for 1926-27.

Columbia Studio In Full Swing

Worth while product can be obtained only under ideal conditions, Mr. Brandt pointed out, and for this reason, Columbia recently acquired the big studio at Sunset and Gower, Hollywood, which becomes the Columbia Pictures Studio, with Harry Cohen in charge as Director-General. Here the stars and directors are at work on the big pictures announced by Columbia.

"We have taken Columbia Pictures out of the 'fly-by-night' class," Joe Brandt emphasized. "Jack Cohn was with Mr. Laemmle for fifteen years. Harry Cohn was with Mr. Laemmle for ten years, and I may



JOE BRANDT
President of Columbia Pictures
Corporation.

be pardoned if I recall to theatre owners at this time that I was General Manager of Universal for eleven years. Other 'independents' have cast their lot with the 'big' companies. We will go right on. The biggest companies can only give the buyers good pictures, by recognized authors and popular stars. That is precisely what Columbia is doing. And we will do more. I am prepared to turn back to the exhibitors the greater part of the revenue that I get out of them in advertising and in better product in the future.

"That, in substance, is my message to theatre owners today."



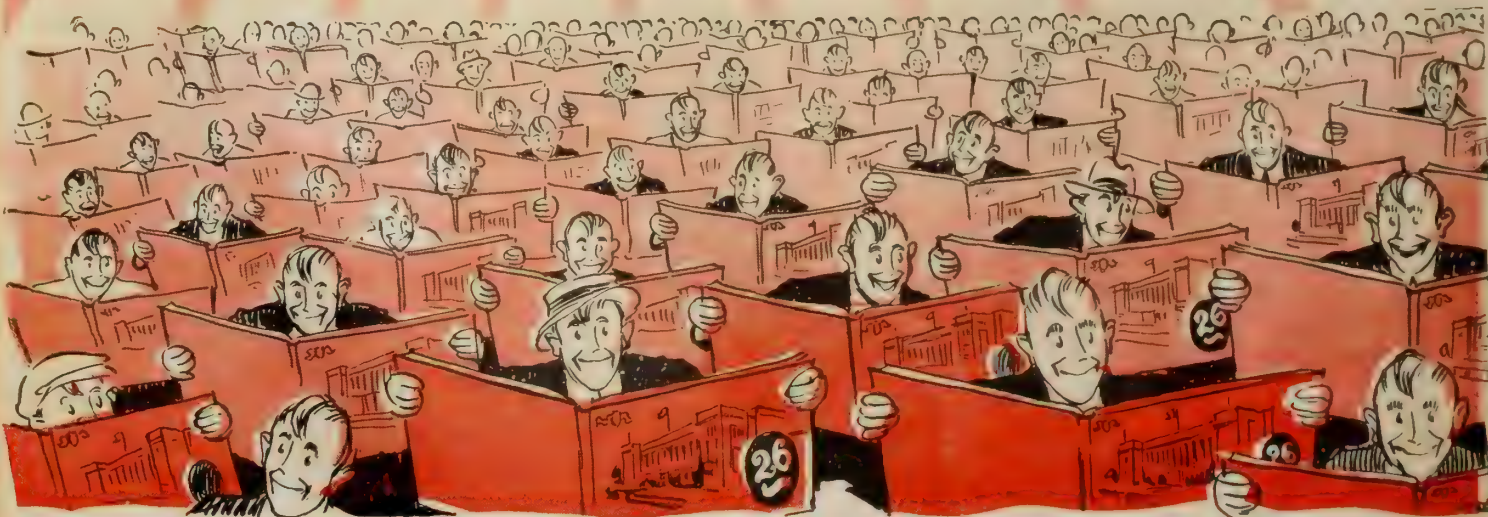
JACK COHN
Treasurer of Columbia Pictures
Corporation.



HARRY COHN
Vice-President and Director General
of Productions, Columbia Pictures
Corporation.

26 WARNER WINNERS

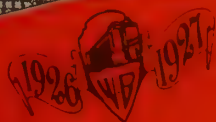
Have you received your copy of the book that exhibitors everywhere are reading and talking about—the year's greatest announcement—26 Warner Winners! If you haven't, write Warner Bros. Pictures, Inc., 1600 Broadway, N. Y., or your own Vitagraph Exchange!



Thousands of Exhibitors Are Wearing the "Sunshine and Prosperity" Smile – the Smile That Won't Come Off!

[They are reading their copy of WARNER BROS. Great Announcement Book!]

What a line-up!
What a clean-up
for 1926-27!



Taking the Fifteenth Birthday Cake Around the Country

Exhibitors Congratulate Sidney R. Kent, General Manager of Paramount,
For Idea of "Direct Contact"—"Two Years Ahead of the Times,"
They Say—Many Banquets Held

AN innovation which marks the most progressive step ever taken toward the ideal of a perfect accord between exhibitor and producer and distributor!

That expresses the composite opinion of nearly 2,000 theatre men who wired their congratulations to Sidney R. Kent, general manager of Paramount, following their attendance last week at the exhibitor meetings which Paramount held in 36 key cities of the country.

These meetings brought together exhibitors, home office representatives of the producing and distributing company, as well as district and branch managers, exploitation men and salesmen, for a discussion of mutual problems and for an analysis of Paramount's fifteenth anniversary group of pictures.

Hats Off To Mr. Kent!

The one thought conveyed to Mr. Kent in the hundreds of telegrams received from theatre owners was: "Our hats off to you for this new departure in dealing with exhibitors. Your idea of direct contact is welcomed and is two years ahead of the times. Only Paramount could have conceived it and carried it out."

So enthusiastic were the exhibitors that they have urged Mr. Kent to hold similar meetings at least once every year and semi-annually if possible. Such meetings as these, said one prominent exhibitor, "demonstrate the wonderful position your organization holds in the industry."

The benefits to be derived from these meetings are far-reaching to the exhibitor, one Middle West theatre owner, declaring: "Your birthday party a great idea. It helps



SIDNEY R. KENT
General Manager of Paramount Pictures, whose successful "blending" of exhibitors and producers in the nationwide-series of meetings between executives of F. P.-L. and the showmen has taken the latter by storm. And a lotta people said it couldn't be done!

us sell Paramount to the public, gives us a beter idea of what we will get in the block and is particularly a boon to the exhibitor who cannot see every picture before he books it. Many more years of success to Paramount. That name has been a large part of mine."

Supporting the Iowa exhibitor's opinion in

this statement from a Kansas theatre owner: "Plans of getting exhibitors together in territories bears out the progressive exhibitors' opinion that your methods are at all times original."

Telegrams Sent To General Manager

Following are telegrams from other exhibitors, sent to Mr. Kent as a result of the Paramount conventions:

"We, the undersigned exhibitors of the New Haven territory, wish to express our sincere congratulations and thanks to Paramount for the constructive and progressive step in holding this exhibitors' convention. Mr. McCarthy made a very fine impression on the exhibitors here assembled during his very impressive outline of the 1926-27 product. Your birthday party is a grand success."

"Your often expressed ideal of including exhibitors as delegates to Paramount conventions had a most successful tryout today when the undersigned exhibitors in the New Orleans territory responded to the invitation of Paramount's exchange manager, Harold Wilkes. We profit by an illuminating foreknowledge of the remarkable productions in the fifteenth birthday group, so wonderfully flashed in the special film shown. Every moment of this first local Paramount-

A Sample!

THAT Paramount has blazed the trail in sponsoring this new relationship between exhibitor and distributor is indicated in the following telegram received from theatre men in the Indianapolis territory:

"We, the undersigned exhibitors of the Indianapolis territory, wish to extend our hearty congratulations on this new and progressive idea of holding joint exhibitor and producer meetings. We have listened to the story of Paramount's new product today and have never before been so thoroughly sold on any product as we have by your Monte Katterjohn and Joe Seidelman. We more than appreciate the constructive manner in which your new group has been presented and confidently believe this method will become country-wide under Paramount's leadership. Good luck, Mr. Kent, and may many more of these new ideas emanate from your office."



The leading exhibitors of New York City and suburban communities attended the Zone Meeting and dinner of Paramount at the Hotel Astor, New York City, on Monday, April 19. Phil Reisman addressed the showmen.

Earle Hammons

By William J. Reilly

EVER meet Earle Hammons? From a long shot or a close-up you wouldn't recognize him as a "picture man." Nothing theatrical about him. No flamboyance. No swashbuckling.

Yet here is a man who called one of the longest shots in motion pictures—Short Subjects. Class Short Subjects.

When you do meet him, you find yourself saying, "Can this be the man who took that gamble?" It doesn't seem possible. Why, the man is business-like, modest, accurate.

Then you remember that it is this type of man who, like the real fighter, hits first and talks afterward.

The offices of Educational Film Exchanges, Inc., of which Earle Hammons is president, are situated at 370 Seventh Avenue, not out of the way, yet off the rumor-beaten paths of filmdom. The twins, Bunk and Bluster, are chronically absent. Hokum wilts before he gets down that far.

Here, in an atmosphere of strict simplicity and plain business sits The Man Who Gambled.

It has been so year in and year out. And year in and year out, Earle Hammons, like a champion billiard player, has called his shots, made them, and then stood in perfect position for his next play.

Play the game with him. You can't go wrong.

Still
the
Spotlight!

MORE ANGLES

ON THE

EDUCATIONAL PRODUCT

FOR '26-'27

Presentations-Prologues for Educational Releases in Sentence Suggestions

By Colby Harriman

EDUCATIONAL offers marvellous opportunities to presentation producers in theatres of all sizes. The subjects released are genuine "film reasons" for stage novelties. You can treat them as prologues or epilogues, you can use them as preludes for presentations. "FELIX THE CAT" SERIES

A Black Cat Ballet with characters dressed as cats in a roof top setting.

Two cat characters making entrance on stage through a split screen previously used for showing the picture.

A large head of the Felix Cat painted on a drop, and characters dressed as cats and mice entering through the mouth of the cat.

Educational has, in printed form, complete staging instructions for Felix acts.

"BRUCE SCENIC NOVELTIES"

There are two or three individual subjects in each film which may serve as connecting links to the stage program.

Use the first subject as an overture novelty, following the overture selection or forming a part of it.

The second subject may precede a dance or song number in a setting suggested by the scenic novelty.

The third subject, when included in the picture, may act as a prelude to a full stage presentation as they consist of travelogues beautifully done.

Educational has charts available on the Bruce Scenics, showing the nature of all subjects.

"CURIOSITIES"

A treasure house of ideas relative to curious people and events throughout the world.

A drop painted to represent a side show of a circus, with the drop opening at center revealing the screen.

A scrim at the curtain line upon which the picture is projected and back of it an old curiosity shop setting in which the old shop keeper introduces some of his curios impersonated by members of the cast.

Cameo settings of specific countries introduced in the subject, the scene being revealed with a large circular drop, and folk songs and dances introduced.

"ROMANCE SERIES"

A marvellous series in Technicolor based on celebrated paintings.

Construct a large picture frame of papier-mache or one may be painted on a boxed frame and placed around the screen.

A large easel with a surface on a canvas large enough to permit the picture to be projected, giving the effect of the picture in the artist's studio.

If a producer cannot get ideas from the Educational Series of screen novelties then he is not a producer.

"Charley's Aunt" Summary Shows Remarkable World Distribution

In United States Only Through Producers Dist. Corp.
a Total of 7,584 Contracts Were Signed During
First Year; Picture Shown in Over 41 Nations

SUMMARY of the playing of "Charley's Aunt," the Christie special which has been featured prominently in recent lists of the most successful box office pictures in the United States for 1925, shows an unusually successful world-wide distribution in the short space of a year's time since release date, according to figures just made public by Carroll S. Trowbridge, Christie's general distribution representative.

First of all in the United States only, through Producers Distributing Corporation, a total of 7,584 contracts were taken during the first year since release, with practically all except a few hundred actually played, indicating the desire of exhibitors to play this special as soon after its highly successful first runs as possible, in order to take advantage of the great value of the first run publicity. The Christie Company made it possible for exhibitors to do this by supplying on this special more than twice the usual number of prints.

The picture was released in the United Kingdom of Great Britain in October through Ideal Films, Limited, and it is interesting to see that in the year's summary compiled by the London Weekly Dispatch which annually picks the films which are rated "most successful," "greatest romance," "most artistic," etc. "Charley's Aunt" was awarded the place of the most successful film of the year despite the fact that it was not issued generally in England until late in the year of 1925.

Distributed through Simmonds-Kann Enterprises for the balance of the world except United States, Canada and United Kingdom, contracts were closed during the year covering an aggregate of forty-one different nations. In fact every country in the world which plays motion pictures has been sold on "Charley's Aunt" except Panama, Brazil, Central America, Russia, Persia, Egypt, Philippine Islands and Porto Rico. Negotiations for the rights to several of these countries are now in progress through Simmonds-Kann.

The entire summary on "Charley's Aunt" to date shows an unusually rapid distribution all over the world, which indicates that the instantaneous success which its first runs in

the United States received last March were noted immediately and acted upon by the rest of the world with the result that its phenomenal success has been duplicated practically everywhere in a remarkably short period of time.

The picture is continuing to break all attendance records in the United Kingdom, according to the British trade press which regularly every week chronicles graphically the block-long throngs lining up to see Christie's big comedy success.

No Firearms Used in "Galloping Cowboy" Bill Cody Film

IN "The Galloping Cowboy" which is the first Bill Cody starring vehicle for Associated Exhibitors release and is now in production at the Associated Studios under the direction of William Craft there will be no firearms used by the popular western star.

Cody mastered the use of the Australian stock whip under the tutelage of Fred Lindsay, wealthy Australian cattle man, and has become so expert with the long whipcord that it will be his only weapon in the western feature which will mark his debut under the Associated banner.

Douglas Fairbanks made the Australian whip popular with moviegoers when he used it in "Don Q" and its use by Bill Cody in "The Galloping Cowboy" will probably result in some effort being made by action stars to introduce a note of novelty in their western features by the use of other weapons than the tried and true rifles and revolvers so long beloved of "two-gun" heroes on the screen.

Star and Director Pay Tribute to Each Other

WHEN "The Nest" is seen on the screens of leading theatres next Autumn, it will reveal the results which can be obtained when two exceptional artists co-operate in their talent. In this instance, the artists are Pauline Frederick, the star, and Will Nigh, the director.

As it happened, they had never met, prior to the circumstances which brought them together in making the picture. Their great appreciation of each other's art is manifest in the perfect balance throughout the visualization of the story.

While making the picture, Mr. Nigh expressed his admiration for the star. "She is marvelous, one of the finest troupers it has ever been my good fortune to meet. Such real charm, such spontaneity, such perfect stage knowledge!" he added whimsically. "She's my technical director."

Miss Frederick returned the compliment 100 per cent. "Mr. Nigh is such a consummately good actor," she said. "He makes his wishes so crystal-clear, for he acts everything out. It is delightful to work with him."

That spirit of fine co-operation extended to the entire cast and its benefits are obvious to the trained critical eye. Others in the cast include Holmes Herbert, Ruth Dwyer, Jean Acker, Reginald Sheffield, Wilfred Lucas, Thomas Holding, Rolland Flander.

"The Nest" was made by Excellent Pictures Corporation, of which Samuel Zierler is president. It will be released as an Autumn special. Its derivation is Parisian, being the work of Paul Gerdard and was first produced as spoken drama in Paris. Grace George saw it over there, did the translation into English and then William A. Brady brought it over for its legitimate production in New York. It was exceptionally popular and successful as a stage-play here.

New Head of Western Units

William Lord Wright has been appointed supervisor of all Western production as Universal City, according to an announcement from Carl Laemmle.

He will succeed Isadore Bernstein, who has occupied the position for several years, and who is to devote all of his time to writing for the company.



"THE GREATER GLORY" is a June Mathis-First National Special, with a splendid cast. Among the players are Anna Q. Nilsson, May Allison, Jean Hersholt, Migel de Brulier and Lucy Beaumont.

1926-27 Production Activity In Full Blast at De Mille and Metropolitan Plants

First Vera Reynolds Picture Is Completed and Six Others in Work; "Up In Mabel's Room" Finished; Preparing For "Last Frontier"

WITH the first picture on the 1926-27 program, already completed, and six others in course of actual production, the De Mille and Metropolitan studios are off to a flying start on the new pictures scheduled for release by Producers Distributing Corporation during the coming season.

"Sunny Side Up" the first picture on the 1926-27 program, and incidentally the first picture in which Vera Reynolds will make her bow as a star, went off the De Mille stage last week and is now in the cutting room where Director Donald Crisp is personally supervising its editing.

To insure an auspicious starring debut for Vera Reynolds, William Siström, general manager of the De Mille studio gave especial attention to the production details of "Sunny Side Up" and after assigning Donald Crisp to its direction, Siström surrounded Miss Reynolds with a cast of exceptional merit.

The dramatis personae of "Sunny Side Up" includes established artists and the pick of the potential star material in the De Mille stock company. Edmund Burns appears opposite the new star, with George K. Arthur, Zasu Pitts, Ethel Clayton, Louis Natheaux, Jocelyn Lee, Sally Rand, and Mabel Coleman in distinctive roles.

This picture is an adaptation of Henry St. John Cooper's novel "Sunny Ducrow"; an especially appealing human interest story ideally suited to the piquant personality of the star; prepared for the screen by Elmer Harris and Beulah Marie Dix.

Director Howard Begins "Gigolo" with Rod La Rocque

Installed on all the available stage space vacated by Donald Crisp and Vera Reynolds, Director William K. Howard has started work on "Gigolo," the first of the new Rod La Rocque starring vehicles. Jobyna Ralston and Louise Dresser are featured in the supporting cast of "Gigolo," which will be an adaptation of Edna Ferber's remarkable story of a French dancing man or, to use an American idiom, a "lounge lizard" who suddenly awakens to he-man usefulness when the right girl arrives. In the De Mille studio this story is considered one of the best vehicles selected to date for Rod La Rocque. Garrett Fort made the adaptation.

Leatrice Joy has also started work on the first of her new pictures, "The Clinging Vine," under the direction of Paul Sloane with Tom Moore and Robert Edson in the supporting cast. This is an adaptation of the Henry W. Savage musical comedy success from the pen of Zelda Sears. This author has taken such interest in the filming of her play that she is now at the De Mille studio to lend Director Sloane her personal assistance in its production.

Backed by an array of literary talent and a superlative, "hand picked" cast, Jetta Goudal is already well into the production of her first starring picture, "Her Man O'War," under the direction of Frank Urson.

This picture is a film version of Fred Jackson's story, "Black Marriage," adapted

by Jeanie Macpherson and Garrett Fort with a continuity by Charles Logue is being produced under the supervision of C. Gardner Sullivan who will also edit the film. This aggregation of off-stage talent should insure a brilliant starring debut for Jetta Goudal.

In the cast of "Her Man O'War," Jetta has Cecil De Mille's headline leading man, William Boyd, supported by Robert Edson, Grace Darmond, Jimmie Adams, Kay Deslys, Frank Reicher, Junior Coghlan and Mikhael Vavitch, the well-known Russian actor.

Unlike other war pictures, this film is laid behind the German lines during the war, rather than in Allied territory. The setting is Alsace-Lorraine in one of the quiet sectors and with no actual battle scenes included in the action. The story concerns the adventures of two American doughboys, who are held prisoners of war by the Germans. Calling themselves deserters, they are in reality spies; and the manner in which they gather information and the unique methods they employ to transmit it to their American comrades furnishes the plot material of the piece.

Schildkraut Starts In "Meet the Prince"

Miss Goudal is seen as an alluring German peasant girl, upon whose farm one of the prisoners is forced to work by the German authorities. Here love interest develops and works out in a most unusual manner.

At the Metropolitan Studio the new productions are taking shape with equal alacrity. Here Joseph Henabery has already put in a week of production work on "Meet the Prince" in which Joseph Schildkraut is being featured with Marguerite De La Motte as his leading lady and Julia Faye, Vera Stedman and David Butler in prominent roles of the all star supporting cast.

This story is an adaptation of the clever Munsey Magazine story by Frank R. Adams and in it Schildkraut will, for the first time in his theatrical and motion picture career, essay a modern character throughout the entire play.

Priscilla Dean under, the direction of Robert Thornby, has completed the Mohave Desert location scenes of "The Speeding Venus," the first picture in her 1926-27 series, and the company is now working on one of the big Metropolitan stages in a completely equipped machine shop setting.

"The Speeding Venus" is a fast action



GEORGE B. SEITZ
Will direct "The Last Frontier" for release through Producers Distributing Corporation

automobile story, especially written for the star by Welford Beaton and adapted for the screen by Finis Fox. Robert Frazer is cast in the leading male role, and Dale Fuller, Johnny Fox, Ray Ripley and Charles Sellon are in the supporting cast.

The sixth picture in production for the 1926-27 season, is "The Flame of the Yukon," a new version of Monte Katterjohn's story that was originally produced in 1917 with Dorothy Dalton in the role now being played by Seena Owen. The Metropolitan Picture version, as adapted by Finis Fox and Will M. Ritchey, has many modern and unique angles and Director George Melford is giving it a far more lavish finish than appeared in the first presentation of the story.

Seena Owen, appearing in the title role; has Arnold Gray, heralded as a "find," as her leading man, and Matthew Betz, Jack McDonald, Vadin Uraneff and Winifred Greenwood are in the supporting cast.

In addition to the spirited activity on the new pictures, E. Mason Hopper filmed the final scenes of the current Al. Christie feature, "Up in Mabel's Room" this week and this big comedy special is now being edited and prepared for immediate release.

Preparations are also being made at the Metropolitan for the immediate filming of the big western epic, "The Last Frontier" under the direction of George B. Seitz. General Manager William Siström is giving especial attention to the production plans for this great feature.

"The Midnight Sun" Has Brilliant Premiere at the Colony Theatre

Receives Enthusiastic Ovation From Distinguished First Night Audience—Laura La Plante and Pat O'Malley, Co-Stars of Super-Production, Present in Person—Critics Praise Charming Universal Picture

A DISTINGUISHED audience gathered at the Colony Theatre, New York City, on Friday evening, April 23rd, where "The Midnight Sun," a Universal super-production, co-starring Laura LaPlante and Pat O'Malley, and directed by Dimitri Buchowetzki, made its cinematic debut.

Although the picture was not scheduled for showing until 8:45 p. m., Broadway from 52nd to 53rd Street was lined with curious onlookers as early as 8 o'clock, the throng surging around the entrance of the Colony Theatre for a glimpse of the stars of the production, who had come into New York from Hollywood especially for the premiere.

Deafening applause greeted the appearance of Miss LaPlante and Mr. O'Malley when they entered the theatre. They occupied flag-draped boxes on either side of the house, and were mobbed with requests for autographs from the enthusiastic and excited fans.

A beautiful tableaux, arranged by Jack Savage, of a fiery "midnight sun" preceded the picture. Spontaneous applause greeted the appearance on the screen of Miss LaPlante, Mr. O'Malley, Raymond Keane and George Siegmann, and the applause continued insistently throughout the showing.

During the intermission, Russian tea and the etceteras were served to the audience in the Russian tea shop adjoining the Colony and in the back of the orchestra.

Miss LaPlante and Mr. O'Malley were introduced to the audience before the second half of the picture, and again received a deafening ovation. When the excitement died down, the second half of the picture was projected, and at its conclusion, the audience again applauded and cheered.

The colorful musical score by Dr. Edward Kilenyi added much to the presentation.

The newspaper critics were as enthusiastic about the production as the audience.

Norbert Lusk, in the Morning Telegraph,

said: "The 'Midnight Sun' is a rich production . . . a 'big' production. All has been done on an elaborate and tasteful scale. A splendid production . . . the settings are richly atmospheric."

Harriette Underhill, of the Herald-Tribune, said in part:

"We found it delightful. As well done as any producer or even critic could wish. Laura LaPlante is not only a very beautiful girl, but she is a clever comedienne as well. We thought she was an ideal choice for the ballet dancer who upset the whole of Russia. And right here we put Pat O'Malley on our list of real actors. The other roles we've seen may have been the real O'Malley, or this Grand Duke person may be he. But certainly they are not in the least alike; and as far as we are concerned, this was the making of O'Malley. Another person we could bear seeing a great deal of is Raymond Keane, the handsome and exceedingly clever young man who plays the hero. The direction by Dimitri Buchowetzki is good. Go to the Colony and see "The Midnight Sun."

Katherine Zimmerman, of the Evening Telegram, commented: "Striking and artistic settings, fine photography, able directorial services of Dimitri Buchowetzki has contributed. Laura LaPlante, the attractive blonde, is seen in the role of the dancer, and she presented so engaging a characterization . . . might have been pardoned if the impulse to clap herself had risen within her. Raymond Keane manifested not a little promise of a future in leading man roles."

John S. Cohen, Jr., of the Evening Sun,



LAURA LA PLANTE

One of the stars in Universal's
"The Midnight Sun"



PAT O'MALLEY

Who also appears splendidly in
Universal's "The Midnight Sun"

was, like Buchowetzki, impressed with young Raymond Keane: "If some able director but knew what is what he could train Mr. Keane for stardom. The material is there. The production . . . expensive . . . handsome to look upon . . . the lighting of the scenes of the ballet performing on the stage is quite excellent, as are the grouping and settings. Young Raymond Keane injected electric sparks from a striking personality."

Giant sunlight arc-lights were turned on the celebrities as they entered the theatre, also on coming out, and motion pictures were taken. Among the prominent New Yorkers who attended were:

Judge Otto A. Rosalsky, United States Senator Royal S. Copeland, Nellie Revell, B. S. Moss, Mr. and Mrs. R. H. Cochrane, Mr. and Mrs. P. D. Cochrane, E. H. Goldstein, Mr. and Mrs. Paul Gulick, Mr. and Mrs. Nat G. Rothstein, Fannie Hurst, Jacques Danielson, Jules Brulotor and Hope Hampton, James Wolfe and Beatrice Fairfax, George Walsh, Sigrid Holmquist, Alexis Kosloff, Albertina Rasch, Mark Hellinger, Paul Leni, Robert E. Welsh, Oscar A. Price, Fania Marinoff, Lya de Putti, Sax Rohmer, Lee Shubert, Hugo Riesenfeld, Josiah Zuro, Fritz Scheff, Eddie Dowling, Ray Dooley, W. C. Fields, Al Jolson, Billie Dove, Irvin Willat and Hedda Hopper.

Warners Complete Three Big Regional Conventions; Pleased With Results

Harry Warner Pays Tribute to Will Hays and the Motion Picture Industry; Company President Says Pictures Made for Greater Progress in Past Year Than Ever Before; Plan Big Program

WARNER BROS. have completed their three sectional conventions, the first held at the Pennsylvania Hotel in New York April 10th, 11th and 12th, the second at the Congress Hotel in Chicago, April 17th, 18th and 19th and the third at the Ambassador Hotel in Los Angeles, April 24th, 25th and 26th.

Out of these three sessions which brought together executives from the Home Office, the west coast studios, division managers, sales managers and salesmen from all of the branch offices in the United States and Canada, has developed a morale that far exceeds that of any other period in the history of the Warner organization. The field forces have been welded together with the production forces of the west coast and the Home Office staff with a spirit of the utmost cooperation predominating.

The Warner brothers, Harry M., Jack L., and Albert W., and Sam E. Morris, General Manager of Distribution, are more than pleased with results from the three gatherings. They are confident they have the very best stories to be obtained for the coming season and that they will be properly handled from the preparation of the script until they are thrown on the screens of the thousands of theatres throughout the world.

Harry M. Warner, president of the company hit the keynote of the conventions and paid high tribute to the entire picture industry when he pointed out the progress being made in pictures by all of the leading companies, the sound business methods now being employed and the apparent clear cut character of the Warner sales force.

H. M. Warner Pays Tribute to Will Hays

"The motion picture industry has made tremendous strides in the past year," said Mr. Warner, "greater strides in the past twelve months than in any similar period in the past. A lot of this progress is due to the remarkably efficient work of the Hays organization. Mr. Hays had a tremendous task on his hands when he assumed his duties as the head of the Motion Picture Producers and Distributors of America. He had done a hard job well. He has built a smooth running organization that is doing incalculable good.

"Realizing the advantages to the industry of the Hays forces, the member companies are offering complete cooperation and even those companies not affiliated are lining up under saner business methods, saner and better pictures with less wastage of money and less wastage of energy.

"In our own organization we have made tremendous strides in the past year. Out on the coast at the studios we have been signing new scenarists, new directors and new acting talent. There has been a synchronization of these forces and we are prepared for the greatest season of productions we have ever had. While we will produce but twenty-six pictures, these will be made from the best stories obtainable and will incur an expenditure exceeding that of any

year in the past. But in this expenditure we will get more for our money than we ever did before. Therefore the exhibitor will realize more on his investment with us.

"We are so confident of the merit of our product for the 1926-27 season and in the past year we have gained such confidence on the part of the exhibitor that we have abandoned our plan to secure more theatres. Our product is the equal of that of any company in the industry and we know we are assured an even break from the exhibitors. We are not in the theatre business except where it has been made necessary for us to be."

Sam E. Morris, General Manager of Distribution was warmly commended by all

four of the Warner brothers for the remarkably efficient manner in which he presided over the three sectional conventions. He also won the respect and admiration of every member of the field staff. They are with him to a man and have pledged themselves to devote every energy to his newly devised block system of selling, which centralizes and decentralizes each of the territories giving the salesmen certain blocks over which they have complete jurisdiction and for which they will be entirely responsible.

Mr. Morris was as pleased with the result of the conferences as were the Warners. Out on the coast he said: "I have attended many of these sales conferences in the motion industry and I have never seen such enthusiasm displayed in the sales force. The men are of a high type and they realize that in Warner pictures they have the very best product on the market to handle. Jack Warner made a tremendous hit with them and they know he is thoroughly competent to deliver twenty-six pictures that will find a ready market."

Mr. Morris has builded his sales organization with the greatest of care during the past year. He has made changes in the territories wherever they have been necessary and he has acquired for the organization the very best men available.

To Specialize Mostly in Comedy and Melodrama

Jack L. Warner, production chief, emphasized the fact at all three conventions that the product for next season would consist of all "punch pictures." He said that 90 percent of picturegoers preferred comedy and melodrama and that he was going to make his pictures along the lines demanded at the box-office.

Another of the highlights of the conventions was the statement made by Sam Warner that the company would go in for exploitation, advertising and publicity on an even broader scale than ever before. The campaign will be inaugurated May 4th, when a touring radio broadcasting station will leave the Hollywood studios to broadcast local programs in the principal cities of the country from theatres playing Warner pictures.

Abe Warner, treasurer of the company emphasized the fact that more money would be expended on the Twenty-Six Warner Winners than was spent this season on the forty productions of the company.

The Warner sales plan book conceived and executed by Watt L. Parker, Director of Advertising and Publicity, was highly praised by executives and field men alike as the best sales argument that has ever been advanced in the motion picture industry.



HELENE COSTELLO

Warner Bros. contract player, and sister of Dolores, in a new Spanish creation which she will display in a forthcoming Warner picture.

Prod. Dist. Corp. Officials Off For National Convention in Los Angeles

No Business Will Be Discussed Enroute; Trip To Be Gala Holiday

ACCOMPANIED by Charles Christie, Carroll Trowbridge representative of the Christie brothers, A. H. Sebastian of Belasco Productions, and William Flynn of the Globe Theatre, Kansas City, the executives of Producers Distributing Corporation and the representatives from the home office and eastern branches, left New York City on Wednesday (April 28th) for the company's big national convention which will open in Los Angeles on May 3rd and continue until May 8th.

The entire trip to Los Angeles will be a gala holiday; no business will officially be taken up enroute. The first number on the program of outbound entertainment will be a dinner party at The Congress Hotel in Chicago to fill in the three hours' wait for train connections at that point. Then aboard the California Limited, over the Santa Fe, in special cars engaged for the trip, a program of musical entertainment and diversified pastimes has been prepared by the committee in charge of mental diversion.

The Second Event

The second big event will be a whole day of sight-seeing at The Grand Canyon where the party will arrive at 8:20 Sunday morning. Here the special cars will be side-tracked until 7:55 p. m. when they will leave for the last lap of the journey to Los Angeles.

In Los Angeles the party will be given a rousing reception and a dinner at The Ambassador Hotel where the convention will be officially opened.

The home office party includes: F. C. Munroe, John C. Flinn, W. J. Morgan, H. O. Duke, R. H. Clark, R. A. Morrow, Geo. W. Harvey, James M. Flinn, J. N. Naulty, Frank Pope, and Frank Wilstach.

Thomas Brady and Phil Kaufman are the representatives from Canada, and the divisions of the United States are represented in the following order.

U. S. Representatives

District No. 1—L. J. Hacking, C. W. Sawin, Harry Kirchgessner, Boston; Harry I. Goldman, New Haven; R. E. Bishop, Albany; Fred Zimmerman, Buffalo.

District No. 2—George M. Dillon, Frank Drumm, Dave Gross, New York; Robert Wolff, New Jersey; W. G. Humphries, Philadelphia; Robert Mochrie, Pittsburgh.

District No. 3—George F. Lenehan, L. F. Ribnitzki, C. Eiseman, Washington; Wm. F. Lenehan, Charlotte; Thomas A. Little, Atlanta.

District No. 4—Robert Cotton, Chester J. Loewe, G. W. Erdman, Cleveland; J. E. Beck, Cincinnati; Harry Zapp, Detroit; W. A. Ratz, Indianapolis.

District No. 5—C. E. Maberry, Fred H. Knipsel, Harry Lorch, Chicago; Daniel Roche, Chicago; Frank De Lorenzo, Milwaukee; J. E. O'Toole, Minneapolis. and earlier films; and Charlie Chaplin's "A Woman of Paris."

District No. 6—C. D. Hill, R. L. McLean, L. A. La Plante, St. Louis; C. A. Schultz, Kansas City; Albert Danke, Omaha; L. L. Philipps, Des Moines.

District No. 7—Frank E. Stuart, J. S. MacHenry, E. C. Leeves, Dallas; G. C. Brown, New Orleans; E. C. Oldsmith, Oklahoma City.

District No. 8—L. W. Weir, Donald Smith, J. S. Stout, Jas. C. Quinn, S. W. Whitehead, J. W. Drum, M. Hossfeld, Los Angeles; M. E. Cory, Frank Galvin, Harry Carney, Jack Rue, H. M. Hollandsworth, San Francisco; Harry Percy, W. A. Adamson, R. C. Hudson, Portland; Dave Frazer, E. S. Wagner, A. Singelow, Seattle; Allen O'Keefe, C. C. McDermond, D. Barnholtz, Salt Lake City; C. R. Wade, Butte; A. G. Edwards, G. W. Whitney, Denver.

Add Pringle and Trevor To Cast of "Tin Gods"

Aileen Pringle and Norman Trevor have been added to the featured supporting cast of Thomas Meighan's next starring picture for Paramount, "Tin Gods," according to announcement by William LeBaron, associate producer.

Trevor has just finished an important role in Herbert Brenon's production, "Beau Geste," and Miss Pringle has been featured in a number of recent productions.

Production work is scheduled to begin under Allan Dwan's direction early next month.

United Artists Revival Weeks Gain Following In Philadelphia

FOLLOWING closely on the heels of the announcement made several weeks ago that United Artists Corporation would offer repertoire programs to exhibitors for "United Artists Revival Weeks" comes official news from Philadelphia that thirty-three such Revival Weeks of United Artists releases on Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith productions have been arranged in that city alone, with a further one hundred such weeks in the immediate offing.

In the zone that includes the city of Philadelphia, nineteen other Pennsylvania towns and cities and nine New Jersey cities, including Atlantic City and Camden, have just staged "United Artists Revival Weeks."

Among pictures thus offered to exhibitors at lower prices with emphasis on appeal to young patrons who did not see the originals are Mary Pickford's "Polyanna," "Little Lord Fauntleroy," "Tess of the Storm Country," "Rosita," etc.; Douglas Fairbanks' "His Majesty, The American," "Mark of Zorro," "Three Musketeers," "Robin Hood," "Thief of Bagdad," etc.; Griffith's "Dream Street," "Orphans of the Storm," "Birth of a Nation," "The White Rose," "America"



MORRIS GEST

Who has signed to do a series of pictures for release through United Artists Corporation. They will number six in as many years. The first will be "The Darling of the Gods."



RALPH INCE

Who is directing "Bigger Than Barnums," one of F.B.O.'s Gold Bond Productions for the coming season, is doubling in brass. He is playing the role of Ravelle, the villain in the circus picture

Pathe "Producers' Dinner" Special Highlight of Convention Week

Governor of Texas, E. F. Albee Send Greetings

"THE Pathe Producers' Dinner" held at the Hotel Roosevelt on Thursday evening, April 22, was a social highlight of the many events of convention week.

Paul Fuller, Jr., President of Pathe Exchange, Inc., was toastmaster of the evening. The event was honored with the presence of a member of the original Pathe family, Jacques Pathe, nephew of Charles Pathe, who came from France especially to be present. Mr. Pathe addressed the guests. Others who spoke during the course of the evening were Hal Roach and Mack Sennett, the two-reel comedy producers; Amedee J. Van Buren, of the Aesop's Film Fables and Topics of the Day organizations; James A. FitzPatrick, producer of the Famous Melody Series; Peter L. Carroll of the Sennett forces; Oscar Price, President of Associated Exhibitors, Inc.; Elmer Pearson, Vice-President and General Manager of Pathe; Harry Scott, General Sales Manager of Pathe, and Arthur James, Editor of Motion Pictures Today.

Storey Wires Appreciation

J. E. Storey, assistant general manager, who is now in California where he is supervising Pathe's West Coast activities, wired as follows:

"Greatly appreciate the kindly sentiment and cordial greetings contained in your telegram. Want you all to know your good wishes wholeheartedly reciprocated. Surely miss your wholesome companionship more power to you all. Our production units are giving you their best efforts but always appreciate your valuable suggestion. Frank Smith and Spencer Bennett promise us a fine production in "The Fighting Marine." With the fight scheduled for September this

serial should be biggest box office sensation of the year. Bennett says Tunney performs like an old trouper and the first day rushes verify this statement. Kindest personal regards to you all."

Mr. Pearson also read the following letter from E. F. Albee, President of the Keith-Albee Vaudeville Circuit:

"My Dear Mr. Pearson:

"On such an important gathering of your annual meeting and dinner at the close of your convention, I feel that a word of commendation from one of your clients would be timely.

"The B. F. Keith and Keith-Albee Circuits of Theatres and their affiliations have done business with the Pathe News since your existence in

America in the distribution of Pathe News, also the entertaining features that you distribute, namely Aesop's Fables, Topics of the Day and the Hal Roach Comedies, the valuable co-operation of which has been of great satisfaction to our managers. The interesting and instructive happenings throughout the world that have been viewed by millions of people in our houses, has been of the greatest educational value to the American people. Theatre patrons who pay very small admission have been taken throughout the world from one place to another, have been introduced, through your News, to kings, queens, princes and other members of royal families, and have viewed scenes and happenings of the greatest interest in the different countries of the world, the cost of which to travel and see these wonders would be enormous, but they are shown while sitting in a comfortable chair and you receive an intimate and closeup picture, where, even if you travel, you would seldom get an opportunity of seeing much sights.

"Personally, I have been greatly instructed by the product of your interesting presentation of this world-wide kaleidoscops of the world's beauties, comedies and tragedies depicted so realistically on the screen. I consider the value of the Pathe News one of our greatest entertaining features, and I take sincere pleasure in commending your company and all its members for what I consider one of the greatest educational features of the times.

(Continued on following page)

Governor Ferguson Wires Congratulations

The following congratulatory telegram from Miriam A. Ferguson, Governor of Texas, to Harry Scott, General Sales Manager of Pathe, was read by Mr. Pearson:

I extend to you my sincere wishes for a successful and enthusiastic convention of your branch managers. Pathe pictures have contributed much to the entertainment and education of the people of the world."



THE GREAT PATHE FAMILY GATHERS AROUND THE GROANING BOARD.



PATHE HOME OFFICE AND BRANCH EXECUTIVES who attended the Tuesday session of the Pathe convention at the Hotel Roosevelt, New York City. Harry Scott, General Sales Manager, stands in the center of the group.

"Please accept my cordial and heartfelt wishes for a continued success of your product and a happy time for all in attendance on this important occasion."

At the height of festivities, President Fuller called upon Frank Harris, Western Division Sales Manager, to make a presentation speech in honor of L. S. Diamond, Manager of the Sales Statistical Department, who was given a platinum watch, chain and knife by the entire Pathe sales force as a token of appreciation of his fine co-operation with the boys and his long and faithful service with the house of Pathe.

Mark Luescher, Keith-Albee executive and general manager of the New York Hippodrome, represented the organization in person.

Through the courtesy of the Keith-Albee vaudeville executives Senator Ford, Bob Hall, the Eight English Rockets and other acts entertained, with the musical accompaniment of Owen Jones.

Chaney Renews Contract

The Metro-Goldwyn-Mayer studios have signed Lon Chaney to a new long term contract, it was announced last week by Irving G. Thalberg, Universal City studio executive.

United States Lines Sign for Universal

The United States Lines has just signed with Universal for all Universal pictures for presentation on the steamships operated by that line.

Three shows a day are scheduled for the U. S. Line ships, the first for the first-cabin passengers, a second for the second-cabin and a third for the steerage.

Changes in Branch Offices

Metro-Goldwyn-Mayer announces the following changes in the management of its branch distributing offices:

Alexander Weissman has been appointed manager of the Albany office; E. K. O'Shea has been transferred to the Buffalo office as manager; Henry Kahn, present manager of the Buffalo exchange will manage the office recently established in Memphis; W. A. Scully has been re-appointed manager of the New Haven office. These appointments became effective under date of April 19, 1926.

It is further announced by the M-G-M organization that the new Oklahoma City headquarters are located at 513 South Robinson street.

Victor Varconi Signs Contract with De Mille

ON the strength of his excellent work in "The Volga Boatman," Victor Varconi has been signed to a long-term De Mille contract to appear in pictures filmed at the De Mille and Metropolitan Studios. Although "The Volga Boatman" has not yet been released, Cecil B. De Mille is so certain that Varconi will register a hit in his role as a Russian nobleman that he signed him without hesitation.

To Direct "Golden Web"

Prior to his leaving for the East, Sam Sax signed a contract with Walter Lang whereby to the latter will go the distinction of directing the production of "The Golden Web," the first of the 1926-27 Gotham Productions.

"The Half-Caste" Will Make a Money Film

"THE HALF-CASTE," Jack McClellan's drama of the South Sea Islands, now current at the National Theatre, New York City, is widely regarded as a fine story for motion picture adaptation, and it is reported that several producers are angling for the screen rights. The role of "Tuana," played on the stage by Veronica, should prove a wow of a part for one of our great screen stars. The play affords capital roles for two men and two additional women. "The Half-Caste" is widely known outside the metropolis, due to the fact that it played the road before its prolonged New York engagement.



Testimonial Dinner to Stanley Hand, manager of First National's New York Exchange, held at Castle Cave, New York, in which Home Office executives and city salesmen wore brown derbies presented by Johnny Hines, whose next C. C. Burr production is "The Brown Derby"

Announce Winners In Big Tie-up for Gag Contest

SELDOM has such interest been stimulated in a contest having to do with motion pictures as the recent "Brown Derby" gag contest sponsored by Johnny Hines and C. C. Burr, producer of the Johnny Hines features for First National, in which cash prizes totalling \$500 were awarded the winners who submitted the most suitable gags and comedy situations for the new Johnny Hines comedy, "The Brown Derby," in a tie-up with Picture-Play Magazine.

Hardly had this publication made its first announcement when men and women of all sorts of professions sent in their contributions which came from all corners of the United States, Canada, the Philippine Islands, and other distant places.

The task of compiling, reading, sorting and choosing the winners of the Johnny Hines "Brown Derby" gag contest was a most difficult one, but the judges, composed of the comedian, C. C. Burr and Charles Gatchell, editor of Picture-Play, began by eliminating the many contributions which were impossible to photograph and this finally led to a selection of the prize winners.

The first prize of \$250 was awarded to Benjamin Levene, Philadelphia, Pa.; the second prize of \$100 was awarded to Mrs. Lillian Carter, Cleveland, Ohio; the third prize, \$50, to Edna Buttimer, San Francisco, Cal.; the fourth of \$25 to Stephen Zoltai, Woodside, L. I., and the fifth of \$15 to C. L. Iverson, of Los Angeles, Calif. Ten prizes of \$10 each were awarded to the ten next best, which included Wally Johnson, Chicago, Ill.; Donald Walsh, Bethlehem, Pa.; James Flockhart, Ames, Iowa; M. Flumenstiel, Brooklyn, N. Y.; G. W. Mackwitz, New Castle, Wash.; Wm. McKeever, Portola, Cal.; George Osborne, Hollywood, Cal.; Miss Philomena Hilgert, St. Joseph, Mo.; E. B. Searcy, Springfield, Ill., and Clarence De Preter, Jamaica, L. I.

Jetta Goudal to Star In Another War Story

Jetta Goudal, whose splendid work as a secret service worker in "Three Faces East," was largely responsible for her recent elevation to stardom, has been given another war picture: "Her Man O' War" for her first starring vehicle.

The cast selected to support Jetta Goudal in "Her Man O' War," is according to General Manager Sistrom, "doubly-picked." Opposite Jetta is a contrasting type of screen lover, William Boyd. The supporting players form an equally fortunate combination of logical characterization and effective contrast. Jimmy Adams supplies the comedy spice, assisted in this function by Kay Deslys. Grace Darmond is in an especially effective role. Robert Edeson, Frank Reicher and Mikhael Vavitch make an admirable character trio as field marshal, German professor and colonel, respectively.

Blanche Sweet in Lead Role

Following the announcement that Marshall Neilan's first production on his new Paramount contract is to be "Diplomacy," comes word that Blanche Sweet is to be starred in this drama written by Victor Sardou.

Famous Attractions Corporation Now Ready For Active Work

President Bachmann Announces Production Plans
for Thirteen Preferred Pictures; Studio Work to Be
Started in East at Once; "Lew Tyler's Wives" Is First

FAMOUS ATTRACTIONS CORPORATION will begin active work immediately on the production of thirteen Preferred Pictures, according to an announcement just made by J. G. Bachmann, president and general manager who will personally supervise studio work as well as direct the sales policies of the new organization.

Strongly grounded finances will enable the company to guarantee to exhibitors the delivery of a steady supply of box-office product by way of the independent market. The properties that will constitute the 1926-1927 program consist of thirteen stories:

"Lew Tyler's Wives"—Wallace Irwin's novel which reached a vast public through its appearance as a serial in Pictorial Review and later as a best seller in book form.

"Shenandoah"—The celebrated Civil War spectacle by Bronson Howard that is a classic of the American stage.

"The Romance of a Million Dollars"—From the picture success by Elizabeth Dejeans who has depicted how American fortunes are made and spent.

"Horses and Women"—A story of the turf adapted from the Saturday Evening Post serial novel, "The Autobiography of a Race Horse."

"Studies in Wives"—A dramatic treatise on the modern woman, based on the English best-seller by Mrs. Belloc Lowndes.

"The Aristocrat"—A popular story by Larry Evans that made its first appearance in Hearst's Magazine.

"Shopworn"—A novel by Patricia Wetherill that has registered high sales.

"Exclusive Rights"—An unusual story written directly for the screen by the well known scenarist, Evelyn Campbell.

"Shameful Behavior?"—Modern youth graphically picturized by Mrs. Belloc Lowndes.

"Eden's Fruit"—A screen original from the pen of John Goodrich.

"The Worst Woman"—Another box-office story by Larry Evans.

"Dancing Days"—A new twist to the theme of jazz is promised in this production of the novel by J. J. Bell.

"His New York Wife"—John Goodrich is the author of this drama of a small-town man and his Broadway wife.

These thirteen pictures will be produced in the east, Lew Tyler's Wives" being the first on the schedule. The cast is now being chosen and actual camera work will begin next week. The script has been completed by Eugene Clifford, who has to his credit screen successes such as "The Savage," a forthcoming First National release.

Harley Knoles has been signed by Mr. Bachmann as director of "Lew Tyler's Wives." He is distinguished for his megaphone achievements both in England and this country and has lately worked successfully under the Universal banner as director of their comedy drama, "Oh, Baby!"

The production of "Lew Tyler's Wives" will be followed by that of "The Romance

of a Million Dollars" for which the director and leading players will be announced soon.

Franchise rights covering these thirteen new Preferred Pictures have been disposed of to leading independent exchanges throughout the country—in most cases the same organizations which have handled the Preferred product in the past.

Commenting on the future work of Famous Attractions, Mr. Bachmann said: "I feel certain that exhibitors will receive our announcements with the same enthusiasm with which we make it. While the corporate name is a new one, the organization and product is one which theatre-owners know and have come to depend on during four profitable seasons of Preferred Pictures.

"Now as in the past we will make well known stories and plays the basis of our releases, entrust them to capable directors and endow them with box-office casts. Famous Attractions, I am confident, will soon prove a ruling factor in the independent field."

The office of Famous Attractions Corporation is at 117 West 45th Street.



J. G. BACHMANN
President and General Manager of
Famous Attractions, Inc.

History, Mystery and Mastery

A TWO REEL COMEDY is something more than two thousand feet of film—when Hal Roach makes it.

Custard pies, comic kicks and falling flower pots had their place at one time. Most everyone would laugh at them. Stories were a loose aggregation of primitive gags tied together in one vague idea. A producer could make his comedies cheap *then*. The public didn't expect much and were quite satisfied with what they got. That's *history*.

I told you many months ago that Roach had determined to make comedies that would be just as good, in their field, as the best features were in theirs. Roach

has done so. Over twelve thousand exhibitors, playing Pathe comedies will tell you that Pathe comedies are the best the business has ever seen. But—

There are still some exhibitors to whom a two reel comedy is only a “filler,” who will pay only one price for it, good or bad, take it or leave it.

That's *mystery*.

Now Roach has taken the most daring step in the history of comedy production. He is signing up the biggest feature stars available to appear in two reel comedies. Lionel Barrymore, Theda Bara, Mildred Harris, Mabel Normand and others of like reputation are appearing in Roach comedies of a kind that has never been made before. Feature stars, feature production, feature stories, feature directors. *Any one of these superb two reel comedies can go on any program and share the honors with the feature.*

That's *mastery*.

If you want to make your every show the best, the most profitable in town, here's your chance.

It's your move.

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

Original Stories to Predominate Next Season, Says Irving Thalberg

Producer States Such Productions Have Unlimited
Screen Possibilities; 60% of Company's Pictures
for Next Season Will Be Made from Original Scripts

AN indication that the original story written expressly for the silver sheet will predominate during the coming year is had in the announcement that approximately sixty percent of Metro-Goldwyn-Mayer's forthcoming pictures will be made from original stories.

In the past seventy-five percent of the pictures produced have been adaptations from books and plays. The M-G-M announcement therefore, offers the most drastic step yet taken affecting novels and stage plays as material for the screen.

Commenting on the forthcoming producing program, Irving Thalberg, associated with Louis B. Mayer in the production policies of the big Culver City Studios, says:

"Our experience with 'The Big Parade' and other pictures during the past season has convinced us that there are now unlimited possibilities for the production of pictures which owe their inspiration to neither books nor stage plays and that we can rely for our future source of supply for screen material on those stories that are written from the motion picture point of view.

"We are engaging a number of new writers with this aim in view, including among others the dramatists, John Colton and Marc Connelly, and we intend to encourage our own writers and directors as well in the supplying of original screen material.

"Compare the circulation of a popular book or play with that of a popular film. You will find that there is absolutely no comparison in the size of the audience for

these different forms of expressions. A book that sells to the extent of 100,000 copies is characterized as a sensation. One that reaches even 25,000 is a success, and one that reaches 50,000 is termed a hit.

"On the other hand the motion picture that does not play to a million persons after its first week of national release can hardly be regarded a success, and the first week is only the beginning of its circulation in this country, not to speak of the vast market abroad.

"The idea that a picture must depend for its popularity upon the name of a popular novel or stage play is antiquated. It only holds good in the exceptional instance—a 'Ben Hur,' or a 'Merry Widow'—and even in these cases the circulation of the film promises far to exceed the book."

Phyllis Haver Signs Long Term Contract With Metropolitan

WILLIAM SISTROM, general manager of the De Mille and Metropolitan studio announces that Phyllis Haver, graduate of the Sennett School who recently completed one of the featured roles in "Up in Mabel's Room," has been signed by Metropolitan Pictures Corporation to a long term contract.

Phyllis Haver who actually created screen history in the Sennett pictures has accomplished remarkable achievements since leaving the school of bathing suits and custard pies.

Like Gloria Swanson, Viola Dana, Bebe Daniels, Mary Thurman and other successful comedienues, Phyllis left the comedy field—rested up a bit, made a trans-continental trip and returned to motion picture as a dramatic player.

Miss Haver's first assignment under the new agreement will soon be announced, meanwhile she is receiving congratulations from all her friends and admirers for being so fortunate in securing her new contract with Metropolitan which also boasts such popular players as Marie Prevost, Priscilla Dean, Lilyan Tashman, John Bowers, Marguerite De La Motte, Seena Owen and Arnold Gray.

More featured players are being considered by Metropolitan and those engaged will be announced within the next two weeks.

Many Big Paramount Productions Are Now In Work

FOUR Paramount pictures are in actual production in Hollywood and about twice as many are soon to get under way.

Each is being given the personal attention of Jesse L. Lasky, who is now at his West Coast headquarters. B. P. Schulberg and Hector Turnbull, associate producers, have kept Lasky busy every minute since his arrival from New York, going over scripts, plans, and new films.

The four pictures now being made include:

James Cruze' romantic epic, "Old Ironsides," featuring Esther Ralston, Wallace Beery, George Bancroft, Charles Farrell and Johnnie Walker.

Florence Vidor's first starring picture, "Love's Magic," a story of vaudeville, with Clive Brook and Lowell Sherman featured in her support.

"Mantrap," a Victor Fleming production, featuring Clara Bow, Ernest Torrence and Percy Marmont.

"Born to the West," which John Waters is directing with Jack Holt, Arlette Marchal, Raymond Hatton and Margaret Morris featured.

Herbert Brenon's "Beau Geste," a story of the French Foreign Legion featuring Ronald Colman, Alice Joyce, Noah Beery, Mary Brian, Neil Hamilton, William Powell, Ralph Forbes and Norman Trevor has just been completed and Brenon is en route East with the film, where it will be cut and titled.

Pictures in the cutting rooms include:

Pola Negri's "Good and Naughty," Raymond Griffith's "Wet Paint," "The Rainmaker."

Among the stars and productions about to be filmed are:

Eric von Stroheim's "The Wedding March," Marshall Neilan's "Diplomacy," "The Rough Riders," Bebe Daniels' "The College Flirt" and "The Show-Off."

To Begin "Forever After"

After most careful preparations in order that all matters pertaining to production might be worked out before starting to shoot, B. P. Fineman will be ready to commence filming "Forever After," May 3rd.

This well-known stage play by Owen Davis will be Mr. Fineman's initial contribution to the First National program. It is a story strong in sympathetic qualities, dealing with a romance of young people in their college days and immediately thereafter. Lloyd Hughes and Mary Astor, who have appeared together in several First National pictures made during the past year, have been selected for the leading roles, with Harmon Weight directing. Other members of the cast will be named soon. Julien Josephson prepared the treatment of "Forever After."

Added to Cast

With the Henry Hobart production, "Don Juans' Three Nights," in production a full week at the West Coast Studios, four more well-known players have been added to an already powerful cast. The new artists in this First National picture are Mario Carillo, Kala Pasha, Betty Francisco and Jed Prouty.



JACK BELLMAN
President of Hollywood Pictures
Corporation recently formed to
handle Gotham Pictures in Greater
New York

Six Universal-Talmadge Pictures Are Lined Up for Coming Season

Richard Talmadge Signs with Big "U"; Titles of Productions Will Not Be Westerns in Any Sense; Big Sales Drive Planned on New Pictures

RICHARD TALMADGE, who has won great favor among screen audiences as one of the most fearless stunt-men in the business, and whose reputation as a star in feature productions is rapidly putting him right with the top-notchers in the action-picture class, has been elevated to "special release" rating by Universal. His new contract with that production concern contemplates six features for the coming year and the latest advices from the Universal home office indicate that they will be "specials" in every sense of the word.

The six pictures, plans for which already are rapidly taking shape, will be known as Universal-Talmadge Productions and will be sold separately.

Carl Laemmle, president of Universal, who long has sought to enroll Talmadge under the Universal banner, believes that the young star has one of the most rosy futures on the screen. The entire power of the Universal City studios will be placed at the call of the Talmadge unit, in order to assure an exceptional group of pictures for next fall's Talmadge releases.

Titles for the six Universal-Talmadge Productions already have been selected and work on the earlier ones has begun. In the order of their probable release, the pictures will be "Look Who's Here," "The Speed Boy," "Cheating Danger," "The Hurrayup Man," "Up and At 'Em," and "The Flash Kid."

The first, "Look Who's Here" is being Brand, originally published under the title "The Black Rider." It is the story of an American adventure hero in a Spanish background. It is said to be a perfect vehicle for Talmadge, giving the star every opportunity to display his prowess in that style of athletic acting first popularized by Douglas Fairbanks.

Universal announces that the Universal-Talmadge Productions will not be western pictures in any sense of the word, but will be action dramas, filled with thrills, action and comedy, and will be suitable for all screens and all classes of audiences. Added care in production and added effort in preparation will put the series on a high plane, suitable for first-run houses from one end of the country to the other, it is promised.

A. Carlos, who will be in charge of the production, as the head of the Carlos Productions, Inc., under whose management Talmadge works, has assured Universal executives and salesmen that the forthcoming pictures will cost in the neighborhood of \$175,000 each, thereby providing for the best in stories, adaptation, direction and

technical production, in order that the pictures may be "specials" of no uncertain quality.

Carlos left New York for Universal City shortly after signing up with Universal, in order to start work on the new Talmadge series. Jules Burnstein, sales manager of the Carlos Productions, Inc., is now conferring with the Universal sales chiefs concerning the drive to be made this Spring and Summer on this new production. Due to the change of production policy, Richard Talmadge pictures are expected to go, to a great extent, into a different class of theatres than the 6000 or more that now are running them. As "specials" they are being aimed for first-runs and high-class community houses everywhere.

M.-G.-M. to Release Two Big German Productions

TWO big German films, which in this country might easily be classified as "super-productions," will be included among the special features which Metro-Goldwyn-Mayer will distribute for this coming season, it was announced by Nicholas M. Schenck, executive vice-president. They are "Faust" and "A Waltz Dream," both produced by UFA.

"Faust" is based on the selfsame epic drama by Goethe which Gounod used as the theme of his opera, and it is of no small interest to note that F. W. Murnau, who was responsible for "The Last Laugh," is also its director, and that Emil Jannings, who played the aged doorman in the titleless picture, is to be seen again as Mephisto. The Marguerite of this film "Faust" is played by Camilla Horn, a particular discovery of Director Murnau, while Gosta Ekman has the title character and Yvette Guilbert that of Martha.

The other production, "A Waltz Dream," is a film version of the comic opera by Oscar Strauss and the novel, "Nux, the Prince Consort," by Hans Mueller. Ludwig Berger, who is said to rank as a directorial leader on the Continent, is the director of "A Waltz Dream." Mady Christians, Willy Fritsch and Xenia Desni are listed in the three leading roles.

Open Canadian Branches

Cranfield and Clarke, Inc., announce they have opened in Canada exchanges under their own name at the following addresses: 27 Prince William St., Saint John, New Brunswick.—12 Mayor Street, Montreal, Quebec.—21 Dundee St., East, Toronto, Canada and 402 Film Bldg., Winnipeg, Canada.



WARREN NOLAN

Resigns as motion picture editor of New York Evening Telegram to take charge of Exhibitors Service Department of United Artists

Duncan Presents Warner With Son of Rin-Tin-Tin

Sam L. Warner, in charge of Warner Bros. theatres, is the proud possessor of a son of the illustrious dog-star, Rin-Tin-Tin. The pup, just four months ago, was presented to Mr. Warner by Lee Duncan, owner and educator of Rinty on his arrival in New York, where Rin-Tin-Tin has been appearing with his picture, "The Night Cry."

A specially-made case, almost half the size of an express car, was used in shipping the pup to his new owner. Mr. Warner has not yet decided whether he will make a star out of his new pet.

"Atta Boy" Will Be Banks' First Pathe Feature Comedy

Monty Banks has announced "Atta Boy" as the title of his first Pathe feature comedy now in the making at local studios. The new vehicle is a typical Banks' thrill and spill whirlwind comedy of the type which gained the comedian his fame. A. MacArthur is managing the Banks' production unit.

Denny Starts New Picture

Reginald Denny started work this week at Universal City on "Take It From Me," his latest starring production. Blanche Mehaffey is playing the feminine lead, and Ben Hendricks, Jr., Lee Moran and others are in the supporting cast.

William A. Seiter is directing the picture, which is to be a film version of the comedy by Will B. Johnstone. John McDermott adapted the story, and Sam Mintz is working with Seiter as comedy constructionist.

Associated Exhibitors Sales Head Back From Western Trip

**E. J. Smith Optimistic Concerning Future Business
of Company; Stopped at Firm's Remodelled Studios
and Is Impressed by Its Facilities and Equipment**

E. J. SMITH, general sales manager of Associated Exhibitors, has just returned from an extended tour of the western territory where he visited the local exchanges and the Associated Studios. Mr. Smith is quite optimistic about the future of the company both because of the way in which the current product is being received by the country at large and the merits of the next season's attractions some of which are now in production at the A. E. Studios.

The object of Mr. Smith's trip is twofold: to establish greater coordination of effort between the home office and the company's exchanges, and to help formulate the production plans for the coming season. Mr. Smith made a study of conditions in each of the sections visited and conferred with the various district and branch managers in the organization for the purpose of smoothing out existing difficulties and arriving at methods of selling which will bring the maximum returns from the respective territories. The branches visited by him are as follows: Buffalo, Chicago, Los Angeles, San Francisco, Portland, Seattle, Butte, Salt Lake City, Kansas City, Des Moines, Omaha, Minneapolis and Denver.

Midway during his tour of inspection, Mr. Smith stopped off at the Associated Studios where he remained several days. This is his first trip to Los Angeles since A. E. has acquired its studios. He is quite enthusiastic about the remodelled plant, being greatly impressed by its facilities and equipment.

He is particularly well pleased with the calibre of attractions being turned out at the studios. From what he has seen of various pictures now in production, Mr.

Smith predicts that Associated will have a product next season which will rank with the best in the industry. He says: "This year's program marks the most important stride made by Associated Exhibitors in the history of the organization. Between 50 and 60 pictures are to be produced at the Los Angeles Studios by eight different producing units. Among these there will be three S. S. Hutchinson comedy specials starring Edward Everett Horton, the first of which is "Lord Hokum," which has just been completed under the direction of Lloyd Ingraham.

Cody to Appear in Six Outdoor Features

"Bill Cody is to appear in six outdoor features. I have just seen the first one, "The Galloping Cowboy," and am greatly enthused over the promise made by this young star.

"John Gorman is to contribute four all-star productions to our program. The first of these will be 'Home Sweet Home,' for which he has already cast Vola Vale, Gladys Brockwell, Huntly Gordon, Charles Emmett Mack and Lincoln Steadman. Four pictures each will also be presented by Paul J. Brady, S. E. V. Taylor. Brady's first will be 'The Haunted Lady,' a story by Adele Rogers St. Johns, which appeared in the Cosmopolitan Magazine.

"Lester Scott's organization, Action Productions, has three units, each of which will make six pictures for us. These will be headed by Buffalo Bill, Jr., Buddy Roosevelt and Wally Wales. In addition there will be eight airplane features starring Al. Wilson. And added to all this, I am conferring with Mr. Offeman regarding the production of from four to six special productions that will be produced on a tremendous scale."

Working on "Gigolo"

Director William K. Howard is busily engaged at the De Mille studio with preliminary arrangements attendant to the filming of "Gigolo," Rod La Rocque's next starring picture.

To Title "Shipwrecked"

Malcolm Stuart Boylan has been signed to title "Shipwrecked," the new Metropolitan production in which Seena Owen and Joseph Schildkraut are featured.

New Studio Executive Is Appointed at Universal City

WILLIAM CRINLEY, former director and production expert, has been made unit production manager of all westerns and serials at Universal City, according to announcement of Martin Murphy, general production chief of the studio.

Crinley will have charge of the business and production affairs of five units at present. The companies now under his care are "The Fire Fighters," a serial starring Jack Daugherty, directed by Jacques Jaccard; "The Great West That Was," a serial featuring Wallace MacDonald, directed by Ray Taylor; "Riding Honor," a western starring Art Acord, directed by Willy Wyler; "Double Trouble," a western starring Curly Witzel, directed by Lou Collins; and "Law of the North," starring Freddie Gilman, directed by George Hunter.

Oscar Beregi Signs Five-Year Contract With Universal

OSCAR BEREGI, prominent European actor, who has been in some of the most popular foreign stage productions, has just been signed for five years by Carl Laemmle, president of Universal Pictures Corporation.

Beregi has just completed a role in "The Love Thief," the Norman Kerry starring vehicle which John McDermott directed.

When he was abroad Beregi was one of the few actors to play the name role in "Danton," the famous play by George Buechner, which was produced by Max Reinhart. Beregi will have a role in "Danton," which will have its first American production at Universal City, June 3, 4 and 5 under the auspices of the Potboilers Art Theatre. The play is now being translated from the German.

No!—Not "Helen Maria!" Call Her Helen Marie!

Get this name right!

Helen Marie is the name of the youngster who is now making a strong bid for the crown recently worn by Baby Peggy, Jackie Coogan and other juvenile celebrities.

Like many another screen player who has won fame, Helen Marie hails from Brooklyn, New York. Despite her tender years she has enjoyed quite a professional career, first as a dancer, later on the speaking stage, and finally in pictures.

Her first efforts were in two-reelers. It was in one of these that she was discovered by Director B. F. Blake, who immediately bid for her services for his feature "Brooklyn Marches On," a current Independent release, in which she plays the important child role.

In all probability Helen Marie will play the role of "Little Eva" in the forthcoming production of "Uncle Tom's Cabin."



E. J. SMITH
General Sales Manager of
Associated Exhibitors

What Type of Screen Is Best Suited To the Requirements of Your House?

By F. H. RICHARDSON

THE following data was compiled, at the solicitation of the Editor of the Projection Department, by Lloyd A. Jones, of the Eastman Kodak Company Research Laboratories. It is intended to bring up to date and amplify similar data prepared by Lloyd A. Jones and Milton Fillius for the Society of Motion Picture Engineers, published in the Dayton (1920) proceedings of that society and in the last edition of the The Bluebook.

At our suggestion Mr. Jones has included in this series of tests, cloth, paint, and kalsomine surfaces, they being respectively surfaces Nos. 2, 3, and 5, table No. 1. This was suggested to Mr. Jones on the grounds that it would supply three surfaces with which exhibitors and projectionists were quite familiar, and with which commercial screen surfaces might be compared as to their reflection characteristics. Also the reflection characteristics of these surfaces should be known since many of them are in use as theatre screen surfaces.

All screen manufacturers were addressed through the columns of the Projection Department of the Moving Picture World; also, so far as addresses were known they were addressed by mail, inviting them to submit samples of their screen surfaces to Mr. Jones for test, telling them that upon completion of the tests both the Projection Department of the Moving Picture World and the Bluebook would advise all projectionists not to recommend for purchase, and all exhibitors not to purchase any screen which had not been tested.

Helps Projectionist and Exhibitor

This is done to protect the projectionist and exhibitor by enabling him to know just what manner of screen surface the salesman presents. It was believed that all reputable screen manufacturers would be willing to accept this proposal and the list of surfaces submitted for test (it was a condition we made that the results of the tests must be available to all trade papers for publication) is good evidence that in this we were right.

Similar tests of reflection characteristics may be obtained on new or improved screen surfaces by submitting suitable samples to the Research Laboratory of the Eastman Kodak Company. It is agreed that the Projection Department of the Moving Picture World will publish the results of such tests as soon as they are made available. It is presumed that other trade papers will also give immediate publicity to such tests.

Now, therefore, we advise projectionists not to recommend for purchase, and we advise exhibitors not to purchase any screen which has not been duly tested and the results of the test made public.

Reflective Powers of Screen Surfaces

The general idea is to enable reputable screen manufacturers to supply to you, and if necessary to force future manufacturers to supply to you reliable data on the reflection powers and characteristics of the surfaces they propose to sell to you so that you may intelligently select the surface which will give the best general results in your theatre auditorium.

Of course all screen salesmen are scrupulously honest, and would not intentionally over-estimate the quality of the goods they have for sale, but nevertheless there is some evidence that in the excitement of selling

they do sometimes make statements which the facts will not quite bear out and it is to enable you to protect yourselves by checking up on their statements with the data supplied, thus protecting them against themselves and yourselves against them that this has been done.

By the use of this data the exhibitor or projectionist is enabled to make intelligent selection of the screen surface which will have the highest reflective value coupled with the distribution best suited to your auditorium, which two factors form the points of basic importance in screen surfaces. Having determined which surfaces will give you best general results, it then is merely a matter of initial cost price, probable longevity of service, and possibility of renewing the surface without prohibitive cost.

Does YOUR Screen Surface Fit YOUR Theatre?

WE herewith present to you tables and data enabling the exhibitor, the theatre manager, the motion picture projectionist, the architect or the supply dealer to determine with exact accuracy just how efficient any screen surface will be or is in any theatre auditorium.

These tests were made by that distinguished engineer Lloyd A. Jones, of the Research Laboratories of the Eastman Kodak Company, at the personal solicitation of F. H. Richardson, editor of the Projection Department of this paper. The data was primarily designed for use in Mr. Richardson's Handbook of Projection, the "Bluebook," but to avoid a long delay in its reaching you through that medium it is given you through these columns.

Mr. Richardson invited all screen manufacturers to supply samples of their various screen surfaces to Mr. Jones for test, at the same time advising them that the results of the tests would be made available to exhibitors, projectionists, architects and supply dealers by publication. Mr. Richardson also advised them that both the projection department of this paper and his books would, when the tests were completed, **ADVISE THAT NO SCREEN BE CONSIDERED FOR INSTALLATION OR PURCHASE WHICH HAD NOT BEEN TESTED**, which advice is hereby put into effect.

You have the **RIGHT** to this sort of data. Mr. Richardson will undertake to have tests made of any new screen surfaces any responsible manufacturer may desire to place on the market in future, hence there is no unfairness to any one in suggesting that you purchase **ONLY TESTED SCREENS**.

That this has already accomplished good is proved by the fact that in one instance a screen manufacturer found that the tests of two surfaces he was marketing proved them to be so far below what he had thought that he withdrew one surface from sale and changed the others, requesting a test of the new surface and the substitution of those figures, in these tables, for the old ones, which has been done.

Reliable Data on Screen Service and Value

prohibitive cost.

On behalf of exhibitors and projectionists, as well as on our own behalf, we wish to most cordially thank the Eastman Kodak Company and Lloyd A. Jones for this splendid contribution to the industry.

Reflection Factor Explained

The ability of a surface to reflect light which falls upon it is expressed in terms of its **reflection factor**. This is defined rigidly as "the ratio of the luminous flux reflected by the surface to the luminous flux incident upon it." The brightness of a motion picture screen as viewed from any particular point is directly proportional to that particular value of reflection factor as measured in the direction of observation. In the practical determination of the reflection factor it is customary to use as a reference standard a surface whose reflecting power is precisely known, since such procedure is much easier and simpler than the direct measurement of the reflection factor in absolute terms. The surface most commonly used for this purpose is that obtained by scraping down a block of magnesium carbonate so as to obtain a perfectly smooth textureless surface. The reflection factor of such a surface has been measured with great care by a number of different observers in the national standardizing bureaus and in other research laboratories. A very general agreement upon a value of 98 per cent for such a surface has been reached. This surface was therefore adopted as a reference standard in measuring the reflection factors of the screen surfaces reported herewith. The value quoted, 98 per cent, refers to the total reflection factor of this surface.

The distribution of the reflected light from the surface is not perfectly uniform, hence the reflection factor determined by measuring with light incident normal to the surface and with normal observation must be slightly higher than the value of total reflection factor. It seems satisfactory, therefore, to assume a value of 100 per cent for this reference surface under the above specified conditions of illumination and observation.

Complete List of Surfaces Examined

All of the values reported in the following tables are therefore on a basis of this refer-

ence surface considered as having a reflection factor of 100 per cent when illuminated with light incident normal to its surface and when also observed normally, that is with the line of sight perpendicular to the surface. In table 1 is given a complete list of the surfaces examined. The first seven of these are surfaces prepared in the laboratory as typical of various well known materials. It should be understood that the reflection factors of other surfaces prepared by using similar materials may vary somewhat from the values given due to variations in the composition of paints designated by similar qualitative descriptions and in the technique of the preparation. The values are given simply as typical of such surfaces in general. In the same table will be found data relative to the manufacturer, trade name, texture, and color of the various commercial screen surfaces tested. The words used as descriptive of texture and color are necessarily qualitative. It should be clearly understood that the terms describing texture and color are very general in nature as no precise quantitative measurements of these characteristics were made.

In table 2 are given all of the data relative to the surfaces, both experimental and commercial. The number in the first column is merely the identification number of the surface. The values in each of the following columns is that of **reflection factor** as measured at the **angle** indicated at the top of the column. In making these measurements a beam of collimated light was projected normally onto the surface being examined, that is the axis of the projection system was perpendicular to the screen surface. A brightness measurement was then made with the observing photometer set at the various angles indicated at the top of the columns in table 2, that is, the angle between the optical axis of the photometer and a line perpendicular to the screen surface was as indicated by the angular values.

For further details relative to methods of measuring distribution of reflected light the reader is referred to the original paper on the subject (Proceedings of the Society of Motion Picture Engineers No. 11 page 59, Handbook of Projection, Fourth Edition, page 260). It will be noted that the value given for surface No. 1, magnesium carbonate, at 0° is 100%. This value of course is taken arbitrarily as the unit in which to express the values for other surfaces and at

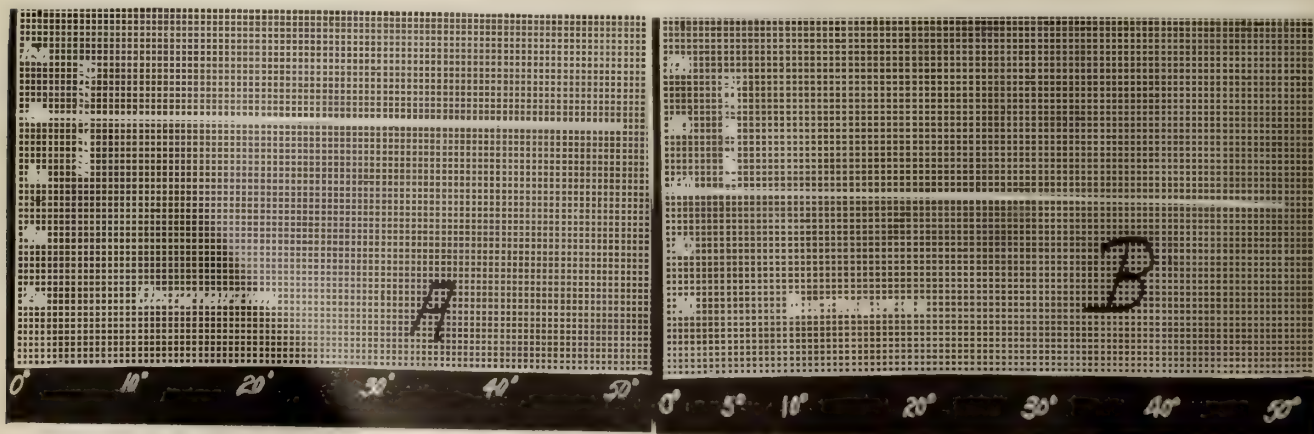
other angles. It should also be noted that for this same surface the reflection factor at 5° and 10° is also 100% decreasing to 97% at 50°. It is evident therefore that the reflection factor of this surface is practically independent of the angle and hence the brightness of such a surface is independent of the angle of observation. It will be noted that many of the surfaces at 0° have reflection factors greater than 100%. This means of course that when observed normally, that is along the axis of the incident light beam, they will appear brighter than the magnesium carbonate surface. For instance material No. 8, which has a value of 414% at 0° will when viewed along the axis of the illuminating beam appear over four times as bright as the carbonate surface.

The reflection factor for this surface at 30° however has fallen to 73% which is appreciably less than that of magnesium carbonate, and at 50° its reflection factor is only 17% showing that a picture projected upon such a surface and observed at an angle of 50° from the axis of projection will have a brightness approximately 1/25 (414/17) as great as along the axis of projection and approximately 1/6 as bright as the same picture if projected onto a screen having reflection characteristics the same as those of magnesium carbonate. It is perfectly obvious from a consideration of these facts that the choice of a screen surface for any particular theatre will depend vitally upon the lateral distribution of the seats.

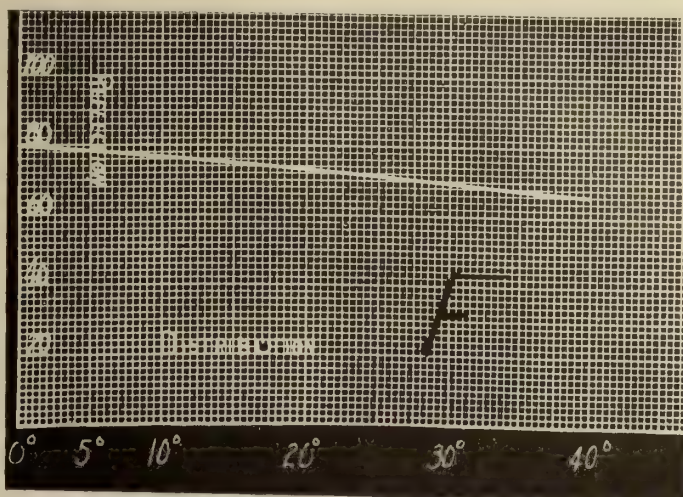
An examination of the reflection characteristics of the screens examined and tested shows that they may be roughly grouped into three general classes:

- A, specular
- B, semi-specular
- C, diffuse

Class A includes all of those surfaces which reflect a large proportion of the incident light within a relatively narrow angle. Class C includes those screens which have a high diffusing power and therefore the reflected light is distributed approximately uniformly over a wide angle. Class B contains those screens which are intermediate between the extremes represented by classes A and C. It should be emphasized however that the line of demarkation between these three classes is not definite. The classification is



Screens Compared for Exhibitors' Benefit



somewhat arbitrary and is made only for purposes of practical convenience.

In examining and considering the data here tabulated the exhibitor and projectionist should remember that two items only are considered, viz.: the reflecting power of the surface and its relative reflection at varying angles, and that while these two things are of first importance, still there are other very desirable physical characteristics to be considered when the final selection of a screen is to be made. It may be found, for instance, that two or more surfaces are equally efficient for a certain auditorium, insofar as concerns reflective power and evenness of light distribution, but that one of them is found to have other characteristics superior to its competitors, such as a more substantial foundation (cloth backing) or the mounting or guarantee given with it. In such a case the final selection would of course be made on these latter points, reflection and distribution being equal.

In table 3 are tabulated the screen surfaces which have been classified as of specular type, class A. For convenience in analyzing the characteristics and in order to show the essential peculiarities of screen performance under various conditions the values of "ratio" and "R" have been computed for angles of 20°, 30°, 40°, and 50° as indicated at the top of the tabulation. The value of "ratio" is obtained by dividing the reflection factor at 0° by the reflection factor at the angle as indicated at the top of the table. For instance in the case of surface No. 8 the reflection factor at 0° (see table 2), is 414 while that at 20° is 153. The ratio of 414 to 153 is 2.7 as shown in the ratio column under 20°, table 3. Likewise the reflection factor for this screen at 30° is 71. Dividing 414 by 71 we obtain 5.83 as shown for that screen in the 30° column of table 3.

This value then in all cases gives the ratio of the screen brightness when viewed along the axis of projection to the brightness as observed at the angle indicated at the top of the various columns. These numbers are valuable in determining how great a difference in picture brightness exists between the seats along the center of the auditorium and those at the extreme sides. For in-

stance suppose that in the particular theatre under consideration the extreme angle of view is 40°. Now if screen No. 12 were installed in this theatre the picture as seen from the seats at the maximum angle would have a brightness only 1/7 as great as when the picture is observed from a seat on the center line of the auditorium.

The values tabulated in the columns designated as R give the mean (or average) value of reflection factor within the angle as indicated at the top of the column. Thus for screen No. 8 the average reflection factor for all angles out to 20° is 306. Now since it is desirable that there be as little change of brightness with angle of observation as possible and that the average brightness of the picture shall be as great as possible, it follows that the screen giving

a minimum value of ratio and a maximum value of R is the most desirable from the standpoint of distribution of reflected light.

In table 4 are tabulated the values of ratio and R for the screens classified as semi-specular, class B. It should be noted that the values of ratio are in general much lower for this class than in the case of the specular screens (class A). Likewise the values of R, the mean reflection factor, for various angular limits are lower in general.

In table 5 are given the values relating to screens of the diffuse type, class C. The very low values of ratio for the screens of this class indicate that the screen brightness varies but little with angle of observation. Unfortunately the values of average reflection factor, R, are also much lower in general than for the screens of the semi-specular and specular types. In theatres where the maximum angle of observation is great, however, it is necessary to use screens of the diffuse type in order to avoid obtaining a much more brilliant picture when observation is along the axis of projection than when the picture is observed from the side seats. Furthermore the use of a specular type screen in a theatre having a wide viewing angle will necessarily result in a variation of brightness across the screen when observed from a point relatively near the front of the house and at a relatively great viewing angle. It is therefore necessary in such a house to use a screen of the diffuse or semi-diffuse type in order to obtain a picture of uniform brightness.

The separation of the various screen surfaces into classes facilitates to a certain extent the analysis of the results from the standpoint of their practical application. The screens classified as specular in type, class A, are suitable in general for use in theatres where the maximum angle of ob-

TABLE 1

No. Class	Manufacturer	Trade Name	Texture	Color
1 C	Lockwood	Magnesium carbonate	Smooth	White
2 C		Cotton sheeting	Fine grain	White
3 C		2 coats mill white paint on cardboard	Smooth	White
4 C	C	Calandered cardboard	Smooth	White
5 C		Plaster wall surface Kalsomine	Smooth	White
6 B	B	Wallboard with 2 coats gold leaf bronze paint	Smooth	Metallic yellow
7 B		Wallboard with 2 coats aluminum paint	Smooth	Metallic white
8 A	The L. J. Gardiner Co.	Gardiner Velvet Gold Fibre	Pebbled	Metallic yellow
9 A	"	Screen grade No. 1	Coarse grain	Metallic yellow
10 A	"	Screen grade No. 3	Smooth	Metallic white
11 C	"	Screen grade No. 4	Fine grain	White
12 A	C. S. Wertsner & Son	Superlite	Pebbled	Metallic white
13 A		Keystone	Fine grain	Metallic white
14 B		Special silver	Pebbled	Metallic white
15 B	Da-Lite Screen & Scenic Co.	Peerless	Coarse grain	Metallic white
16 B		Golden Fleece	Coarse grain	Metallic yellow
17 C	"	Crystal White	Fine grain	White
18 A	"	Mazdalite	Coarse grain	Metallic white
19 B	Walter G. Preddey	Simplicity	Smooth	Metallic white
20 C		Master White Tone	Smooth	White
21 A	The National Screen Co.	Master Glass Bead No. 5	Medium beaded	White
22 B		Master Glass Bead No. 7	Small beaded	White
23 A	Raven Screen Corp.	Mirrortone	Coarse grain	Metallic white
24 B		Silvertone	Coarse grain	Metallic white
25 C		Singleton	Fine grain	White
26 C	"	Mazda Haftone	Fine grain	White
27 C	"	Haftone	Fine grain	White
28 C	"	Painted	Fine grain	White
29 A	Minusa Cine Screen Co.	DeLuxe Special Matte	Pebbled	Metallic white
30 A		DeLuxe Special Ingrain	Pebbled	Metallic white
31 A		DeLuxe Special Pebbled	Pebbled	Metallic white
32 A		DeLuxe Special Smooth	Smooth	Metallic white

Eastman Laboratories Make Unbiased Test

TABLE NO. 2

No.	0 deg.	5 deg.	10 deg.	20 deg.	30 deg.	40 deg.	50 deg.
1	100	100	100	99	98	98	97
2	81	61	60	59	58	57	56
3	80	79	78	77	76	74	70
4	113	109	106	94	83	80	79
5	82	82	82	81	81	81	81
6	132	125	115	88	66	50	37
7	163	150	134	93	61	43	31
8	414	361	295	153	71	32	17
9	436	385	319	161	73	34	20
10	427	380	300	163	73	36	18
11	80	79	77	74	69	68	68
12	301	281	240	140	76	43	23
13	274	255	223	132	73	43	24
14	271	244	205	132	77	45	26
15	220	200	173	115	68	40	24
16	357	315	264	149	73	38	21
17	76	75	74	73	72	71	69
18	338	305	252	129	75	42	22
19	151	139	125	89	60	43	30
20	78	77	77	76	75	74	73
21	291	273	204	83	55	48	47
22	217	205	167	89	63	55	51
23	357	328	280	145	66	36	21
24	228	215	194	140	83	54	35
25	80	79	78	76	74	72	69
26	86	86	85	83	82	80	76
27	82	80	79	76	72	69	66
28	72	71	70	68	66	64	63
29	450	417	324	150	67	35	22
30	348	280	210	105	58	31	18
31	319	281	231	130	69	37	21
32	436	347	290	127	60	41	20

servation is relatively small, less than 25° or 30°. The surfaces classified as semi-specular, class B, are suitable for use in an auditorium where the maximum angle is somewhat greater than in the previous case. For all cases where the maximum angle of observation is greater than 40° the screen of class C type should be chosen.

From a careful consideration of the subject it seems that the value of the ratio of the reflection factor measured at normal observation to that measured at maximum angle of observation in any particular installation serves as the most logical criterion from which to select the most suitable screen in any case. This value represents the ratio of brightness of the screen as observed by a person in the center of the auditorium to that of the brightness observed by a person occupying a seat at the side and near the front. By keeping this ratio below a certain limiting value satisfactory picture brightness may be obtained for all observers. This factor alone, however, is not sufficient for the classification of screens according to their relative merits. The highest average reflection factor within the required angle from the normal will necessitate the least energy expenditure in the projecting system to produce a specified screen brightness. The values of ratio and R tabulated in tables 3, 4, and 5 are therefore of direct applicability in deciding upon the suitability of any screen for use in a theatre where the angular distribution of the seating capacity is known.

Now it seems reasonable to demand that the ratio of the brightness on the axis to that at the extreme angle of observation shall not be greater than 4.0. This value is decided upon after consideration not only of the variation in brightness as observed from various points in the auditorium, but also from a consideration of the fact that from a given point of observation the screen may appear of unequal brightness over its area. The danger of this inequality being serious increases rapidly as the value of the above mentioned ratio in reflecting powers

increases. Assuming now that we adopt the value of 4 as the limiting value of the reflecting power ratio, it is possible from the figures in Tables 3, 4 and 5 to choose the best screen for any one of the cases considered. For instance, assuming that the maximum angle of observation is 20°, it will be noted that all values in the under 20° ratio column of Table 3 are less than 4. Therefore from the standpoint of distribution any one of the screens in Class A will be satisfactory for use where the angle of observation does not exceed 20°. In order now to obtain the maximum current consumption it is only necessary to choose that screen, or screens, which shows the highest value in the column marked R.

Next assuming a maximum angle of 30° we find that only two screens of class A have a ratio of normal to extreme (30°) reflection factor which is less than 4.0. Hence on the basis of our assumptions only two screens of class A are suitable for use in an auditorium where the maximum angle of observation is 30°. Turning to class B however we find that all of the screens have a ratio, at 30°, less than 4.0. Again the screen having the highest average reflection factor, R, will give the most brilliant picture for a given energy consumption. (Author's note: This average reflection factor is found by adding the reflector factor for

the 0, 5, 10, 15, 20 and 30 degree angles and dividing by 6).

Considering now a maximum observational angle of 40° we find that no screens of class A fulfill the requirement of a ratio less than 4.0. In class B, four of the screens however are suitable and all of the screens of class C fall within the specified limit.

Following the same reasoning if the maximum angle of observation is 50° then only two screens of class B are suitable, while all of those of class C fulfill the requirement. There is little point, however, of discussing the requirements of a 50° maximum angle of observation since the geometrical distortion at 50° or greater is so enormous as to render practically useless seats placed at such angles from the screen.

The accompanying cuts, lettered from A to H inclusive, offer plain and somewhat startling proof of the necessity for careful selection of a screen surface to "fit" the auditorium.

Surfaces A, B and C are respectively plaster wall, cloth (Lockwood sheeting) and white pebbled wall paper.

In reading performance curves such as these you must remember that up and down represents reflection power at the various angles at which the screen surface is viewed, 100 presumably representing the reflection powers of the surface used for comparison in the tests, viz.: Magnesium Carbonate.

Surface A, plaster wall, you will observe is to all intents and purposes a perfect diffusing surface. With it the screen will look just as bright at a fifty degree angle as at a position straight in front of it—0° angle. True there is just the least bit of drop in the "curve" line, but it is so slight as to be negligible. You will also observe that it has a reflection power of a little more than 80° when one stands straight in front of it, which drops to only a bit below 80° at a 50 degree angle. EXCEPT FOR CLOTH (Surface B) you will find that all surfaces having high diffusing power have pretty close to 80° for their straight-in-front reflection power. Cloth, surface B, has a bit more than 60° for its straight-in-front reflection power, and drops to a bit less than that figure at 50° angle—that is to say, when you move to the side of the auditorium until you view the screen surface at an angle of 50°.

Plaster, therefore, is a much better screen surface than cloth because it not only has a much higher power of reflection, but also a somewhat better diffusing power than has cloth, assuming both surfaces to be in good condition as to cleanliness, of course.

TABLE NO. 3

CLASS A

Surface	20 deg.		30 deg.		40 deg.		50 deg.	
	No.	Ratio	R	Ratio	R	Ratio	R	Ratio
8	2.70	306	5.83	250	12.9	221	24.3	192
9	2.70	325	5.97	275	12.8	235	24.8	204
10	2.62	318	5.85	269	11.9	230	23.7	200
12	2.15	241	3.90	208	7.00	180	13.1	158
13	2.07	221	3.75	191	6.37	167	11.4	140
16	2.39	271	4.89	232	9.38	199	17.0	174
18	2.62	256	4.50	220	8.04	190	15.4	160
21	3.51	213	5.28	181	6.06	159	11.9	143
23	2.46	278	5.41	235	9.92	202	17.0	170
29	3.00	337	6.72	282	12.8	241	20.2	200
30	3.31	236	8.00	300	11.2	172	19.4	150
31	2.47	240	4.62	206	8.62	178	13.2	156
32	3.43	295	7.28	248	10.1	214	21.8	190

Brilliancy Tabulated in Exhaustive Test

TABLE NO. 4

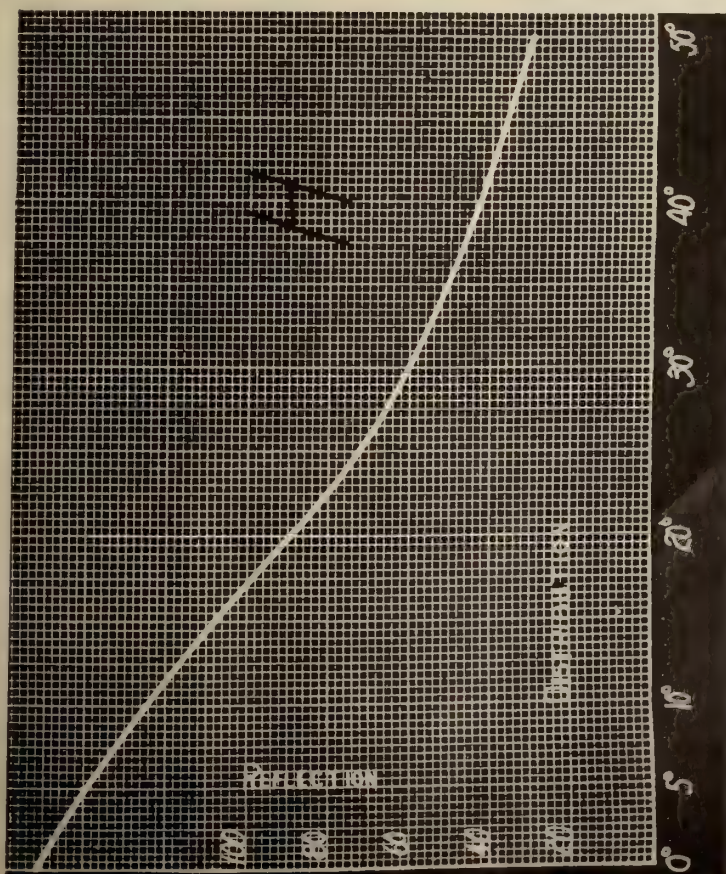
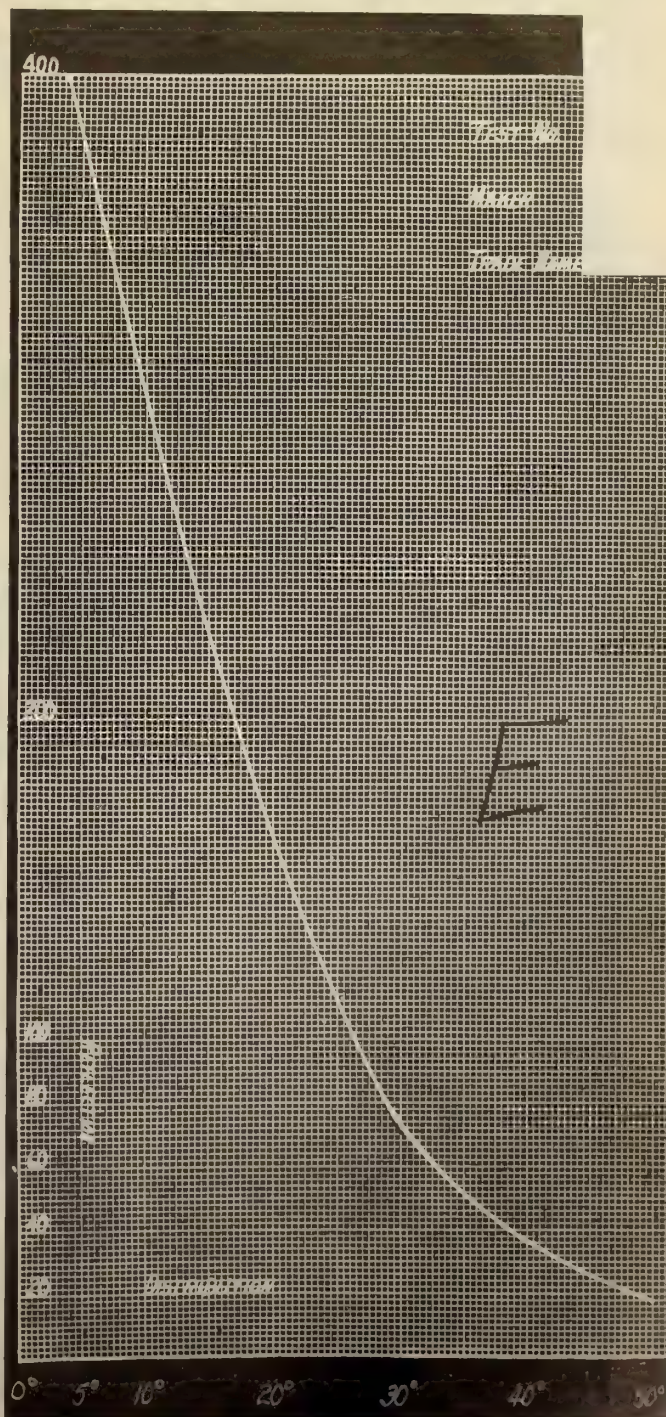
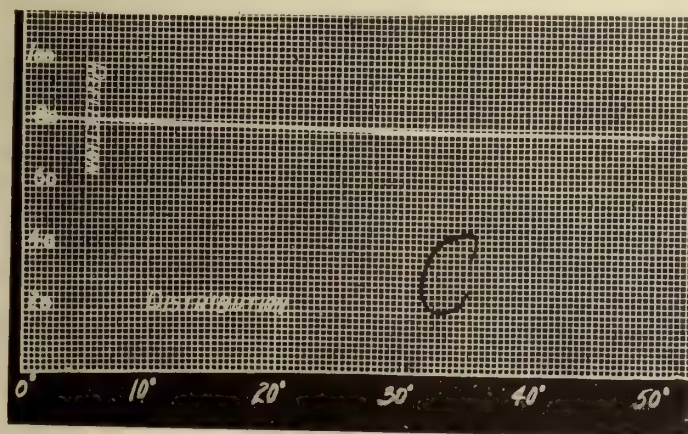
CLASS B

Surface No.	20 deg.		30 deg.		40 deg.		50 deg.	
	Ratio	R	Ratio	R	Ratio	R	Ratio	R
6	1.06	115	1.26	105	1.38	96	1.51	87.6
7	1.21	135	1.36	120	1.52	107	1.72	95.0
14	2.05	213	3.50	186	6.02	162	10.4	143
15	1.91	177	3.24	155	4.78	136	9.16	120
19	1.70	126	2.52	113	3.51	101	5.03	91.0
22	2.44	170	3.44	148	3.94	133	4.25	121
24	1.63	194	2.74	172	4.22	152	6.52	136

Surface C is pebbled wall paper, which you will observe has essentially the same reflection power as plaster, but is not quite so perfect a diffusing surface.

Turning now to commercial screen surfaces, F and G represent two screen surfaces made and marketed by the same manufacturer.

Observe their enormously different characteristics. Surface E has a straight-in-front reflection power fully TWENTY TIMES AS GREAT as it has when viewed at a 50° angle. This means that the patron



Maximum Reflection for Given Energy Stated

TABLE NO 5

CLASS C

Surface No.	20 deg.		30 deg.		40 deg.		50 deg.	
	Ratio	R	Ratio	R	Ratio	R	Ratio	R
1	1.01	99.8	1.02	99.4	1.02	99.2	1.03	99.0
2	1.03	60.2	1.05	59.8	1.07	59.3	1.09	58.9
3	1.02	78.5	1.03	78.0	1.04	77.3	1.05	76.3
4	1.07	105	1.12	101	1.16	97.5	1.19	94.9
5	1.01	81.8	1.01	81.6	1.01	81.5	1.01	81.4
11	1.08	77.5	1.16	75.8	1.18	74.5	1.18	73.7
17	1.04	74.5	1.06	74.0	1.07	73.5	1.10	72.9
20	1.03	77.0	1.04	76.6	1.05	76.2	1.07	75.7
25	1.05	78.2	1.08	77.4	1.11	76.5	1.16	75.4
26	1.04	85.0	1.05	84.0	1.07	83.0	1.13	82.0
27	1.08	79.2	1.14	77.8	1.19	76.3	1.24	75.0
28	1.06	70.2	1.09	69.4	1.12	68.5	1.14	67.7

seated straight in front of such screen will see fully twenty times as brilliant a picture as will the one seated in the front side seat of a house wide enough to give that seat a 50° angle to the screen. The installation of such a surface in a wide theatre would

be nothing less than a catastrophe. The surface is only adapted for use in a very narrow, long auditorium, and it is even questionable if it is adapted to theatre use at all, because even at a ten degree viewing angle the fade away is quite heavy, while

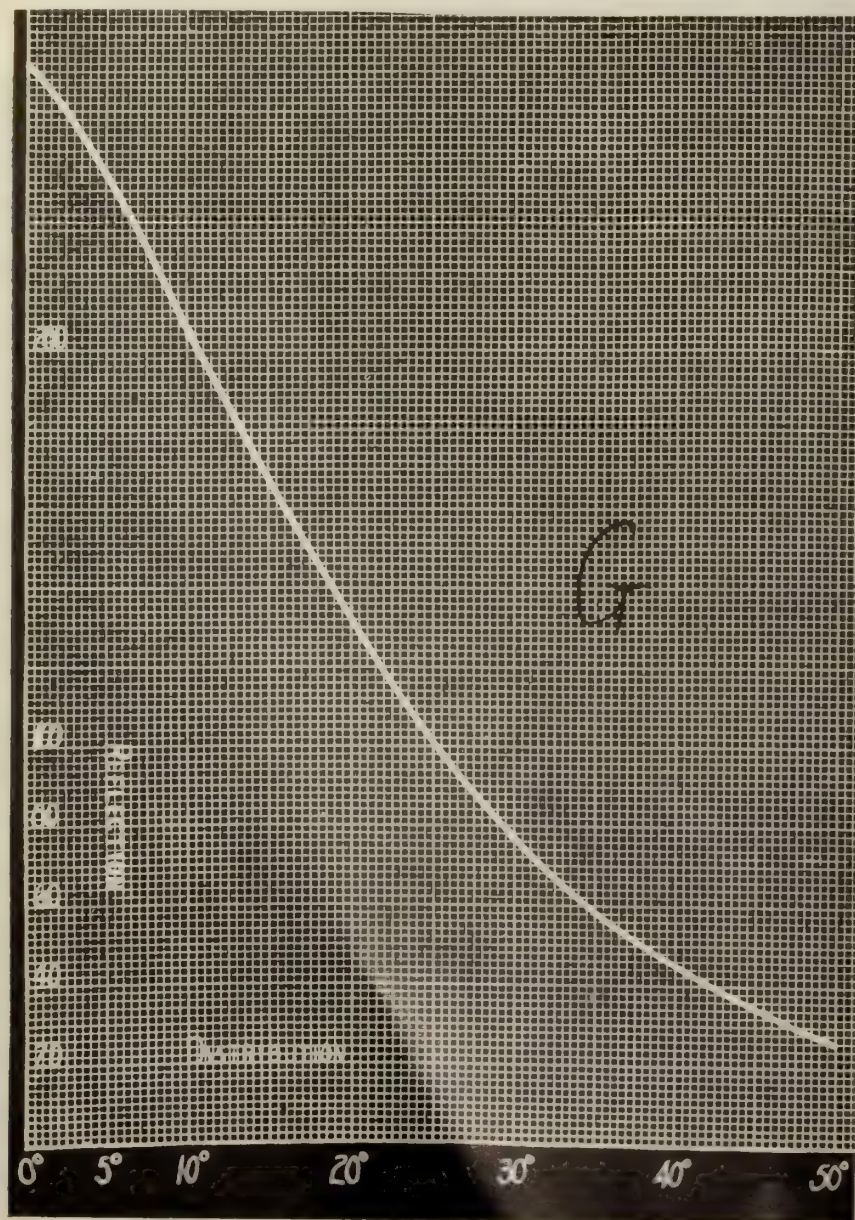
at 20° the screen is not even half as brilliant as it was at straight-in-front position.

On the other hand surface F, made by the same company, is an excellent surface for a wide auditorium, since it has a straight-in-front reflection of 80°, and at 50° (for some reason Mr. Jones only carried this one out to 40°, but presumably the loss would continue to 50° in about the same proportion) it has not dropped enough to be seriously objectionable.

Surfaces G and H are examples of screens which have characteristics which entitle them to serious consideration for use in theatres of medium width and considerable depth. Surface G has reflective power equal to plaster up to a 30° degree viewing angle, and a reflection power many times that of plaster from straight-in-front. There is a pretty heavy fade away, yes, but one must see what the possible viewing angles of his seating will be and decide whether that fade-away will be sufficiently objectionable to offset the advantage of high reflection power within the more narrow angles.

Surface H is another example of a surface which has higher reflection power than plaster (I use plaster as a comparison surface, because we all know about what the plaster will do in the matter of light reflection) above a 22° degree angle, sinks to that of cloth at 30°, and is quite poor in reflection powers below the 30° viewing angle. It would appear about six times as bright at a straight-in-front position as it would at a 50° degree angle.

These surfaces are all included in the accompanying tables.



File

This Copy of
MOVING
PICTURE
WORLD

A Screen "Find!"

Information as Valuable as
This Comes Only Once in
Many Years

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

Third Rittenberg Advertising Layout

Is Mostly Plan Book Cut With Notches

FOR the opening day of The Merry Widow at the Fulton Theatre, Jersey City, Arnold S. Rittenberg hit up his space to 138 lines by 3, the largest space taken during the campaign. This space is about 9¾ inches deep. It was figured that the opening day needed the most space to get the people started, and a cut was made the basis of the space.

The most attractive three column cut was selected from the plan book and this was cut out and pasted to the layout sheet. This cut was marked for three notches and a mortise. In case you do not know the exact difference, a "notch" or "step" is a cut made into a block with two or three sides. A mortise is a four-sided cut to take out a space inside the margin.

In this instance the mortise is in the lower left hand corner where you will note hand lettering following some straight type matter. To get this, a scrap of white paper was pasted over the portion of the type to be eliminated and on this was printed by hand "the first really great motion picture to be shown in Jersey City this season." This was marked "Smallest caps. Center space each line." In an earlier example instructions were given to "square up," which meant to space the lines so that both margins were flush. Center spacing is the reverse of this.

best suited to the display. As in previous examples, a section of the border design is sketched in this corner to supplement the numbers of rule and border to be used. In default of instruction to the contrary, the border is supposed completely to enclose the space.

The signature is printed in and the instruction is merely "large bold caps." The exact style is not important, and the printer is permitted to make a selection that will best fit the space. Here letter-spacing is not used, since the letters completely fill the

space. On the other hand directions are given to word-space to make the line just below run across. This gives a better display to the words, as you may see from the reproduction.

The same "large bold caps" have been used for the "Now Playing," but 10 point Cheltenham is required for the line just below. The other three inserts are all 8 point Cheltenham italic. These are lettered in just where they are to go, and the spaces have been cut away to show the need for notches.

If you will compare the layout with the result shown in the small reproduction, you will find that a pleasing and harmonious display has been attained with a minimum of effort. The result is very much better than could have been gained from merely marking in "about" since then most of these spaces

NOW PLAYING
(Extended Engagement Ends Sunday Evening)

ERICH VON STROHEIM'S PRODUCTION

From HENRY W. SAVAGE'S stage success by FRANZ LEHAR... VICTOR LEON and LEO STEIN

The MERRY WIDOW

with Mae Murray as the Widow John Gilbert as the Prince

Direct from a Broadway Run of Seven Months Now in Second Big Week at the Huge Capitol Theatre And No Wonder!

SPECIAL MUSICAL SCORE AT ALL EVENING PERFORMANCES

Screened Daily At 5:00, 7:30 and 9:30 P. M.

Two Great Stars! The Genius, Director of the Screen! The Best-Beloved Love Story in the World! The Most Gorgeous, Glittering Film Presentation Ever Made!

THE FIRST REALLY GREAT MOTION PICTURE TO BE SEEN IN JERSEY CITY THIS SEASON.

FULTON

In Greenville Where Fulton Avenue Crosses Jackson

A Metro-Goldwyn Release

HOW THE PRINTER DELIVERS

No matter what the length of the line, it carries equal spacing on each side so that the center of the line is in the center of the space. Instead of giving a four-square effect it gives a symmetrical design with irregular sides, as shown. "Smallest caps" in this instance drew eight point bold, the size

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FULTON

In Greenville Where Fulton Avenue Crosses Jackson

3 COL. x 138 LINES

WEDNESDAY, MARCH 17TH

A Metro-Goldwyn Release

THE OPENING DAY TAKES AN EVEN LARGER SPACE, 138 x 3

This is largely based on a plan book cut, which has been pasted on the copy. Only three panels have been slipped in apart from the signature. The panel in the lower left has been mortised to localize the copy used here.

Joe Hanley Used Seven Nurses for Chaplin

would have been filled in with all-cap Roman lines from the machine had the matter been left to the printer. If you let him, the printer will follow the easiest way rather than the best. That's why Rittenberg marks practically every bank.

No Change

Owing to the fact that *The Sea Beast* is held over at the Brooklyn Mark-Strand Theatre, the production remains the same as the previous week.

This series will be resumed next week.

A Shocking Example of a Good Ballyhoo

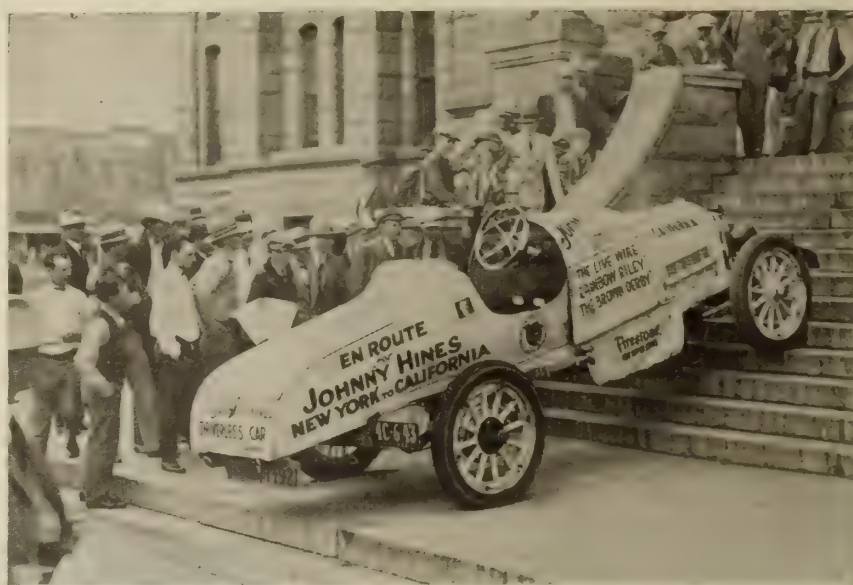
H. C. Farley used the same idea as Edgar Hart in putting over Johnny Hines in "The Live Wire" at the Strand Theatre, Montgomery, Ala. We don't know whether he took it from Edgar's tip or thought it out independently, but it's the same idea.



A First National Release

THE SHOCKER

The basis of his stunt was a penny arcade machine with the coin attachment removed,



A First National Release

WE'VE SEEN OTHER DRIVERLESS CARS DO THIS, TOO

Driverless cars even climb telegraph poles, but the point of this stunt is that the Live Wire car pulled this stunt in Fort Worth, Texas, by prearrangement and was under full control. It made business climb, too.

but any medical battery will serve as well. A buzzer was cut into the circuit to get a noise feature.

The copy below the head reads: "The Thrill you get in holding these handles is nothing like you get inside by seeing—" The message is completed below the handles.

It's a good stunt and particularly useful in that it will draw and hold a crowd.

Talk about your distance fans on the radio! The Ohio Theatre, Indianapolis, got hold of the oldest Ford car it could rake up, loaded it down with mining gears and sent it around town with a bearded miner and an Indian in the front seat. Banner on each side read: "All the way from Alaska to see 'The Barrier' at the Ohio Theatre." Everyone knew it was a fake and yet the distance suggestion had a real psychological value.

A Moana Contest

Hooking into a school situation, Adna M. Avery put over "Moana" at the Capitol Theatre, Oklahoma City, for \$15.

This was the amount of the prize offered for the best poster design on "Moana" by a pupil of the fifth and sixth grade art classes, the money to be used for the purchase of a painting desired by the school, and which was to be "donated" by the winner.

This gave the school authorities a greater interest in the event than if the prize had gone to one of the pupils, and the story, plus passes, satisfied the contestants.

The contest, of course, necessitated the posting of a lot of advertising material in the schools, and a special performance was given for the Board and the teachers to further interest them.



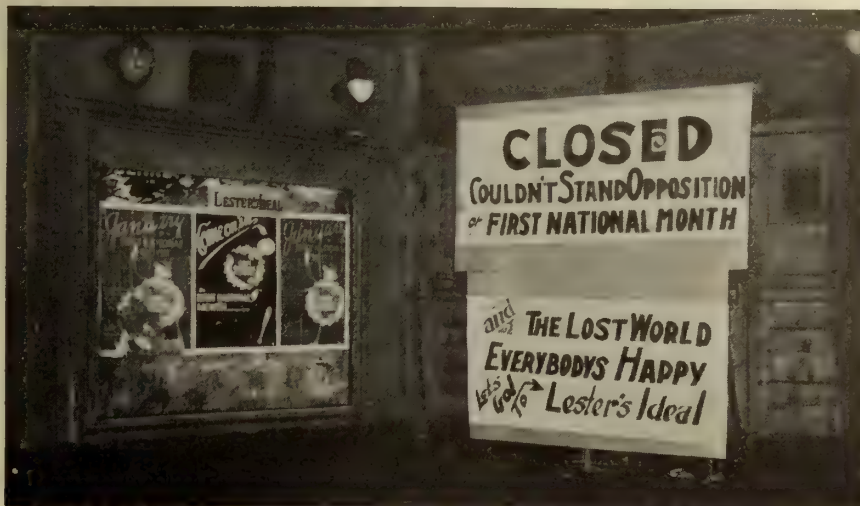
A Warner Brothers Release

HOW JOE HANLEY PUT OVER "OH, WHAT A NURSE!"

AT THE KINGSWAY, BROOKLYN

With stronger opposition than he used to have, it takes more work to bat them over, but Hanley has a mine of ideas and he bats them over. The nurse costumes were rented at forty cents each, with fifteen cents for caps and a dollar and a half for the set of ribbon badges. It pulled in the extra money on Syd Chaplin and then some.

Hart Hung Green Horseshoes on the Lobby Lamps



A First National Release

MAKING A DARK HOUSE SELL A LIVE ONE IN CAROLINA
Lester's Rivoli Theatre, Columbia, was dark, so he used the lobby to head the possible patrons over to the idea to see *The Lost World*, with an incidental plug for his First National Month. It materially helped sales.

Used Ten Trails On Treasure Hunt

Acting on a suggestion from Waiter Lindlar, Arthur Dunlevy, of the Strand Theatre, tied the newspaper to a treasure hunt on *Winds of Chance*, the connection being that the winds of chance had blown theatre tickets and other things to ten points.

The start was made from the front of the theatre, and the first clue to each route was flashed simultaneously, the route being planned to send some of the hunters into every section of the town.

Several hundred searchers turned out and the excitement ran so high that the paper, after giving a strong advance for several days, smeared the story all over the front page. It was a stunt that had made good and the paper was proud of its share, so it played it up to the limit, which helped the Lloyd production over.

Try splitting your prices and routes.

He Threw Horseshoes At the Lobby Lamps

Edgar Hart's expense bill on "Irish Luck" was \$1.70 plus a six sheet, and for that he put Meighan over to a cute little business for the usually dull Monday.

Edgar bought three dozen horseshoes for half a dollar, and several yards of green ribbon at the ten-cent store. Every lobby bulb was framed in a horseshoe from which dangled a green bow, and the six sheet cutout was used to explain the rush of green to the marquee. They proved to be horseshoe magnets.

Recently Edgar put the house over into the continuous column, "under the plan operative in the larger cities." That makes it as sound as though the Colonial Theatre, Portsmouth, had grown into the big city class. The entire announcement is worded to suggest improvement and added conveni-

ence, where many managers would merely have announced a change.

And try this on your program: "There are two places where you can always find courtesy—in the dictionary and this theatre."

One of the god ideas used on *The Only Thing at Loew's State Theatre*, St. Louis, was a newspaper contest in which the readers were asked to complete a cut of Conrad Nagel from which the features had been routed. The two-column cut was run for two days with the announcement of \$30 in cash prizes for the best reconstruction.

This necessitated the artist looking up other pictures of Nagel and centered interest on the star of the Glyn story.

Got Fattest Goat For Annie Rooney

Advertising a prize of five tickets for the largest goat in Galveston brought a flock of "Williams" to the Queen Theatre when E. B. Roberts showed *Annie Rooney*.

Mr. Roberts figured that goats and tenements went together, and if they didn't it would be a good stunt anyhow, so he went to it. The street was packed with children and goats and it made more noise than the old fashioned dog show. Also it helped to advertise the fact that Mary Pickford had gone back to her old style of roles. He butted into a lot of good publicity.

Another good move was a special showing to teachers, city officials and newspaper men the day before the opening. This gave him his newspaper criticism the day the picture opened, instead of the day after, and helped business just that much.

His lobby display was the back fence cut-out, backed by a tenement painting. One was used on either side of the lobby.

A Syracuse Stunt

A. K. Hoel, of Keith's Theatre, Syracuse, N. Y., adapted a magazine idea to *Irish Luck* and offered a prize for the most kindly action on the part of a local policeman during 1925. Ten dollars was awarded the winning officer with a like sum to his nominator and more than 200 letters were received, which brought 684 lines of free publicity of the best quality.

The idea, of course, hinged on the fact that Meighan plays a policeman in this story.

Anyone can spend a lot of money on a stone, but the clever exhibitor makes brain replace money.



A Universal Release

SELLING LORRAINE OF THE LIONS IN RIO DE JANEIRO

Jules Ferrez, of the Cinema Pathe, made a big poster display on this Jewel and cleaned up a nice business on "A Trilha do Destino." Evidently highly colored posters are a help in Latin-America for he used about all there was.

Runs His Harmonica Contest Over Several Weeks

Harmonica Contest Good for a Series

H. G. Olson, of the Majestic Theatre, Reedsburg, Wis., writes that he is planning a series of harmonica contests, the winner in each series to participate in a grand finals. He figures that in this manner he can sustain the interest for several weeks.

It's a good idea, particularly if entrants from other towns are enlisted in a contest. It's as good as the old fiddler contest and more fun since most of the harmonica contestants are boys.

Mr. Olson is continuing his newspaper and writes that it is very well received. He is using critical X-ray, with percentages as low as 60, and he is playing very square in his estimate. But the chief value to him comes from the editorial page, where he runs a little general talk.

He is going to find it of value as an opposition fighter, for the other house seems to be inclined to get nasty in its copy, and he can run a dignified offset where it will reach many more readers.

"Offset" is used rather than "comeback," for Mr. Olson very wisely does not fight back. He does not dignify the attacks by a direct reply, and as a result the local sympathy is turning more and more to the Majestic. He lets the older man rave and just keeps on selling his own house. It's the better policy, and a well-edited newspaper is one of the best possible sellers.

Ralph K. Russell, of the Pastime Theatre, Cushing, Ia., does not use the personal guarantee on an occasional picture. He has a standing offer of your money back if not pleased with "Your money's worth or your money back." This line is carried each week in some form and means just what it says.



A First National Release

GEORGE P. MONTGOMERY BELIEVES IN PICTURES
The lobby of the Wells Theatre, Anniston, Ala., decorated for What Happened to Jones demonstrated that fact. He knows that a good display will increase the receipts and is about the cheapest way of buying money.

Clever Fake

I. Baumgartil, of the Princess Theatre, Corning, N. Y., one of the Schine houses, sends in remarkably good copy for a novelty he used on The Midnight Flyer. It can be adapted to a variety of titles.

It is a manila envelope printed up, "Inside this envelope is a young Mexican Jumping Bean. Soak it in water for a week—roast it in the sun for eight hours—sing 'Red Hot Mama' to it twice and then watch it jump like Cullen Landis does in The Midnight Flyer."

The funny part is that a lot of people took it seriously, though the beans were the grocery store sort and not the real Mexican jumpers.

Our sample did not jump when we sang to it. It just rolled over and died.

Indian Pow Wow for Vanishing American

D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., went the distance on The Vanishing American with a Pow Wow.

A small band of Indians were in winter quarters with a circus and they were engaged to do a series of dances at a party given jointly by the Strand and the Birmingham Age-Herald.

The children assembled at ten o'clock on the Saturday morning before the picture opened and were transported in trolley cars to a real estate development where there was plenty of outdoors for the performance. The only requirement made was that all be under 19 and dressed as much as possible like Dix in the picture. For their guidance, the newspaper ran the cut for a week before the party, together with a story playing up the event. The boy or girl who most nearly suggested the star was awarded a certificate good for \$250 toward the purchase of a bungalow in the development. The judging was done by Chief Longfeather.

In addition to the Indian performance there was a campfire and light refreshments.

The prize certificate was displayed in a window during the week, and one of the Indians was used as a ballyhoo for two days in advance and for two days after the opening. In addition the bannered trolley cars that were to take the children to the Pow-Wow were run over the downtown tracks for half an hour before the start.

With a double truck, the day before the opening and an extra drive on the last day, an excellent business was gained.

Plugging Venus

F. K. M. Plessner, one of the graduates of the Publix training school for managers, is in charge of the State Theatre, Reading, Pa., and very much on the job.

For "The American Venus" he ran a bathing beauty contest, dividing the entrants between the first five days with a finals on the last night. He also booked in a tank diver, and held a diving contest for local boys and girls. It was a campaign a veteran need not have been ashamed of.



A Universal Release

SQUARING THE COPS ON A STUNT FOR COLLEEN MOORE

Two girls did the Charleston on the streets of Seattle to the music of an harmonica. At the conclusion of the dance they unrolled scrolls announcing "We Moderns at the Liberty. The man carried a scroll for a policeman's contest.

You Still Get Nice Exploitation With a Barrel



A First National Release

MAKING THE MOST OF A LOCAL AUTHOR IN ST. LOUIS
The Rivoli Theatre played up Temple Bailey, who is the author of *Peacock Feathers*, because she is a local girl. It helped to work up an unusually large business and to get many extra stunts for exploitation.

Barrel Stunt is Still Real Husky

H. G. Olson, of the Majestic Theatre, Reedsburg, Wis., writes that he took another whirl at the old barrel stunt, and it is just as good as ever.

He pasted an announcement of his Sunday attraction on the bottom of a barrel, covered it with wire netting and marked it "Do not look in here." To make it a little different, he put it in front of a hardware store three doors below his lobby. About 90 percent of the people looked in, laughed, and went on with the picture firmly fixed in their minds.

Mr. Olson sends along a banner for Hogan's Alley. This was strung from the house to the top of a tall lamp post. The cloth leads off with "It's wash day every day in Hogan's Alley." The laundry hangs from the lower part of the banner and includes some rather intimate feminine garments. This might not get over in some places, but Mr. Olson writes that about half the town has been trying to figure which character in the play the clothes belonged to.

One of his best bets was a small ticket printed to the effect that if presented with the regular admission price one quarter of the proceeds would go to the local baseball club. Twenty stores displayed these, and it not only helped business, but the patrons appreciate his willingness to help a local institution along.

Mr. Olson's house organ is getting so much advertising that he is getting cramped for space. He has only about a page and a half left for himself now, and he'll have to go to eight pages presently.

Wanted to Know

Adapting an old idea to Where Was I? the Crane Theatre, Carthage, Mo., ran a series of blind ads similar to this: "Mayor Thomas. Where Was I on June 8, 1920? Please answer quick. R. Denny, 219 East



Home Town Author Helps Build Sale

Because Temple Bailey, author of *Peacock Feathers*, lives in St. Louis, Jack Edwards, of the Rivoli Theatre, went the distance to tell the local world about it. He ran her name in lights on the house front, gave her a theatre party the opening night, and hooked in to the Laemmle Anniversary for a side angle.

He got a swagger window in the shopping district with a stuffed peacock for the centre of the display, from the Peacock Shoe Store with two cards about the size of one-sheets to tell all about the play.

All book stores handling the novel were given singles to be presented purchasers and a walking book advertised the book as well as the play.

A newsdealer stuffed 1,000 heralds each of the two days preceding the opening, and another two thousand were put out to stores and offices, while a building and loan association issued 15,000 pamphlets on the financial problems of the characters in the story. Five thousand of these were given to the patrons of the Kings and Rivoli and the rest were mailed out by the association without cost to the theatre.

A special interview was given by the author to the local papers the day before the opening, and the house leader composed a special waltz tune and the organist contributed a fox trot. Both were used to promote the picture.

Hard Workers

Phil Hayward, of the Strand and Majestic Theatres, Auckland, New Zealand, sends in some of the house organs used jointly for the two houses. These are eight pages, 5½ x 6½, with a colored cover, the color being changed weekly. The front cover is printed for the Majestic and the back for the Strand. They are smartly edited, with plenty of sales talk for the house as well as the pictures, and form a strong supplement to the newspaper advertising.

Addison's Revue

H. M. Addison, of the Binghamton Theatre, Binghamton, N. Y., made a clean-up lately with a Kiddie Revue using 115 children. These had been trained by Mrs. Addison and for three days the capacity of the house was tested by the friends of the youngsters. The Kiddie Revue is the last word in the local talent angle. It ranks with the fashion show as a sure fire.



A Universal Release

THE JOHNNY HINES DRIVERLESS BUICK AT NASHVILLE
This car is headed for California, but ballyhoos along the route. In Nashville it helped put over *The Live Wire*. Murray Lafayette, who drives the car, is on the hood, while W. R. Arnold, First National Man, poses in front.

Ran Biggest Three for Lenten Revival Week

Teaser Hook-up Helps Syracuse

A. K. Hoel, of the Keith Theatre, Syracuse, N. Y., used the raffles idea for The Teaser. Ten merchants were tied to the stunt and cooperated in a full page which announced an offer of \$50 to the person to identify the Teaser; whose back view portrait was printed in the announcement panel.

Each display announced the hours between which the teaser would be in the store, and these were "staggered" so that the entire day was covered. At each place there was a two hour period as from one to three or four to six. This meant a full store for two hours, and any merchant would pay the price of the space to get a store full of people for two hours. Some of them are bound to make purchases.

Another recent stunt was the offer of a prize open only to members of the Jones family to tell the funniest thing that ever had happened to them. This was worked in connection with What Happened to Jones and was based on the fact that Denny used to work in a local stock company and was supposed to have made the offer personally in remembrance of that time.

There are about 300 Jones in the telephone directory and 75 replies were received; a decidedly good average. It netted about 800 lines of reading matter and cost very little.

Big Coin

To advertise Too Much Money, George J. Schade, of Sandusky, borrowed a lot of coin bags from his bank and filled a store window with them. He added up the figures marked on the bags, but they actually contained only paper. Probably the crooks figured they were phoney, for no one broke the glass.



A Fox Release

REAL LIGHTNING WAS THE SELLER FOR LIGHTNIN' HERE
W. F. Brock, of the Strand Theatre, Knoxville, Tenn., sold a store the idea that a display of electrical accessories that could operate with and like lightning would help business. It did, not for the theatre and store.

Happened Nicely

Two days before The Johnstown Flood was due at the Mozart Theatre, Canton, Ohio, an ice jam flooded a small section of the town. A. Abrams promptly plastered the flooded district with posters for the picture and even floated posted boards on the streets. When the water went down these boards lay about the pavement to further advertise the play until the street cleaners functioned.

A school hook-up netted to filled houses on Saturday morning at a special fifteen cent admission. An offer of free admissions to any survivors of the Johnstown flood did not use up many tickets and did get considerable advertising. Mr. Abrams also sent a warning telegram to the city officials.

Makes Big Three His Revival Week

Revival weeks are one way to bat out business during Lent, and more than one house has skipped the red ink by getting the good old timers. Even the Cameo Theatre, New York, has had two "repertoire weeks" lately to fine business, but G. E. Olson, of the State Theatre, West Duluth, Minn., did some pretty picking when he ran The Sea Hawk, The Hunchback and Abraham Lincoln for his recent revival week.

He knew that it would help to blow up a bit, so he got out a circus style herald that put the idea over in the right way. It was an extra large sheet, to suggest an extra large show, and he used a three column cut on each attraction. To give emphasis to the revival, he had a large "Revival Week" with the dates down each side of both pages. This put a punch in the throwaway and increased the sales value materially.

If you do not work a revival week now and then, bringing back the big hits of a year ago, you are overlooking one of your best bets. Try and arrange for these by leaving holes in your booking where you can.

And don't forget that the star attraction is the week rather than the features. They gain their appeal from the idea of the week.

Runs Five Weeks

A. M. De Haven, of the Opera House, Bangor, Maine, is staging an harmonica contest to run five Friday evenings. It is open to boys and girls, and each child plays two selections; Old Black Joe and a popular number. There are twelve capital prizes ranging from a six dollar harmonica to one selling for fifty cents, with ten ticket prizes in addition.

Working in with the local music store, the entries are made at the store, which has sold many new instruments. Next to old fiddlers, the harmonica is the best musical bet.



A Universal Release

THIS IS WHAT "BILLING LIKE A CIRCUS" MEANS
O. L. Meister, of the White House, Milwaukee, Wis., believes in advertising. This is the way he billed The Phantom of the Opera. The novelty is that strip of selling lines across the lobby just below the 24-sheet.

Japanese Dragon Vies With Lost World Monsters

Newsboys Advertised Griffith Classified

Newsboys were put to novel use in Portland, Oregon, to put over Corinne Griffith in *Classified*. Each of about a hundred boys was given a sheet with the heading of the Oregon Journal and a section of the classified ad page carrying a picture of the star with the advertisement below.



A First National Release

THE NEWSBOY IDEA

The youngsters stood on street corners and held up their sheets, at the same time crying the title of the play. One hundred boys can cover the Portland shopping district pretty thoroughly and they put over the idea through force of numbers.

It was the idea of A. S. Weider, who won the first prize in his class (1000-1500), for the best advertisement for First National Month with a display for Clothes Make the Pirate.

Twelve Hundred Shoes

Frank Hamburger, of the Circle Theatre, Portland, Oregon, offered a horseshoe matinee on Tom Mix in *The Lucky Horseshoe* and put two barrels in the lobby to receive the footwear. As he got 1,200 shoes, the barrels were inadequate, so he let them pile up on the lobby floor to serve as a display for the remainder of the week.

The "club" idea still lives. Fox's *The First Year* is being put over in many parts of the country with First Year Clubs composed of women married within the period. In some instances they even have held meetings. Mostly, however, they get a ticket to see the picture if hubby comes along and pays his way in.

Good Shadow Box For Annie Rooney

Guy O. Kenimer had a decidedly good shadow box for his lobby on Annie Rooney at the Arcade Theatre, Jacksonville, Fla.

He wanted to sell on the atmosphere of the play, to assure his prospects that it was Mary's very own old self, and so he showed the star leaping over a backyard fence. In front of this was a cord to which was fastened with toy clothes-pins various articles of doll lingerie. It was all practically to scale, and like all miniatures it got far more attention than the best solid painting could command.

For his prologue he used an alley set with two local radio artists.



A First National Release



LOST WORLD MONSTERS COULD NOT COMPETE WITH DRAGON IN JAPAN

But *The Lost World* is making plenty of yen and sen in the Flowery Kingdom. The top view shows the Tokyo Theatre, Asakusa Park, Tokyo, and on the left in the bottom line is the Aoi Kwan, in the same city, while on the right is the Shochiku Za, Kyoto. These two houses are the leading picture theatres in Japan, part of the Nikkatau circuit.

Malaney Has More Bats for a Second Week

Had Extra Space For Anniversary

Cliff Lewis took three sevens for his anniversary ad for the Strand Theatre, Syracuse, N. Y. Cliff used to run half a week on 21 inches, but he felt that this was a real occasion, and so he spread. When you have run for eleven years you feel that way about it.



A First National Release

A BIRTHDAY SPECIAL

Most of the space is utilized for the candles, but the anniversary is a greater event, locally, than any star, and even Colleen Moore has to take second place for once.

At that Cliff has very skillfully given her a tremendous play-up in the space through the very simple expedient of keeping the other lines down to sixes and eights.

Without the candles that centre panel would have been a good display, for he knows better than to kill everything off with a mess of all black type.

Cliff knows what so few advertisers seem to appreciate. He knows that one strong line is better than a raft of big ones. He knows it is better to sell one item well than to dilute the appeal by playing up everything in big display.

Cross Page Streamer Good on Second Week

For the holdover on The Bat at the Stillman Theatre, Cleveland, O., M. A. Malaney

departed from his usual style of layout and used a cross page streamer that drops about three inches. About half the space is taken with a decidedly effective cut, and the cut is typical of the attraction. It does better work than the compilation of New York press notices which it covers, for "the road" does not take New York as seriously as it used to, and there are mighty few film critics along Broadway. You are lucky to get even a paragraph that reads well. But with a good first week's business, the repetition of the title and the suggestion of weirdness is ample, and this space puts over the extension very neatly. Here is an instance where reverse lettering works well, because the letters are large enough to come through well and the impression is a nice black. It's always a risk, even with papers that regularly yield good blacks, but even with a grey impression this would come up well, and it will be noted that Mr. Malaney goes to a mortise for his real message, over on the right. This layout seems to have been suggested by some of the plan book cuts, but it is an original design and decidedly a good one.

Gets Right Appeal To Sell Sandy Run

Playing up the serial publication of Sandy in the Washington Times, Loew's Palace Theatre stretches the space a little for this successor to Chickie, and bears down hard on Sandy's indifference to the conventions. It makes good selling copy for the class of patrons most apt to respond.



A Fox Release

AN INVITING SPACE

The illustration has been particularly well done. It supplements the text and gets the attention of the flappers and the flapper chasers. It is an unusually successful space.

Sayre Does a Corker For Dancing Mothers

J. W. Sayre, of Seattle, sends in a real oddity now and then, and this three tens on Dancing Mothers classes with his best. Mr. Sayre does not have to worry about cut bills. He can use all he wants and have them drawn if the plan book does not suffice, but he knows that now and then an all type display will give him better space than he possibly could get from cuts.

JUST A FEW WORDS TO THE MARRIED WOMEN OF SEATTLE

1. Are married women now just the same as "old maids"?
2. How much is left in life for the woman?
3. Just when does the flapper age cease?
4. Are the flirting flappers of today the dancing mothers of tomorrow?
5. Is it all right for a wife and mother to be left alone night after night?
6. Should the 1926 mother keep step with her flapper daughter and her night-club husband?
7. Has a pretty mother the right to step out?
8. Is it better for a married woman to sit at home nights and sew or put on her hat and go out with the rest of the family?
9. If a wife has to jazz around in order to keep her husband is he worth keeping?
10. Deep down in her heart, does the married woman of 40 still crave the attention she received as a girl?
11. When Alice Joyce in "Dancing Mothers" at the Coliseum, does exactly what her husband and daughter are doing, is she right or wrong?
12. Would you give the picture a different ending? Send it and tell us.



MR. SAYRE'S ALL TYPE

He gets his display here from the border and the inline of white space, and he gets attraction that could not possibly be gained with cuts.

This sort of stuff sells the story. It does not merely announce a title and hint at the general style. He makes the story mean something real to all married women and all women who hope some time to be married. If he sells them, the husbands and sweethearts have no choice but to come along. That leaves only the old maids and they are notably curious about matrimony.

Thirty column inches of space with only two lines of display is unusual, but when you see what Mr. Sayre gets for the Coliseum, you can figure on how to get as much for your house.

"THE BAT"

THRILLED even the Critics of BROADWAY

A picture that will hold your interest from the first flicker to the last

—HERALD TRIBUNE

"THIRTIEN A SECONDS"

For genuine entertainment that keeps you in suspense and thrills at "The Bat" Shadow on the wall, novel passages, suspense, thrills. And the audience is taken in.

—EVENING JOURNAL

You will enjoy it, whether you can't play or whether you don't.

—EVENING POST

A United Artists Release

A SECOND WEEK ORIGINAL DESIGN ON THE BAT FROM THE STILLMAN, CLEVELAND

STILLMAN

SECOND WEEK

"THE BAT"

WILL THRILL YOU!

Plessner Stows His Small Features Very Neatly

A Reader Style for Cohens and Kellys

Here is an all-type reader style from the Ritz Theatre, Mansfield, Ohio, that evidently was used to supplement the more elaborate announcements for The Cohens and Kellys. It is a little more than two thirds, and merely announces the arrival in town of the heads of the two families.

WELL—

NATHAN COHEN, SECOND HAND DEALER, 2nd AVENUE NEW YORK AND PATRICK KELLY POLICEMAN IN THAT DISTRICT WILL ARRIVE IN MANSFIELD NEXT TUESDAY AT 1:30 THEIR FRIENDS AND RELATIVES MAY SEE THEM AT THE RITZ THEATRE DURING THEIR STAY IN MANSFIELD.

A Universal Release

A READER STYLE AD

Taken by itself this would have small appeal, but either as a supplement to the regulation style of advertising, or as one of a series of similar displays on the two families, it had good possibilities.

A set of these, selling interest in Kelly and Cohen would work well in a series of six or more, and with such wide spacing between the lines there is less objection to the use of all capitals than there would be were the lines kept solid.

But even at that we think that an 18 point upper and lower in a bold face would have been better even with less space between the lines. An italic would have been better than Roman if it were not too full. It could even be set in a light face italic and still have prominence and interest.

This story lends itself to unusual treatments, and managers have been quick to avail themselves of the fact.

Gets Small Features In Capital Display

F. K. M. Plessner, of the State Theatre, Reading, Pa., has been doing a lot of experimenting with his small features. He has rather more than the usual run of specials, and to get them all in takes some jockeying. This space on Lord Jim lists nine items, with four panels taking care of the eight sub features.

One of these is given the comedy, and one goes to the organist in a film specialty. Usually the organ is slid off in a line or two, but Publix is using a film novelty for the organist that seems to be growing in popularity, and to further this popularity Mr. Plessner gives it a special panel instead of dismissing it with the usual "Lloyd Filbey at the organ."

This makes the turn an "act" instead of a filler and the added distinction due to special billing is more than returned by the greater interest taken by the audience in the stunt.

The third panel lumps five features, but

gives each a display, and we think that Mr. Plessner has done unusually well with this layout.

PANELS FOR MINORS

He has dressed up a two column cut very nicely to suggest a drawn layout without art costs. Plessner is a graduate of the first class in management and he does credit to his Alma Mater and Professor Barry.

Heavy Sub Lines Are Hurtful to Display

This space from the Lyceum Theatre, Winnipeg, narrowly escapes being first class. There is a nice display for Denny and Miss LaPlante, and the title gets its proper announcement through a switch from bold to light italics. Those three essential lines get a fine display.

But with these lines properly valued, the compositor has hurt their display by setting the intermediate lines in bold capitals instead of using a light italic or plain Roman. It is like painting a black signboard with black lettering and expecting it to be read.

Unless they are watched, compositors will do this regularly. The layout should be marked definitely for a light face and if the compositor then disobeys instructions, a complaint should be made to the advertising manager. The use of those lines of bold caps kill the display value at least ten per cent.

Probably there still is enough left to get attention, but that is no excuse for poor composition, and copy should be marked to avoid the same trouble in future.

This cut is rather poorly done. It seems to be a proper screen, but the casting box may have been too cool. Certainly it is not a good cut as it stands, and since it probably was made from a mat the local casting is at fault.

Better composition is found in one of the lower panels, where there is a line of upper and lower between "The Gumps" and "Andy

Takes a Flyer." It will not show up very large in the reduction, but probably you can contrast this with the double line of caps under the Lyceum News and note how much better the contrast is than that double line of all caps.

A Universal Release

A MATTER OF DISPLAY

The trouble with this space is that about half of the copy has been run in the same style of all cap machine slugs to save the compositor, but it's tough on the man who pays the space bill, since it does not give him what he is paying for.

This Cut on The Bat Is Weakest Feature

There is no very great sales value to the cut on The Bat used in the space of Loew's Palace Theatre, Washington, but it will get the eye to the space and the type panel does an unusually complete job of selling.

A United Artists Release

GOOD SALES TALK

Set in column width in straight Roman, this well-written sales talk is good even for the Loew Washington houses, and the Palace and Columbia are generally notably good.

Of course The Bat offers unusually good talking points, for the story is out of the usual run, but that is not saying that the copy writer cannot help in turning out good stuff.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You
Edited by A. Van Buren Powell

F. B. O.

MYSTERIOUS STRANGER. Star, Richard Talmadge. These are good Saturday shows. This one was not quite up to some of his others, but it went across anyway here. We should have had a better print. Tone and appeal, good. Not suitable for special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

RANGE TERROR. (4,738 feet). Star, Bob Custer. This will do for Saturday night crowd. It was okay here. Better than some of his other ones. Tone, good. Sunday or special, no. Appeal, fair. Draw farmers and negroes. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

RIDING THE WIND. Star, Fred Thomson. Fred Thomson can always be depended on to furnish five or six reels of fast action and entertainment plus for the western crowds. This is a picture that will please 100 per cent. where Westerns are liked. However, nothing big. Special, no. Appeal 80 per cent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

SCAR HANAN. (6,000 feet). Star, Yakima Canutt. A fair picture, but not as good as some of F. B. O. Westerns. It will go over good if you have a good comedy with it. Tone, fair. Sunday and special, no. Appeal, 75 per cent. Farmers town of 650. Admission 10-25. Jack Schneider, Kalona Theatre (300 seats), Kalona, Iowa.

SPEED WILD. (4,700 feet). Star, Lefty Flynn. A picture that took well. We ran it with "A Dog's Life" and did a big business with a blizzard raging. More kids than two ordinary shows. Flynn takes good. Tone, 100 per cent. Sunday, yes. Special, no. Appeal, 95 per cent. Farmers town of 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

TEXAS BEAR CAT. Star, Bob Custer. Fine Western with plenty of action. This is Custer's best. Sunday, yes. Special, no. Appeal, 98 per cent. Farm and city class. Admission 15-30. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

TEXAS BEAR CAT. (5,500 feet). Star, Bob Custer. A good Western. Bob is coming to the front. A good Saturday night show. Tone, good. Sunday and special, no. Appeal, 80 per cent. Farmers town of 650. Admission 10-25. Jack Schneider, Kalona, Theatre (300 seats), Kalona, Iowa.

TOUGH GUY. (6 reels). Star, Fred Thomson. A good one from our favorite Western star. Good story, good cast and real flashy paper. Silver King and Thomson are looking high and handsome in this. Fred, the ladies are all excited since receiving your photo now hanging in the lobby. What should I tell them, Fred? R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHITE FANG. (6,600 feet). Star, Strongheart. A dandy program picture and went over in good shape. Had several good comments on it. Did not do much at the box office on account of opposition, but at that made a little more than expenses. Don't be afraid to buy this one, as you will get results. Tone, good. Yes, Sunday. No, special. Appeal, 95 per cent. Town of 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Fine picture. Silver King the horse does good work. Also Fred. Last reel is thrilling. Tone, good. Sunday, yes. Special, no. Appeal 100 per cent. Farm and

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

OUR GANG.

city class. Admission 15-30. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

First National

DECLASSE. (7,889 feet). Star, Corinne Griffith. A very nice production and pleased our patrons well, but, as is usually the case with this star, it failed to draw. They will not have her here. Tone, okay. Sunday, yes. Special, no. Good appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FLIRTING WITH LOVE. (6,926 feet). Star, Colleen Moore. This is a dandy picture and should go good anywhere. Had several good comments on it. Colleen Moore is well liked here and as a general rule brings 'em out. Buy this one and get behind it with advertising and you can't go wrong. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

FRIVOLOUS SAL. (7 reels). Star cast. A very good Western. Plenty of action and lots of pretty scenes. Should please all Western fans. Call this a good picture. Tone, fair. Sunday and special, no. Appeal, eighty per cent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

JUST SUPPOSE. (6,276 feet). Star, Richard Barthelmess. About the poorest picture I have witnessed for five years. Had dozens of our regular patrons walk out on this. No story to speak of, just an excuse for a picture. Tone and appeal, none. Sunday and special, no. Neighborhood class. L. R. Markum, Dream Theatre (1,000 seats), Indianapolis, Indiana.

JUST SUPPOSE. (6,270 feet). Star, Richard Barthelmess. This is a very pleasing little picture, but not a big one. Will get business and please where he is a favorite. Not as pleasing as Shore Leave, but a good picture. Tone, okay. Sunday or special, yes. Appeal, ninety per cent. Town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

KNOCKOUT. (7,452 feet). Star, Milton Sills. Very good. Better in fact than Making of O'Malley. Business was very light for some reason due mostly to the depression in business in general. Tone, fair. Sunday, no. Special, yes. Appeal, good. Town 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House (436 seats), Emporium, Pennsylvania.

LOST WORLD. (9,700 feet). Star cast. A great adventure picture. Pleased one hun-

dred per cent. Can safely say that this is one of the greatest pictures on the market today. It brought 'em out in droves, some who had never come before, and the remark was made by many that the ten reels had seemed no longer than five. The movements of the prehistoric monsters very realistic and the cast unsurpassed. Not a better crew could have been picked for bringing this masterpiece through to perfection. Tone, okay. Sunday, yes. Special, fine. Appeal, one hundred per cent. General class town of 1,000. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LOST WORLD. (9,700 feet). All star cast. A marvelous picture that every theatre in the country should show. The vast majority enjoyed it hugely and we had some so vastly interested that they wanted to know where such animals were living. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MADONNA OF THE STREETS. (7,507 feet). Star, Milton Sills. A very good picture that will please the better class of people. Will not please your Western patrons. This is a good picture for churches and schools to play. Tone, fair. Sunday and special, no. Appeal, sixty per cent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. Old, but good. Print in fine condition. It pleased all. Tone, okay. Sunday, okay. Not a special. Small town and country class town of 3,300. Admission 15-30. P. L. Vann, Opera House (650 seats), Greenville, Alabama.

SALLY. (8,635 feet). Star, Colleen Moore. A dandy picture, though we did poor business with it. This star's pictures are constantly good and consistency is the most valuable quality a star can possess in this business. Watch your step, Colleen, keep making 'em "bigger and better" and you'll keep climbing in public favor. Tone, okay. Yes, Sunday or special. Appeal, high. City of 14,000. Draw better classes. Admission 10 and 35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SINGLE WIVES. (7,308 feet). Star, Milton Sills. Just an ordinary program picture. Not up to the standard of Milton Sills' pictures that we have had. Didn't have very many out to see it. Tone, good. Sunday and special, no. Appeal, 60 per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SO BIG. (9 reels). Star, Colleen Moore. Bought this picture on recommendation of other exhibitor reports. Reasonable rental; drew only fair first night and handful second night. Colleen goes in for some terrible grimaces on the silver sheet and they are so long and drawn out that it grew very painful. If this is real historic art, as claimed, then God save us from any more. Pleased only a very few. H. V. Ritter, McDonald, Theatre, McDonald, Kansas.

Fox

ANCIENT MARINER. (5,300 feet). Star cast. Can't understand the excuse for producing a picture of this kind. Who wants to waste their time in being bored with this type of entertainment, if you call it that? Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

BEST BAD MAN. (4,803 feet). Star, Tom Mix. Not as good as several of his former releases. In fact, his last three or four have not been up to standard. There is a good flood scene in this one, which helps to put it over. Tone, okay. Sunday, yes. Special,

no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut

CYCLONE RIDER. (6,672 feet). All-star cast. This picture would have been great if Fox had sent us all of it. The worst print we have ever had. Half of the second reel missing and several feet gone in several other places. Misframes galore. We had a small crowd and was glad of it. Tone, fair. No, Sunday or special. Appeal, 75 per cent. Town 400. Draw farming class. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

EAST LYNNE. (9,975 feet). Star cast. A very good picture that pleased and also did a very good business. Town 4,500. Draws general class. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

EVERLASTING WHISPER. (5,611 feet). Star, Tom Mix. About the same as all other Mix pictures. People are getting tired of him here. General class town of 4,500. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

HAVOC. (9,283 feet). Star cast. A good story that pleased about 75 per cent. Will be liked where war stories are liked. General class town of 4,500. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

Metro-Goldwyn

BANDOLERO. (7,000 feet). Star cast. Good program picture that will please the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BEAUTY PRIZE. (5,759 feet). Star, Viola Dana. A dandy good program in fine shape. It seems that all the pictures I have had from this firm are good ones, or have been so far. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. Oil and farm class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

BLACK BIRD. (6,688 feet). Star, Lon Chaney. Truly not Chaney's best picture, but a money getter. Played to capacity houses two days. Very good tone. Sunday and special, yes. Excellent appeal. Middle class. Admission 25 cents. Harry A. Neale, Normandy Theatre (1,800 seats), Brooklyn, New York.

BROKEN BARRIERS. (6,717 feet). Star cast. A good picture that pleased the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CHEAPER TO MARRY. (5,921 feet). Stars, Lewis Stone and Conrad Nagel. Was here considered very good entertainment and especially pleasing to the better class patrons. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CIRCE, THE ENCHANTRESS. (6,882 feet). Star, Mae Murray. Somehow this picture failed to draw as well as it should and it didn't seem to evoke any special enthusiasm. Just fair entertainment. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DENIAL. Star, Claire Windsor. A picture showing the mistakes of too strict a mother in early days. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town of 1,000. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

GREAT LOVE. Star, Viola Dana. Five reels of the most ridiculous junk ever. Patrons "kidded it" and I got a fine panning when they located me (to tell the truth, I was not in the lobby, but they came to the office). It's an impossible story about "the great love" of an elephant and there isn't a tinge of plausibility in it, the actors do the best they can, but with such hopeless drivel they are lost. I knew it wasn't much from the reviews, and took a chance; if I knew it was as bad as it turned out to be I would have shelved it. Put in a fine brand of fillers it was a short mess, 4,521 feet. But

Between Ourselves

Get-Together Chats About Things of Interest to Our Gang

It always makes me feel great to have the boys who send these dependable tips take enough interest to write about some idea they think will help the department.

Not long ago that good scout, Steve Brenner, Eagle Theatre, Baltimore, Md., objected to the use of reproductions of scenes from current pictures, in this department, because he figured they took up space that could better be devoted to tips.

The scene pictures are used to "dress" the pages and only when you boys fail to send in those little intimate chat-letters that make such good reading. However, I put it up to you—if you're against scene cuts in this department—scribble it on the next blank you send, and I'll abide by your decision. VAN.

nothing could square it. Exhibitors stay off (if you have to play it, put in on the shelf). Attendance good at matinee, at night frightful. Patrons, health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

JANICE MEREDITH. Star, Marion Davies. An excellent picture of the Revolutionary War, with a fine love story all the way through. Book it. You can't go wrong on it. Tie up with the schools. I had a big bunch of them to see it. Excellent tone. Sunday and special, yes. Appeal, one hundred per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odellphia Theatre (400 seats), Hughesville, Pennsylvania.

LIGHTS OF OLD BROADWAY. (6,437 feet). Star, Marion Davies. We found it interesting and novel, but our patrons shunned it. Awful flop at the box office. Tone, okay. Sunday or special, yes. Appeal, high. City of 14,000. Draw better classes. Admission 10-15. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. As fine a picture as can be made. Held fair attendance until the last. Tone, good. Sunday or special, yes. Appeal, one hundred per cent. Town 300. Draw oil fielders and farmers. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

LITTLE ROBINSON CRUSOE. (6,216 feet). Star, Jackie Coogan. Jackie went over big with the kids at a matinee. He does not take here with the adults. "Robinson Crusoe" took better than "Long Live the King" or "A Boy of Flanders." Tone, good. Mill and farming class town of 1,000. Admission 25 cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

MASKED BRIDE. (5,650 feet). Star, Mae Murray. Mae Murray is as good as ever. Many came in to see Francis X. Bushman. He still has a big following. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

MASKED BRIDE. (5,600 feet). Star, Mae Murray. Best Murray in many moons. Should go over with ladies, especially those who like Francis X. Bushman. He plays opposite Mae Murray. Tone, okay. Sunday, okay. Special, no. Appeal, good. Town, 3,700. Draw general class. Admission 10-25-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. Here is a picture that should be played in every town, but it is not suitable for Saturday in small towns. Our Saturday crowds expects Westerns. It is clean and I advertised it as such and brought out people that very seldom come. Tone, excellent. Sunday, yes. Special, no. Appeal, 85 per cent. Farmers town of 400. Admission 10-15. Ross S. Young, Opera House (225 seats), Barnes City, Iowa.

NAVIGATOR. (6,500 feet). Star, Buster Keaton. My house has had but little of Keaton. "The Navigator" seemed to make a hit. The laughs were many and loud. Tone, good. Special, no. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

NAVIGATOR. (6,500 feet). Star, Buster Keaton. The first Buster Keaton I have played that showed up at the box office. Had many pleased comments on it. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ZANDER THE GREAT. (6,844 feet). Star, Marion Davies. Not a great picture, but a pleasing one. Went over fairly well. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Paramount

AMERICAN VENUS. (7,931 feet). Star cast. First Monday and Tuesday in thirteen years that I made money. Picture O. K. for small town. Good tone and appeal. Possibly for Sunday and special. Draw family and student class town 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

AMERICAN VENUS. (7,931 feet). Star, Greta Nissen. An extraordinarily good picture, but lacks plot. The style show scenes in technicolor are superb. Main criticism is lack of plot and continuity. Tone, okay. Sunday and special, no. Very good appeal. General class town of 3,700. Admission 10-25, 10-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

AMERICAN VENUS. (7,931 feet). Star, Esther Ralston. Rental too high. No profit. Very poor drawing power. Worth seeing. Tone, good. Sunday, yes. Special, just above a program picture, not a big feature. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. E. Travelle, Elite Theatre, Placerville, California.

ANCIENT HIGHWAY. (7,506 feet). Star, Jack Holt. This is a fair outdoor picture that will go where this type of picture is liked. Not a big one, but still a good picture. Jack Holt and Billy Dove both measure up to their good standard of acting in this feature and it carries a big punch in the big log jam scene. If outdoor pictures are liked in your town feature this one. Special, yes. Appeal, 90 per cent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. A very good show that pleased most every one. A lot of good comments on this one. Good tone. Yes for Sunday, no as special. Draw farmers and merchants, town 600. Admission 10-30. C. O. Christ, Opera House (250 seats), Elgin, Iowa.

BEGGAR ON HORSEBACK. (6,674 feet). Star, Esther Ralston. This is absolutely the rottenest and bummiest picture in years. Miss Ralston is a good actress, but wasn't given a chance. Sunday, no. Special, no. Tone, none. E. W. Schergens, Opera House, Tell City, Indiana.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. Although this one has received a lot of adverse criticism, I could not see that it was any better or worse than the usual run of Swanson pictures. The tone of the picture did not meet with my approval, but seemed to be liked by the patrons. Gloria may be slipping elsewhere, but she is still a drawing card here, as shown by two days of big business at ten and thirty cents. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

DRESSMAKER FROM PARIS. (7,080 feet). Stars, Leatrice Joy, Ernest Torrence. Very good; above average program. Good tone, appeal 75 per cent. No as special. Draw farming and small town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

ENCHANTED HILL. (6,326 feet). Star, Jack Holt. A very fine picture that pleased. It is full of action. Beery, as usual, does some very fine work. The picture drew well under adverse conditions. Draw mixed class, town 3,000. L. O. Hepinger, Orpheum Theatre, Clarion, Pennsylvania.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. A very good picture. There are numerous moments which are very hilarious, but it doesn't take rank with "The Freshman." Jobyna Ralston is again the leading woman for Lloyd and she is certainly delightful in this picture. Sunday or special, yes. City, 315,000. Draw downtown type. Admission 25-40. Jas. D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

GOLDEN PRINCESS. (8,364 feet). Star, Betty Bronson. Patrons here voted this nothing to rave over. Not bad nor excessively good. Betty Bronson did all that was asked of her. Good attendance. Not a special. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HUMMING BIRD. (5,577 feet). Star, Gloria Swanson. A very entertaining picture. Many who are not friendly to this star liked this picture and it is above the average of her productions. Tone, Sunday and as special, O. K. Draw from town 3,200. Charles Lee Hyde, Grand Theatre (500 seats), Pierre, South Dakota.

KISS FOR CINDERELLA. (9,631 feet). Rental too high. Poor drawing power. No profit. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THE MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. This is a good picture and all who saw it seemed well pleased. Small turnout. Weather is terrible here and you just can't get them in. Tone, good. Sunday, yes. Special, no. Appeal 95 per cent. R. P. Monahan, Grantsville Theatre, Grantsville, West Virginia.

MARRY ME. (5,526 feet). Star, Florence Vidor. After the second reel this turned out to be a good comedy. Brought quite a few laughs from old and young. Good print. Tone and appeal, good. Special, no. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SEA HORSES. (6,565 feet). Stars, Jack Holt and Florence Vidor. Don't care for this one. Only a fair story and a little of mild comedy. City of 315,000. Draw downtown type. Admission 20-25-40. Jas. D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

STAGE STRUCK. (6,691 feet). Star, Gloria Swanson. First part of picture is gorgeous, being in technicolor, as is the last. The story proper is very ordinary, but full of good comedy. Story not a usual Swanson type, but we liked it for a Swanson. She's no good here. Tone, okay. Sunday, okay. Special, no. Appeal, fair. Town of 3,700. Draw general class. Admission 10-25-30. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

STREET OF FORGOTTEN MEN. (6,986 feet). Star cast. This is a very good program picture that will get by as such, but not worth featuring in any big way. It will please your average movie audience. Good acting by the whole cast and all in all a fairly good picture worthy of any screen. Special, no. Appeal 85 per cent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre (600 seats), Hazard, Kentucky.

THUNDERING HERD. (7,187 feet). Jack Holt and Betty Compson. If this is not a special there was never any made. There is a lot of "holler" at Paramount, monopoly, combine, unfair, etc., but there is some sense in the organization. They furnish pictures that entertain and service that is dependable. Tone, good. Yes, special. Appeal, 85 per

With Us Strong

"I feel mighty honored to be sent the Straight From the Shoulder Blanks.

"I'm just a kid—one of the youngest exhibitors in the United States—but I want to make good and to help others do the same.

"So here's my report—and I've given you the best that's in me." Harry A. Needle, Normandy Theatre, Brooklyn, New York.

(Good tips, too—you'll see 'em coming along in their place—Van.)

cent. Town of 600. Draw farmers and small town class. Admission 10 and 25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

TROUBLE WITH WIVES. (6,498 feet). Star, Tom Moore. One of the best comedies of the year; though opposition kept attendance down, but all things considered was lucky to do as well as I did, and it was principally due to the word-of-mouth advertising after the matinee. Play this and tell 'em all about it. There are numerous tie-ups on this; shoe stuff, I used some of it. Attendance, excellent. Not a special, but a very high-grade comedy program affair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

VANISHING AMERICAN. (10,062 feet). Star, Richard Dix. Very fine picture. Pleased a hundred per cent. It is sure to get business for you. One of the best features we have shown in a good while. Good tone and appeal. Yes for Sunday and special. Draw mixed class, town 1,800. Admission 25. Fred. S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

VANISHING AMERICAN. (10,062 feet). Star, Richard Dix. Paramount has again stepped on it and delivered a real knockout. A picture that deserves first honors. Unusual exploitation brought big returns. At places very spectacular. Everybody pleased. Draw mixed class, town 3,000. L. O. Hepinger, Orpheum Theatre, Clarion, Pennsylvania.

WANDERER. (8,173 feet). Star cast. Rental for this four times more than it was worth. Played it to special advertising and lost heavy on it. Tone, good. Sunday and special, yes. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WANDERER. (8,173 feet). Star cast, includes Willie Collier. I ran this before the key city advertised it big and talked it. I lost money on it. It is not what it is cracked up to be. I did about one-third of receipts of "Ten Commandments." Tone, O.K. Appeal, 65 per cent. Yes for Sunday and special. Draw farming class, town 1,380. James B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

THE WANDERER. (8,173 feet). All-star cast. Didn't appeal to our people—and the box office proved this. Picture flopped and we paid too much for the film, as it was overrated by Famous. Tone only fair. Yes for Sunday. No for special. Draw neighborhood type. Admission—Children, 10; adults, 20. L. R. Markum, Tuxedo and Dream Theatres (1,000 seats), Indianapolis, Indiana.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. (7 reels.) Another good Zane Grey picture. Playing of Jack Holt and Billie Dove fine. Seemed to please all who saw it. A. E. Sharer, Globe Theatre, Savannah, Missouri.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. Not what Paramount bragged it would be. Just an ordinary Western. Paramount got all the profit. General class town of 4,500. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

WOMANHANDLED. (8,705 feet). Star,

Richard Dix. Some said it was the best they had ever seen. The kind for a small town. The only thing is the paper on it which is bad. They made the paper for the city. Book it. Fine tone. Sunday yes. Special, no. Appeal, 95 per cent. Farming class town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

WOMANHANDLED. (8,705 feet). Star, Richard Dix. Very good comedy feature. It's a burlesque on the western cowboy. Nice love story interwoven. Tone, okay. Sunday, okay. Special, no. Appeal, good. Town of 3,700. Draw general class. Admission 10-25-30. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

Pathe

CALL OF THE WILD. (5 reels). Star, Jack Mulhall. This is a fine program picture and went over in great shape. Showed it on Saturday night and had the largest crowd that I have had for a long time. Everybody was well pleased and box office receipts were very satisfactory. Buy this tone and you can't go wrong. Tone, fine. Sunday, yes. Special, no. Appeal, 100 per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. While business was good, so was the price. The money rolled in, rolled right out again. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. Owing to a snowstorm on March 31 which blocked the roads for several days, we did not take in film rental on this. However, we have only praise for the picture. It is truly Harold's best since "Grandma's Boy." Tone, excellent. Yes, Sunday or special. Appeal, 95 per cent. Town 400. Draw farming class. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

FRESHMAN. (6,683 feet.) Star, Harold Lloyd. It would be impossible to get a cleaner, finer, funnier comedy. Pleased them all and majority of patrons roared throughout. You cannot overadvertise this; we packed them in and stood them up at 15-35. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

FRESHMAN. Star, Harold Lloyd. Thought it good, but not up to Lloyd's standard. Not strong enough to appeal to middle class. All other Lloyds cleaned up. This one did the opposite. Admission 10-25. Harry A. Neale, Normandy Theatre, Brooklyn, New York.

HOT WATER. (6,000 feet). Star, Harold Lloyd. It went over with a bang, though somewhat aged, but did not do so well at box office, partly due to bad weather on first day. It is up to the Lloyd standard which is saying enough. Tone, okay. Yes, Sunday or special. Appeal, high. City, 14,000. Draw better classes. Admission 10 and 35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Producers' Dist. Corp.

BAD LANDS. Star, Harry Carey. A typical Harry Carey picture. Tone, good. Special, no. Appeal 60 per cent. Town 600. Draw farmers and small town class. Admission 10 and 25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. Extra good. Advanced prices and satisfied all. Suits any audience. Tone, good. Sunday and special, yes. Appeal, 97 per cent. Farmers town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. We ran this two days to very poor business. It is good because every-

body that saw it had a good laugh, but not many saw it. Certainly did not draw for us. Tone and appeal, good. C. A. Anglemire, "Y" Theatre, Nazareth, Pennsylvania.

COMING OF AMOS. Star, Rod LaRoche. This was an excellent attraction which pleased. Business good. Rental right. Tone, fair. Sunday or special, yes. Appeal, good. Town of 2,900. Draw all classes. Admission 10-25-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

MILLION DOLLAR HANDICAP. (6,095 feet). Star cast. A very good picture. Race scenes are very real and had our audience on their feet at times. Should please smaller towns and cities especially. Tone, okay. Better for Saturday. Special, no. Good appeal. General class town of 3,700. Admission 10-25, 10-30. Kriehman Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

PRAIRIE PIRATE. Harry Carey. This is the usual Harry Carey Western subject and where Western features are popular will go over as such. By no means nothing more than a fair Western. Special, no. Appeal, 75 per cent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Universal

FAMILY SECRET. (5,076 feet). Star, Baby Peggy. Nice little show; not big, but something for the women and children and I guess everyone enjoys this kind once in a while. Tone and appeal, good. Sunday, yes. Special, no. Small town and farmer class town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FAST WORKER. (6,500 feet). Star cast. Was liked very much here. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FAST WORKER. (6,500 feet). Star, Reginald Denny. A good comedy-drama that will be good for any night in the week. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

HIS PEOPLE. Star cast. A very good picture and one that will appeal to all. A real special that you can boost to the skies, as it is there. Tone, good. Sunday or special, yes. Town 3,000. Draw miners and railroad type. Admission 10 and 35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

ILL SHOW YOU THE TOWN. (7,400 feet). Star cast. This one kept them in good humor and sent them away with a smile. Good box-office bet. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

K—THE UNKNOWN. (8,146 feet). Star cast. Good picture that pleased everybody. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LET 'ER BUCK. Star, Hoot Gibson. Not a big picture by any means, but one of those that packs the house. So why kick? I don't. Let's play the next one soon. Admission 10-25. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SECRETS OF THE NIGHT. (6,136 feet). Star cast. The majority voted this a good picture and it went over fairly well. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SMOLDERING FIRES. Star, Pauline Frederick. No comments, for or against, from anyone. A good picture. Special, no. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

SMOLDERING FIRES. All star cast. Here is a real picture and you can go as far as you like with this one, as it will stand up for anybody's house. Good cast and real acting. Tone, good. Sunday or special, yes. Appeal, fair. City 13,500. Draw

Fell Behind

"Dear Van, and Gang: Have been falling behind — not in READING Straight From the Shoulder Reports, but in sending them in.

"Things in the movie game are not rushing. Sorry, as the pictures are all pretty good and should get the business.

"Enclosed you will find reports on pictures I have recently run." R. A. Preuss, Arvada Theatre, Arvada, Colorado.

working class. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

WOMAN'S FAITH. Star cast. This picture was praised very highly by the church-going public and went over very well in the Catholic neighborhoods. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Vitagraph

BAKEE, SON OF KAZAN. (6,803 feet). Star, Anita Stewart. This is a good Northern drama with dog playing leading role. Will please most any audience. Tone, okay. Sunday, yes. Special, no. Appeal, 90 per cent. Town of 1,000. Draw all classes. Admission 10-25. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

HAPPY WARRIOR. All-star cast. Eight reels of good film and will please all. Better than some of the so-called specials. Tone, okay. Yes, Sunday. No, special. Appeal, 85 per cent. Town of 1,380. Draw farming type. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

Warner Brothers

CLASH OF THE WOLVES. (5,519 feet). Star, Rin-Tin-Tin. This is a knockout dog picture; should bring them in and please all it attracts. Rin-Tin-Tin is better than ever and Heine Conklin gets them laughing. A real box-office picture. Tone, okay. Appeal, very good. Town, 7,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

CORNERED. (7,500 feet). Star, Marie Prevost. Good entertainment. A story that will keep your audience in suspense till the last 100 feet of film. The performers are excellent and play their parts well. Appeal, good. Draw working class. City, 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

FIND YOUR MAN. (7,300 feet). Star, June Marlowe. Just a fair common program; too much fake in it. Sunday or special, no. Appeal, 70 per cent. Town, 800. Draw mixed class. Admission 15-25. Jerry Wertin, Winter Theatre (250 seats), Albany, Minnesota.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. A dandy little railroad story with as realistic a wreck scene as you could wish for. Railroad stories always go over here and this was no exception! Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. Van, it's a waste of space to report this one as all the boys know that it's a 100 per cent. entertainer with one of the

most thrilling train wrecks ever screened. We can use this space only to advise all those who haven't played it to get busy and book it before the competition does. Tone, good. Sunday, yes. Special, almost. Appeal, very strong. Town, about thousand. Draw mixed type. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-Uu Theatre (200 seats), Melville, Louisiana.

RED HOT TIRES. (6,500 feet). Star, Monte Blue. Another great comedy-melodrama. Packed them in on this and pleased them all. Monte is very good in this and direction very capable. Don't be afraid to get behind this one. Tone, okay. Appeal, good. Town, 7,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pa.

SATAN IN SABLES. Star cast. Good picture, but just a little above program schedule. Tone, good. Sunday, yes. Special, no. Appeal, good. Town, 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THREE WOMEN. Star cast. Considered a very good picture here and pleased the better class patrons, especially. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Independents

CRACKERJACK. (C. C. Burr). Star, Johnny Hines. This is a good comedy drama, but not as good as some of the Johnny Hines. Tone, good. Sunday, yes. Special, no. Appeal, 80 per cent. Oil field class and farmers town of 700. Admission 10-25. G. W. Tockey, Dixie Theatre (275 seats), Wynona, Oklahoma.

DAMAGED GOODS. (State Right). Star cast. This picture broke all box office records here. Every minister and doctor in town gave their endorsement. The last two reels are what pleases the people. It's what they want to see. Any exhibitor that lets this picture get away should close his house. It will get real money and please everyone who sees it. Our matinee was better than we usually do at night. Night business was a turn away. Print brand new. The best type of patronage. John Falk, Casino Theatre, Eldorado, Illinois.

MAKERS OF MEN. (State Right). Star, Kenneth McDonald. This is a corker. Great war stuff in the trenches and it is well staged. Neighborhood class city of 15,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

MIDNIGHT EXPRESS. (State Right). Star, Elaine Hammerstein. Better than average program melodrama. Was well received. General class town of 4,500. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

MIDNIGHT EXPRESS. (State Right). This is a good picture. Tone, good. Yes for Sunday or special. Appeal, 85 per cent. Town, 700. Draw farming class. Admission 10-25. Geo. M. Tockey, Dixie Theatre (275 seats), Wynona, Oklahoma.

NEW CHAMPION. (State Right). Star, William Fairbanks. A pretty good picture with a fair prizefight in it. Nothing in this to get excited about. Will do for you if you can buy it cheap. Tone, good. No, Sunday or special. Appeal, fair. City, 13,500. Draw working class. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

ONE OF THE BRAVEST. (State Right). Star, Ralph Lewis. A good police picture. Tone, good. Yes for Sunday or special. Appeal, 90 per cent. Draw farming class. Town, 700. Admission 10-25. Geo. M. Tockey, Dixie Theatre (272 seats), Wynona, Oklahoma.

SOMEBODY'S MOTHER. (State Right). Star, Mary Carr. This is one of Mary Carr's best pictures. If your patrons like heart interest pictures buy this and step on it. Tone, good. Sunday and special, yes. Appeal, 100 per cent. Oil field class and farmers town of 700. Admission 10-25. G. W. Tockey, Dixie Theatre (275 seats), Wynona, Oklahoma.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

F. B. O.'s "Whirlwind Comedies" Fine Innovation in Division of Short Films

IMAGINE the Leviathan, a ferryboat and a tug playing leap-frog up the Hudson River! Just think of Jack Dempsey and Harry Wills as pals. Or Washington monument bowing every time the President passes, or anything that you can conjure up that seems impossible, and you will have an idea of the startling and surprising nature of the "Whirlwind Comedies" which Film Booking Offices will present during the coming season.

Not animated drawings, but real, honest-to-goodness people and objects which are made to do the seemingly impossible through the "Bowers Process," which has been perfected by Charley Bowers, producers of the comedies which F. B. O. describe as "gales of laughter."

Inventor Worked For Years on Process

Charley Bowers has been working for years on his process. Although he does not use double exposure, superimposing nor drawings, he is able to make both animate and inanimate do almost conceivable things on the screen. No one else knows the process. No one else can make such pictures and no one but Film Booking Offices will distribute them.

Starting his career at the age of six, when he was kidnapped by a circus and kept until he was nine, Bowers has had a unique and busy life, finally becoming one of the most widely known newspaper cartoonists in the country. Then he became an actor and later stage director, putting on some of the most successful plays shown on New York's Broadway. Naturally he got into motion pictures, as actor, director and scenarist, and all the time he has been working on his process.

Studios Located in Long Island City

When it was perfected he built his own studios in Long Island City and made, for one

Three Knock-Outs

The progress which comedies have made recently in presenting genuine humor is illustrated remarkably well by the showings this week in the Pathe projection room. The three comedies shown kept all the critics in a continuous roar of laughter. It was not work, but real pleasure to review them. All are listed on Pathe's program for the week of May 9, and Moving Picture World takes pleasure in especially recommending them to the attention of showmen. They are reviewed in this issue.

The best comedy was "Mum's the Word," a Hal Roach subject with Charley Chase, which is an absolute knock-out. Leo Carey directed and H. M. Walker wrote the titles.

"The Ghost of Folly," a Mack Sennett, with Alice Day, directed by Eddie Cline, and "Fight Night," with an all-star cast, directed by Gil Pratt and Jefferson Moffitt, were the other particularly fine laugh-films. A. H. Giebler wrote the titles for both of these.

Showmen who book these comedies can afford to exploit them to the limit. They will make a distinct hit.—SUMNER SMITH.

first of what will be the "Whirlwind" comedies released by Film Booking Offices. He called it "Egged On," and showed it to exhibitors. They all wanted to release the series. One of the most important London distributors, who was in the country, offered to pay for the entire cost of the negative for the Great Britain rights. One of the largest picture corporations in the country asked Bowers to quit making the comedies and take himself and his process to its studio and make big feature pictures. The officials made out and signed a check, leaving the amount blank.

Bowers Refuses Large Sum to Sell Out

"Fill in the amount to suit yourself," Bowers was told.

"I can't write in less than seven figures," said Bowers.

"Make it even more," was the answer.

But Bowers elected to make his own pictures and continue with his comedies. He looked the situation over and decided that he liked Film Booking Offices and its methods the best. So Film Booking Offices got the contract to distribute the comedies. And the exhibitors and motion picture goers will reap the benefit next season for there is and never has been anything like Bowers' "Whirlwind" comedies.

Pathe Announces "Snowed In"

PATHE announces a thrilling outdoor mystery serial, "Snowed In," to follow "The Bar-C Mystery" on the release schedule. Alene Ray and Walter Miller, the popular serial team already seen in "Sunken Silver," "Play Ball," and "The Green Archer," again head a Patheserial cast.

of the biggest oil operators in the country, a six-reel history of the oil industry, using his extraordinary process for gushers and other surprising effect.

Then Bowers made a two-reel comedy, the



THERE ARE LOTS OF "PARADES" in the "movies," just now, and the Standard Comedy, "The Heavy Parade," is one of the funniest of the "shorts." "Fat" Karr, "Kewpie" Ross and "Fatty" Alexander are the three stars in this F. B. O. release.



LUPINO LANE in "HIS PRIVATE LIFE," his forthcoming Educational-Lupino Lane two-reel comedy, is a fast moving laugh-maker, in which the star has the splendid support of Virginia Vance, George Davis and Glen Cavender.

Mabel Normand Has Two Directors

MABEL NORMAND'S troupe at the Hal Roach studios has divided itself into two units, working within fifty feet of each other on adjoining sets. Richard Wallace is handling the scenes directly involving Miss Normand, while his director, Stan Laurel, is taking scenes with Carl Miller, Alta Allen, Laura La Varnie, Max Davidson and others nearby.

The story was prepared by Jones' staff under his personal supervision after wires were received from New York announcing the completion of negotiations with Miss Normand.

This Roach Star Comedy is being filmed elaborately but with as much speed as possible because of the insistent interest aroused in exhibitors' ranks over the return of Miss Normand to the screen.

"Comrades-in-work" are reunited on Miss Normand's picture which is being made under F. Richard Jones' supervision. It was "Dick" Jones who directed her most successful feature releases before she left the screen. Both were with Mack Sennett for several years.

Archery Contest Held By Oklahoma Showman

When A. B. Summers of the Empress Theatre, Mangum, Okla., played the Pathe-serial "The Green Archer," with Allene Ray and Walter Miller, he staged an archery contest with the beginning of the first episode which was continued throughout the entire run of the serial, with prizes each week for the best score and a grand prize for the one who had the high score for the ten weeks.

Mr. Summers secured a permit from the county officials to erect a target on the court house lawn, where approximately 1,000 persons gathered each week to watch the contestants. More than 100 persons participated in the "Green Archer" bow and arrow contest. Widespread interest was created in the showing of the Patheserial through this stunt. Scores were kept in the lobby of the theatre, and local citizens took a keen interest in the results posted. The contests were held early in the afternoon so that a good many in the crowds would be attracted to the theatre for the showing of various episodes.

The contest was outlined in Pathe's "Green Archer" pressbook and the equipment was furnished by the Exploitation Department of that organization.

Grant Withers Plays In Two F. B. O. Series

GRANT WITHERS, who has been announced by Film Booking Offices as the leading juvenile in "Bill Grimm's Progress," the first of the two series of twelve featurettes based on the H. C. Witwer stories for the coming season, will also play the leading role in "Wisecrackers," the second series. It is planned by Edwin C. King, Vice-President in charge of production, to keep the cast intact for the two series, so far as is possible.

Gertrude Shore will have the leading feminine role and Al Cooke and Kit Guard, the inimitable comedians who have aided enormously in making the "featurettes" the most popular short-subjects of their kind in filmdom, will continue in the new series.

Grant Withers is not a new-comer to the Witwer stories. He appeared as the "villain," the idle son of rich parents, in "Fighting Hearts," the series just being completed, with Alberta Vaughn as the heroine and Larry Kent as the hero. Next season Withers will be the hero.

"Who's Who" in Roach's Pathe Comedies

ANYONE who questions the apparent change in casting policies of Hal Roach and is not impressed with the fact that feature standards are being upheld in the selection of players for short pictures, may gain information at a glance from the following list of personalities, all working or preparing to work at one time in the Hal Roach studios:

Lionel Barrymore, Charley Chase, Theda Bara, Clyde Cook, Eva Novak, Glenn Tryon, Gertrude Astor, Tyler Brooke, Mildred Harris, Vivien Oakland, Jimmie Finlayson, "Our Gang," Mildred June, Josephine Crowell, Charlotte Mineau, William Orlamond, Stuart Holmes, "Husky" Hanes, Lincoln Stedman, Sue O'Neil, Katherine Grant, Martha Sleeper, Nancy McKee, Al Hallett, Ivor McFadden, "Spec" O'Donnell, Eileen Percy, Shirley Palmer and James Mack.

Directors working under the supervision of F. Richard Jones include James W. Horne, Robert McGowan, Fred Guiol, Leo McCarey and Richard Wallace.

Gene Tunney Ready to Start First Picture

Gene Tunney, the new Patheserial star, and his manager, Billie Gibson, are now in the midst of things in Hollywood, where they have gone over the script of his first picture with J. E. Storey, Assistant General Manager for Pathe. Both the fighter and his manager announce that they are highly pleased with the continuity and Gene is anxious to get started on the Pathe production.

Tunney continues to get the leads in the sporting pages of the country's newspapers and it is doubtful if any person ever entered the motion picture field with so much publicity as Gene.

Beatrice Van to Write Featurettes for F. B. O.

Beatrice Van, one of the most widely known scenarists in the motion picture industry, has been engaged by Film Booking Offices to write the scripts for the new H. C. Witwer series of two reel comedies, it was announced yesterday by Edwin C. King, vice-president in charge of production. Miss Van is starting to whip into shape the first of the new series, which will be known as "Bill Grimm's Progress."



FRANCES LEE

The girl over whom the artists are raving is now playing opposite Bobby Vernon in "Page Me," an Educational-Bobby Vernon Comedy.

Reviews of Little Pictures with a Big Punch

"Fight Night"

(Pathe—Comedy—Two Reels)

WHAT MORE CAN be said of a comedy than that it is replete with uproarious laughs? No other indorsement is needed, therefore, in the case of this Mack Sennett two-reeler, with Bill Bevan and an all-star cast including Natalie Kingston, David Morris, Barbara Tennant, Evelyn Sherman and Janet Royce. But, like all writers who give a blanket indorsement, we'll add unnecessary words. Billy is proprietor of a clothes shop and fascinated by Natalie, the beautiful saleslady. Dave, Bill's pal, plans a party with Natalie and Janet, her friend. To get the girls in a good humor Bill donates a couple of furs, but his wife arrives and Natalie loses her's in favor of the wife. The four young innocents sneak off to a cabaret and Bill and Natalie win the Charleston contest. Their names are announced over the radio while wife and her mother listen in at home. Wife decides on diplomacy, invites all the playmates to the home and makes love to Bill's pal, thus teaching Bill his duties to her. Yes, it's lively and very funny, worth a place on any program. Book it.—**Sumner Smith.**

"Where's My Baby"

(Universal—Comedy—One Reel)

NEELY EDWARDS in this farce comedy under the Blue Bird brand finds a baby and adopts it. He takes it to work and leaves it with the janitor but it wanders into the office and gets Neely in trouble trying to hide it. He is fired and chased by a cop who suspects kidnapping. Neely wanders into a baby show and wins a big check. The real mother comes along and it turns out that the boss is the baby's father who deserted his wife. Neely is allowed to keep the check when the mother gets back her baby and he prepares to marry the stenographer. Quite a lot of laughs although the situations are of a familiar type.—**C. S. Sewell.**

"Song Car-Tune"

(Red Seal—550 feet)

A WAR SONG of years ago "Tramp, Tramp, Tramp, the Boys are Marching" is the subject of this Ko-Ko Song Car-Tune in the series produced by Max Fleischer. It is handled in the usual manner, with comedy introduced in the chorus. This time a cartoon figure in convict garb struts over the words, engaging in antics that are both amusing and clever. It is well up to the standard of the series.—**C. S. Sewell.**

"Broken China"

(Educational—Comedy—Two Reels)

THIS CHRISTIE COMEDY, directed by Earle Rodney, with cartoons by Norman Z. McLeod, has many very amusing moments. In fact, it is better than the average short comedy. Frank Roland Conklin wrote the story around an excellent comedy idea. Bobby Vernon wants to marry the daughter of a policeman, but isn't looked on with favor because he isn't on the force. William Irving plays the preferred suitor and Frances Lee is the girl. Bobby dolls up as a policeman at a masquerade ball and gets dragged into a raid on Chinatown. He discovers Wan Lung, the notorious smuggler, and saves Frances from a horrible fate. The last part of the comedy concerns clever Chinatown scenes.—**Sumner Smith.**

"Felix Misses the Cue"

(Educational—Cartoon—One Reel)

PAT SULLIVAN'S CAT is annoyed by Chinese laundryman, decides to go where they can't be found, is chased by them and burrows down through the earth, emerging in, of all places, China. There its experiences are doubly unfortunate, as the Chinese resent its habit of purloining food, and very funny as well. A good program number to round out a program for the majority of houses.—**Sumner Smith.**

"Mum's the Word"

(Pathe—Comedy—Two Reels)

THIS IS AN absolute knockout of a comedy. Hal Roach has supplied Charley Chase with possibly the best vehicle he has ever had, and Charley, directed by Leo McCarey, does splendid work. There can be no mincing of words in describing this subject. From beginning to end it is one of the funniest yet, and sure-fire in a showman's eyes. He who doesn't book it will lose one of the best comedy bets of the year. Martha Sleeper, Virginia Pearson and Anders Randolph are in the cast. The story: Charley's mother has married again, without mentioning her grown-up son. He visits her and her new hubby, the suspicious sort, and she makes her son masquerade as valet. The way Charley wields a razor and shines shoes is a caution. There also is a new maid, and Charley and she fall in love. Charley gets caught paying a night visit to his mother, and catches the maid visiting his father-in-law. Explanations reveal that the maid is really the man's daughter.—**Sumner Smith.**

"The Ghost of Folly"

(Pathe—Comedy—Two Reels)

MACK SENNETT'S comedy, with Alice Day and directed by Eddie Cline, is a thoroughbred pippin, a short subject that will convulse any audience. In the supporting cast are Danny O'Shea, Joseph Young, Eddie Quillan, Marvin Lobach, Irving Bacon and Barney Hellum. Young is an eccentric owner of an old house that two real estate men want. They concoct a scheme to frighten him away by throwing moving pictures on the walls. The tenant's nephew sends his sweetheart to nurse him. Students bring a skeleton and add to the haunted aspect of the house. The fun waxes fast and riotous, with both hunted and hunters alternately frightened by the appearance of seeming ghosts. When Alice accidentally exposes the plot, uncle immediately recovers. The acting is spirited throughout and the action more than ordinarily funny. By all means book this.—**Sumner Smith.**

"Fade Away Foster"

(Universal—Comedy—Two Reels)

IN THIS NUMBER of the series of Mustang Comedies which deal with the adventures of Dirtyshirt and Magpie in the western town of Pipe Rock, we find the boys are rivals for the hand of a pretty girl, and they are continually playing tricks on each other. Fade Away Foster, an outlaw is wanted by the sheriff who makes the boys his deputies and calls for a volunteer to invade the bandit's den. Magpie spurs Dirty-shirt's horse and the latter has to make good. In the den he has an adventure with a bear. The distinguishing clue to the bandit is a strawberry mark on his shoulder, and the boys in error chase a professor of classic dancing who has pasted such a mark on his shoulder, but finally land the right man by accident and win a reward. There is considerable amusing clowning and slapstick, including a scene where the boys join the dancing class and impersonate Red Riding Hood and the Wolf.—**C. S. Sewell.**

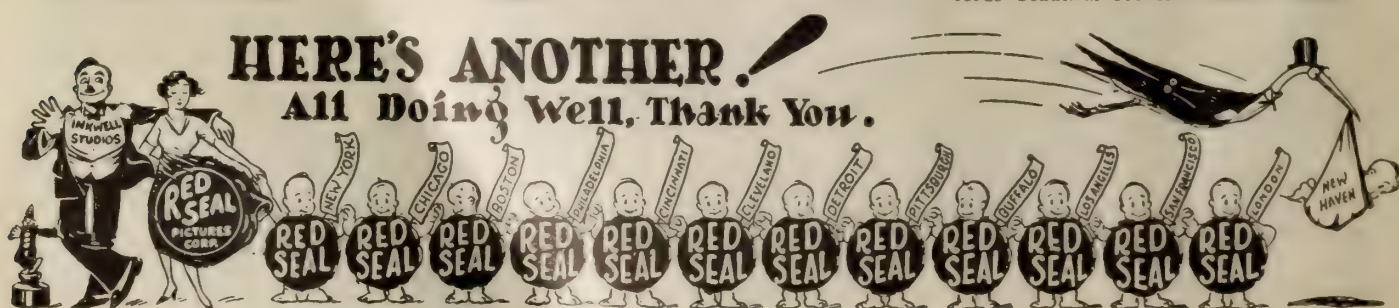
"Wooden Shoes"

(Cranfield-Clarke—Novelty)

THIS IS ONE of Cranfield & Clarke's "Internationals." The locale is Holland. A suitor calls on a Dutch girl and leaves his shoes outside. They tire of waiting for him and begin an exploration tour, returning hours later to discover that he is still calling on the young lady. The subject affords beautiful scenes.—**Sumner Smith.**

HERE'S ANOTHER!

All Doing Well, Thank You.



Gene Tunney Arrives In Hollywood to Do Serial

GENE TUNNEY, contender for the heavy-weight boxing crown, who has been signed by Pathe to star in a serial, has reached Hollywood after blazing a trail of publicity across the country.

Gene's first stop was Chicago, where he worked out at Mullin's Gymnasium and was host to the newspaper men. At Denver he appeared in an exhibition bout. At numerous towns along the line Tunney was interviewed by newspaper men and his manager, Billie Gibson, reiterated the statement that his next opponent would be Jack Dempsey.

Jack Lawrence, sports writer for the New York Herald-Tribune, stated in the edition of last Sunday, that Tunney would meet Dempsey in New York or New Jersey early in the Fall. Mr. Lawrence said that Tunney has been actually signed and that Dempsey has agreed to terms. The news of the big bout, he said, will break from Hollywood within the next few weeks.

When Tunney appears on the silversheet in the Pathe-serial on which he will soon start working, he will be one of the screen's most advertised stars, having the backing of four million ex-service men, the forces at present in service, the sport lovers of the country who are heart and soul for clean boxing, and members of societies and clubs to which he belongs, including the American Legion.

Chase in Royal Role In Hal Roach Comedy

CHARLEY CHASE portrays a royal role in his new Hal Roach production entitled, "Long Fliv the King," which will be released by Pathe.

Chase became a troupier when he was ten years of age, and played all types of characters as he toured the country, except that of a King. Since his elevation to stardom by Hal Roach, he usually presents to the screen the average young business man with an average income. He might have been anything from an Arctic explorer to Admiral of the navy.



GREETING GENE—Gene Tunney, famous pugilist, now a Pathe serial star, greeted upon his arrival in Chicago by Jack Miller, an executive of the Motion Picture Theatre Owners of Illinois.

Eva Novak Signed By Hal Roach

EVA NOVAK, who ranks high among the screen's prominent leading women, is the latest feature player to join the Hal Roach list of celebrities playing in two-reel comedies for Pathe. Miss Novak in signing with Roach follows close in the footsteps of Theda Bara, Claude Gillingwater, Mildred Harris, Ethel Clayton, Mable Normand and others.

Miss Novak appears opposite Glenn Tryon in "Say it with Babies," Tryon's newest Hal Roach comedy production. The Novak sisters Eva and Jane have been popular dramatic film favorites for years, and the advent of Eva into the comedy field will create intense interest among screen fans.

Glenn Tryon has the hilarious role in "Say it with Babies" of an authority on babies with his headquarters in a large department store. He has charge of the nursery and is supposed to know all about them.

Mack Sennett Studios In Production Activity

PRODUCTION is going on at high speed at the Mack Sennett Studios where Pathe comedies are produced. Ben Turpin has started his second comedy following his return to the films, Alice Day is enacting her initial scenes of a new comic, Raymond McKee and Ruth Hiatt are making another of "The Smiths" comedies, Billy Bevan and the all-star unit are busy, and Johnny Burke, Sennett's recruit from vaudeville, has reported for work before the camera.

Ben Turpin is being supported by Madeleine Hurlock, Andy Clyde, Thelma Hill, Marvin Lobach, Dave Morris, William McCall, Irving Bacon and Louise Carver. Alice Day is assisted by Eddie Quillen, Barney Hellum, Louise Carver, Marion McDonald, Art Roland, Alice Belcher and Dave Morris. Mary Ann Jackson is supporting McKee and Miss Hiatt. Billy Bevan has Vernon Dent, Thelma Parr and Barbara Tennant in his new comic.

Hy Mayer With Pathe For "Sketch Book" Series

Elmer Pearson, Vice-President and General Manager of Pathe Exchange, Inc., announces that contracts have been signed with Hy Mayer, the noted Caricaturist for a series of pictures to be known as "Hy Mayer's Sketch Book." It is understood that the initial release is already in the making. The Mayer films have proved very popular with audiences, the "Animated Hair-Cartoons" being his current successes.

Aschers Book Red Seal

Sales Manager Harry Bernstein of Red Seal Pictures announces that Ascher Brothers of Chicago have booked the Max Fleischer product and will play two featurettes each week in every one of their houses. Bernstein leaves on Tuesday, April 6th, for a speed week trip throughout the Chicago territory to work with Charles Lundgren, manager of Red Seal's local exchange on a number of impending first run and chain theatre contracts.



THE EDUCATIONAL-TUXEDO COMEDY, "MR. CINDERELLA," in which the leading role is portrayed by Johnny Arthur, is a travesty on the old fairy tale with Arthur appearing as the step-son with the wicked step-brothers. A burlesque fairy godmother, a motorman's ball, a magic coach and the twelve o'clock deadlock are the high spots of the comedy. The cast contains Virginia Vance, Glen Cavender, Stanley Blystone, George Davis and Lou Arches. Direction is by Norman Taurag. Educational Film Exchanges, Inc., release date is May 2nd.

ADVENTURES OF MAIZIE. (F. B. O. Series). Star, Alberta Vaughn. These are all good. Patrons think it a serial. Also showed Fables at same time and are also very good. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

ALL OUT. (F. B. O. Comedy). Stars, Three Fat Men. The best comedy I have played this year. People were howling at this one and the Fat Men comedies sure bring the laughs. Tone, okay. Very good appeal. Working class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

THE BAD BOY. (Pathe Comedy). Star, Charley Chase. A good action comedy with the action overshadowing the comedy. Lots of fist fights and Charley Chase does a 'low-down' dance in a dive that brought down the house. A good addition to an action program. Tone, okay. Sunday, yes. Appeal, okay. Town about thousand. Draw mixed type. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre (200 seats), Melville, Louisiana.

BELOW ZERO. (Educational Comedy). Star, Lige Conley. This was a riot for us and brought the house down. It certainly put them in a good frame of mind for the feature. Good print. Tone, good. Appeal, good. Town 4,500. Draw better class. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

BEWARE. (Educational Comedy). Star, Lige Conley. This one had plenty of laughs in it. Good all through the two reels. Everybody had their share of chuckles at this one. Tone, good. Fine appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

BROTHERLY LOVE. (Educational Comedy). Star, Cliff Bowes. Just a fair Cameo one-reeler. There was some good laughs in it, but not very many. Had the usual good print from Educational. Tone, good. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DOG'S LIFE, A. (Pathe Comedy). Star, Charles Chaplin. An old comedy reissued that did a good business for us in a blizzard. Had a full house. However, like all Pathe pictures, it cost too much. Poor tone. Sunday and special, no. Appeal 95 per cent. Farmers town of 400. Admission 10-15. Ross S. King, Opera House (250 seats), Barnes City, Iowa.

FIRE AWAY. (Educational Comedy). Star, Al St. John. When the second reel got started they went crazy with laughter for a while. It was a riot. The start was slow, but what an ending. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WITH the exception of the late Thomas H. Ince, Mack Sennett, whose comedies are released by Pathe, is one of the few motion picture producers to come from the "acting end."

Sennett has been in the motion picture business from the start. After a short experience in the old Biograph studio in New York City, he scrambled together all the money he could get hold of and went to California to make his own comedies.

On a rented lot in what were then the suburbs of Los Angeles, he put up a little wooden shack (which still stands in his studio), and began making funny plays. He was the director and chief actor in the comedies. After everybody went home, he stuck around and did his own film cutting. In fact he was everything from "star" to "telephone girl" and "night watchman."

Throughout his career, Mr. Sennett has always been known as an unusually shrewd "picker" of actors. The list of great dramatic stars who started in his studio is really astonishing. His success as a "picker" is undoubtedly due, in part, to the fact that he has come so close to the actual making

Straight from the Shoulder, Jr.

Edited by Van

If you pick only features that hit the bull's eye and never the weak sisters, you want your short subjects to pack up the satisfaction policy and round out the program into a perfect show—the kind that brings 'em back.

If you are uncertain about the feature you want to be sure of the power of the short subject to take off the curse—in case of a curse!

And always—you want to be sure to send tips on short subjects as these fine friends of our "Our Gang" do—dependable tips on dependable program material.

VAN.

tre (400 seats), Nazareth, Pennsylvania.

HOT AND HEAVY. (Educational Comedy). Star, Eddie Nelson. This comedy was a knockout with the youngsters. The older folks liked it also. It is a dandy Mermaid comedy. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

ISN'T LIFE TERRIBLE? (Pathe Comedy). Star, Charley Chase. Good. Plenty of laughs. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

KID SPEED. (Educational Comedy). Star, Larry Semon. This comedy sure lives up to its title. Enough thrills and speed to take away your breath. Will keep any audience on its toes. It sure is a thriller. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

LIZZIES OF THE FIELDS. (Pathe Comedy). Good comedy. Has a twist different from most. Plenty of funny situations. Believe most houses will find it goes over good. E. N. Prescott, Prescott Theatre, Union, Maine.

MADAM BEHAVE. (Christie Comedy).

Just a fair picture. The comedy is a little too far fetched, but you will get by if the audience is not too particular. Tone, good. Yes, Sunday. No, special. Town, 3,000. Draw miners. Admission 10 and 35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

MARY, QUEEN OF TOTS. (Pathe Comedy). "Our Gang." Mighty good always. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

MOVIES. (Educational Comedy). Star, Lloyd Hamilton. This was a humdinger for Hamilton and no mistake. It brought plenty of laughs all the time during its showing. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

BOUNCER. (Pathe Comedy). During the past few weeks I have noticed that two-reel comedies are not the only ones that are being given attention in the "Bigger and Better" reform wave sweeping the industry. These single reels are good. This particular one concerns "K. O. Kelly" as a bouncer, and they like it. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

TAILORING. (F. B. O. Comedy). Three fat men. A two-reel comedy that is silly and won't please. Appeal, 50 per cent. Farm and city class. Admission 15-30. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

WILD WEST. (Pathe-Serial). Star, Jack Mulhall. While this is not a fast moving serial it is interesting all the way through and it appears to be holding my crowds above expectations. Easy to put over on account of advertising the ranch has all over the country. Now on eighth chapter. Not as exciting as I had been led to believe. No tone. Sunday and special, no. Appeal, 75 per cent. Farmers and laboring class, town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

WILD WEST. (Pathe-Serial). Star, Jack Mulhall. A fine western serial. The land rush was fine. Am on my second chapter. Good tone. Appeal 90 per cent. Draw oil field class, town 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

WOLVES OF THE NORTH. (Universal Serial). I can't say much for this serial. I have done nothing with it. Have lost money in spite of very low rent. I will say that Universal films are sold reasonable. Tone, good. Sunday, yes. Appeal, fifty percent. Small town and farmer class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, Calif.

Mack Sennett

of pictures. He senses acting ability in a green little extra girl just as a great mechanic can detect automobile troubles by hearing the engine go.

Mr. Sennett now confines his attention mostly to the general supervision of a big studio. It is like being the head of an immense factory.

Occasionally, however, he still directs a scene. Once in a while, a director, struggling with a difficult comedy situation, becomes conscious of a spectator who is not pleased. Once in a blue moon, Sennett will take the megaphone (metaphorically speaking, for in fact he never uses one) and directs the scene himself.

Like many famous prize fighters, he "fights his battle after he gets in the ring." That is to say, he makes up most of the gags after he actually gets the actors in front of the camera. That is why one can always

tell a scene he has personally directed by the freshness and spontaneity.

Mr. Sennett, however, never allows a story to go to the director that he does not hear in every detail; and in nine cases out of ten, it is two-thirds his story before he gets through. No picture ever leaves the studio until he has given the verdict. And sometimes, the way he cuts and slashes it in the projection room freezes the director's blood.

Cranfield-Clarke Sales

Cranfield and Clarke announce that they have disposed of the English rights on the following pictures. "North of Nome," an Arrow Production; "Week End Husbands," featuring Alma Rubens; "Hill Folks," featuring Alice Calhoun, and "Devil's Masterpiece," featuring Virginia Brown Faire.

Open New Haven Branch

Cranfield and Clarke, Inc., announce they have opened an exchange under their own name at New Haven, Conn., which territory will be worked from this center.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

8,767
Feet

"The Midnight Sun"—Universal

Russian Melodrama Directed by Buchowetzki
Starring Laura La Plante and Pat O'Malley

Russian
Melo-
drama

WITH LAURA LA PLANTE and Pat O'Malley as the stars and Raymond Keane, a newcomer, in the leading romantic role, Universal is offering "The Midnight Sun," a story of Russia before the revolution, directed by Dimitri Buchowetzki.

There is a marked difference in tempo in the earlier and later reels of this production which is adapted from a novel by Lauridas Brunn. The first half of the picture serves mainly to introduce the leading characters and establish their relationship toward each other. Mr. Buchowetzki has handled this part as a romantic comedy drama. Olga, the heroine is an American girl who through secret influence gets a chance with the Imperial Ballet in St. Petersburg and scores a great hit, starting intense rivalry between the unknown backer Kusmin, an unscrupulous financier, and Grand Duke Sergius. A chance meeting between Olga and Alexie, a member of the Grand Duke's guard, ripens into an ardent love affair.

In the latter half of the picture events begin to transpire with ever increasing rapidity and the story develops into a fast moving melodrama introducing some unexpected situations but depending for its punches largely on situations of a familiar type calculated to build up and hold the suspense. To save the hero's brother, the girl goes to the Grand Duke's apartment and when he learns of her innocence he lets her go home. The hero, his orderly, misunderstands and slaps the Grand Duke and is sen-

Reviewed by C. S. Sewell

CAST:

Olga Balashova.....Laura La Plante
Grand Duke Sergius.....Pat O'Malley
Alexei Oroloff.....Raymond Keane
Ivan Kusmin.....George Siegmann
Yessky.....Arthur Hoyt
Nickoll.....Earl Metcalf
Adjutant.....Michael Vavitch
Duke's Aide.....Nickoli Soussanin
Director of Opera.....Cesare Gravina
Barbara.....Nina Romano
Anisya.....Medea Radsina
Messenger.....Albert Prisco
Ruined Banker.....George B. Williams

Based on novel by Lauridas Brunn.

Directed by Dimitri Buchowetzki.

tenced to death. The financier pretending to aid her lures the girl aboard his yacht. The Grand Duke comes to the rescue with a destroyer and saves the girl. Then begins a race to prevent the execution of the hero. Just as the Duke and the girl arrive, the hero drops. It develops that he has collapsed before a shot was fired. He recovers and the Grand Duke releases the girl from her promise to come to him and gives her to the young hero.

Mr. Buchowetzki has skillfully directed the romantic part so that despite a lack of action and incident it holds the interest. The picture is elaborately mounted with gorgeous scenes of the royal palace, the tre-

mendous imperial theatre and the gorgeous royal ballet. His experience has stood him in good stead and the Russian atmosphere is convincing and colorful.

The situation where the Grand Duke has the girl in his power and releases her is an unexpected touch and the scene where the hero falls before the rescuers arrive comes as a distinct surprise and contributes a good punch. Exciting moments follow one another in quick succession after the melodramatic situations begin to develop but in the effort to provide additional thrills the action is forced to rather beyond the point of plausibility and loses some of its effect.

Laura La Plante is excellent as the heroine and Pat O'Malley demonstrates his versatility by giving a fine performance as the Grand Duke, an entirely new type of role for him. The surprise of the picture, however, is Raymond Keane as the hero. Here is a chap that you want to watch, a handsome lad, who looks very much like Ramon Novarro. George Seigman is convincing in the role of Kusmin and the minor parts are in capable hands.

First-run audiences will probably find more to appeal to them in the first half of "The Midnight Sun," while the latter half certainly contains enough punch and action to satisfy the most ardent melodrama fan. For the average patron, we believe that the earlier reels could be shortened to advantage and that this production will prove a money-making attraction with audiences who like action melodrama.

4,835
Feet

"Rustling for Cupid"—Fox

George O'Brien and Anita Stewart Featured
in Peter B. Kyne Story with Western Locale

Romantic
Western

GEORGE O'BRIEN, popular William Fox star, makes his first appearance in a "western" in "Rustling for Cupid," an Irving Cummings production based on a story by the well-known writer, Peter B. Kyne.

Although there is considerable action in this picture and the western ranch country furnishes the background for most of the story, it is really more of a romantic comedy drama with a western setting than a straight western, and this angle is brought out in the title. The star, however, has a good snappy fight and shows to advantage in the western atmosphere.

Some effective light comedy introduces the plot which begins with an accidental interchange of bags between the hero, returning from college and the girl who is coming to

Reviewed by C. S. Sewell

CAST:

Bradley Blatchford.....George O'Brien
Sybil Hamilton.....Anita Stewart
Hank Blatchford.....Russell Simpson
Mrs. Blatchford.....Edith York
Tom Martin.....Herbert Prior
Dave Martin.....Frank McGlynn, Jr.
Jack Mason.....Sid Jordon

Story by Peter B. Kyne.

Scenario by L. C. Righy.

Directed by Irving Cummings.

the ranch town as a teacher. The story hinges around the fact that the hero is looked down upon as his father is suspected of being a rustler although he denies it. Just as the romance is developed, George in

a good dramatic scene comes upon a rustler at work and just as he is about to shoot discovers his own father who claims that it is a hereditary taint that he cannot subdue. This is seen by friends who keep the secret and prepare a scheme to bring the hero and heroine together. The heroine has bought a ranch and they rustle some of George's cattle marking it with her brand and accuse her of being a rustler also of hiding some dark secret. She confesses that her brother disgraced the family, and when George learns the truth he goes to her and is forgiven.

While the story is decidedly improbable and the action of the characters at times rather at variance with real life, "Rustling for Cupid" offers pleasing light romantic entertainment with a western flavor.

6,230
Feet

"Mademoiselle Modiste"—First National

Popular Victor Herbert Operetta Provides
Corinne Griffith with a Pleasing Vehicle

Romantic
Drama

ONE OF THE LATE Victor Herbert's most popular and tuneful operettas, "Mademoiselle Modiste," based on a story by Henry Blossom, has been adapted to the screen as a vehicle for Corinne Griffith and is being distributed through First National. The result is a decidedly entertaining romantic comedy drama that will furnish a pleasant hour for the vast majority of patrons.

Characteristic of musical comedy where there is so much dependence on the music, production, costumes, etc., the plot interest is slight. "Mademoiselle Modiste" has the advantage of a rather out-of-the-ordinary, if somewhat implausible theme, and in filming the story it has been embellished by attractive costumes and settings, situations introduced to take advantage of the wider latitude of the screen and considerable attention is given to injecting amusing light comedy thoroughly in keeping with the story.

Because Fifi, a saleswoman in a modiste

Reviewed by C. S. Sewell

CAST:

Fifi Corinne Griffith
Etienne Norman Kerry
Hiram Bent Willard Louis
Marianne Dorothy Cummings
Mme. Claire Rose Dione
Based on musical comedy by Henry Blossom
and Victor Herbert.
Directed by Robert Z. Leonard.

shop in Paris was so clever that she sold a huge wardrobe of gowns to the severely plain wife of Hiram Bent, a wealthy American banana dealer, Bent decided to buy the shop, introduce American methods of advertising and put Fifi in charge as the unknown Mademoiselle Modiste. In the meantime, Etienne, a French officer, had fallen madly in love with Fifi and misunderstanding some of Bent's schemes and Fifi's co-operation with them, he challenged Bent to a duel, but

at the last minute, realized that he has been unduly hasty and suspicious, so all ends well.

A fist fight between this pair, the preparation for the duel, the meeting between Fifi and Etienne all furnish good comedy. There is a lavish display of costumes, especially in a fashion show, to open the new shop and a bit of business which threatens to be risqué, where Fifi, behind a screen, auctions her garments for charity and then steps out fully clothed. This scene has the advantage of advancing the plot and not being dragged in. Victor Herbert's music is effectively introduced, especially his tremendously popular "Kiss Me Again," which provides an entire sequence with the words thrown on the screen.

The role of Fifi is charming handled by Corinne Griffith, while Norman Kerry is excellent as Etienne. Willard Louis gives a fine performance as the American millionaire and is responsible for a lot of good-natured laughs.

6,600
Feet

"Prince of Pilsen"—Prod. Dist. Corp.

Popular Musical Play Made Into Entertaining
Feature with Amusing Comedy and Unique Plot

Comedy
Drama

ONE OF THE MOST successful musical comedies of a couple of decades ago, "The Prince of Pilsen," has been transferred to the screen by Producers Distributing Corporation and with Anita Stewart and George Sidney in the leading roles should duplicate its stage success.

There is a much more substantial idea back of this picture than is frequently found in musical comedies where so much stress is placed on costumes, dances and songs, and it is one that is novel and rich in comedy possibilities. The story deals with Hans Wagner a German-American who is an inveterate lodge member. With his daughter, Nellie, he visits his homeland, the principality of Pilsen and appearing in lodge regalia is mistaken for the real prince who is scheduled to marry a neighboring princess. Thinking it is part of some initiation ceremony he allowed himself to be taken to the princess

Reviewed by C. S. Sewell

CAST:

Hans Wagner George Sidney
Nellie Wagner Anita Stewart
Prince of Pilsen Allan Forrest
Bandit Chief Otis Harlan
Princess Bertha Myrtle Stedman
Lady in Waiting Rose Tapley
Captain W. von Brincken
Physician W. von Hardenburg
Based on musical comedy by Frank Pixley
and Gustav Luders.
Scenario by Anthony Coldeway.
Directed by Paul Powell.

and even when it is discovered that he is an imposter and he is about to be shot he still admires the thoroughness of the "initiation." In the meantime, a romance has sprung up between Nellie and a handsome fellow who turns out to be the real prince and who arrives in time to save Hans.

Director Paul Powell has given this story a high-class production, with a number of striking scenes, particularly the court function in which many of the women appear in gorgeous gowns that delight the eye, and there are dance numbers of sumptuous beauty. The idea of the story has been worked out in a thoroughly amusing manner that should get a lot of laughs. The vast army of lodge members will enjoy the kidding of their hobby and there is plenty to entertain other types of patrons and make "The Prince of Pilsen" a good box-office attraction.

In the role of Hans Wagner, George Sidney who has a number of successes to his credit scores heavily, and his every action is good for a laugh. Anita Stewart and Allan Forrest are pleasing in the romantic roles while Myrtle Stedman contributes a good portrayal of the princess.

4,362
Feet

"Looking for Trouble"—Universal

Jack Hoxie Appears as a Dashing Hero in
Actionful Story of Romance and Intrigue

Western

ON QUICKSHOT of the Rio Grande is the romantic name applied to Jack Hoxie, the popular star of Universal Blue Streak Westerns in "Looking for Trouble," the newest production issued under this brand.

Jack is pictured as the kind of fellow who can always be counted upon in an emergency and is incidentally frequently at odds with the sheriff as he takes matters in his own hands. The story begins with his appearance in a newspaper office to demand

Reviewed by C. S. Sewell

CAST:

Don Quickshot Jack Hoxie
Tulip Marceline Day
Murchison J. G. Russell
Big Jim Clark Comstock
Phil Curtis Edmund Cobb
Burkhold Bud Osborne
Laura Peggy Montgomery
Sheriff Harry Russell
Story by Steve Chalmers.
Scenario by G. C. Hively.
Directed by Robert North Bradbury.

that the editor retract a slurring article about a girl. A fight ensues and the sheriff gets on Jack's trail. Eventually it develops that the secret visits of the girl and another chap were for the purpose of bringing about a reconciliation with the other fellow's wife held prisoner by a diamond smuggler in league with the editor. Jack brings about the capture of the gang, wins the girl and the gratitude of the sheriff.

The development of the story follows
(Continued on page 171)

6,721
Feet**"Other Women's Husbands"—Warner**Monte Blue and Marie Prevost Are Featured
in Clever and Amusing Light Comedy DramaComedy
Drama

A DECIDEDLY CLEVER and thoroughly amusing domestic comedy drama that should furnish pleasing entertainment for all types of patrons is "Other Women's Husbands," a Warner Brothers production directed by Erle C. Kenton, featuring Monte Blue and Marie Prevost.

The story starts out like a straight drama; almost imperceptibly the light comedy touches begin to creep in and the action gets more sophisticated, and there is marked subtlety at times in the handling of the slender plot. Dick and Kay are happily married. Dick's college chum, Jack, a lawyer, appears and Dick takes him home to dinner. Kay, piqued at Dick follows his suggestion to be very nice to Jack, so well that Jack falls in love with her. When Kay goes out of town Jack finally persuades Dick to seek solace with an attractive girl, Dick however falls for Jack's lady friend and cuts him out. Jack then devotes his attention to Dick's wife. Affairs rock along merrily for awhile until Dick coming home unexpectedly picks up a hat that does not fit him and discovers that it belongs to Jack. They both agree they are fools and decide to mend their ways. Dick wavers and finally decides not to break off with Marion, so Jack continues his attention to Kay. Eventually Kay gets suspicious and when Dick talks in his sleep learns of Marion and

Reviewed by C. S. Sewell

CAST:

Dick Lambert.....Monte Blue
Kay Lambert.....Marie Prevost
Jack Harding.....Huntly Gordon
Marion.....Phyllis Haver
Dick's Chum.....John Patrick

Story by E. T. Lowe, Jr.
Scenario by Jack Wagner.
Directed by Erle C. Kenton.

takes her place at a masque ball. What Dick tells her causes her to sue for a divorce. In court she weakens and after a scene in the judge's room, Jack returns to court with a black eye saying the divorce suit has been withdrawn.

Monte Blue as Dick and Marie Prevost as Kay his wife give thoroughly delightful and consistent performances and the work of Huntly Gordon as the lawyer is on a par with them, while Phyllis Haver capably handled the minor role of the other woman. The credit however goes largely to E. T. Lowe, Jr., for a clever little story and especially to Erle C. Kenton whose handling of the plot is suggestive of Lubitsch's best touches. He puts over his points with light sure touches that are extremely effective, rather than using obvious screen situations. For instance, when Dick unexpectedly returns he does not learn the status of affairs by catching Jack with his wife, but by the

more subtle device of simply finding the only hat in the place is not his own. A novel touch to this story is the fact that there is no squabbling, rows or heavy dramatic scenes, each of the characters take the situation calmly using their wits rather than their tempers to straighten out the embarrassing situations. In fact, all through the story, right up to the final scene, they all remain the best of friends apparently. An instance of skillful and effective handling is the climax; you don't see any of the fight between Dick and Jack, but when Jack appears in court with a black eye, it tells the whole story. A novel and clever finale is a subtitle which says that husbands, that is other women's husbands, are liable to fall, but that a really clever wife can succeed in picking them up again on the first bounce.

The very highest class of patrons will find in this picture delightful in its subtlety and sophistication, at the same time, the story and situations are so plain that the drift of the story and even its most ingenious twists should register with the rank and file who will enjoy the effective comedy touches in which the picture abounds.

People probably would not act like this in real life, at the same time so convincing is the screen portrayal that you lose sight of this and any type of patron should find much to enjoy in the clever and amusing way the story has been worked out.

6,218
Feet**"The Runaway"—Paramount**Clara Bow in More Serious Role Heads Fine
Cast in Picture Directed by W. C. DeMilleMelo-
drama

Reviewed by Epes W. Sargent

CAST:

Cynthia Meade.....Clara Bow
Wade Murrell.....Warner Baxter
Jack Harrison.....William Powell
Leshar Skidmore.....George Bancroft
Mrs. Murrell.....Edythe Chapman

Based on story "The Flight to the Hills" by Charles Neville Buck.
Scenario by Albert Shelby LeVino.
Directed by William De Mille.

CLARA BOW recently did such excellent work as an emotional flapper in "Dancing Mothers" that her further experiments along the same lines is interesting in a story to which the players contribute vastly more than the author or scenarist. Miss Bow is but one of a really notable cast who bring to their labor more artistic effort than is really deserved by the story which furnishes an outline for some well drawn character work sketched by the author, but with the detail filled in by the players themselves.

It gives a somewhat different feud story with an ending that is uncertain almost to the last and offers some excellent and at times truly artistic photography.

Cynthia, ambitious young picture player, seeks advancement through the interest of Jack Harrison, whose connection with pictures is somewhat hazy. She believes that he is keeping her down that she may be more dependent on his favor. In a struggle in his hotel rooms Jack is struck by a bullet fired from across the street by a man cleaning a revolver. Cynthia, panic-stricken, thinks he is dead and that she will be accused. She flees and is picked up by a Kentucky mountaineer who takes her to his home where Jack presently comes to claim her, offering honest marriage when threats

fail. She wavers, but sensibly decides to stick to Wade rather than risk her happiness with a Broadway butterfly hunter. The story is implausible and often without clear motivation.

On the other hand the characters are vivid. As the hysterical flapper Miss Bow does not approach some of her recent characterizations, but as the mountain girl she is more convincing and often reveals flashes of real strength, showing a commendable reserve where not long ago she might have overplayed. In a simple gingham she is demure and appealing; quite different from the usual type of character.

Warner Baxter is simple and manly as the head of the Murrell clan whose work it is to hold down the feud between his own family and the Skidmores. As Leshar Skid-

more, George Bancroft contributes another fine character study and an unprogrammed player does striking work as a six-foot plus moron; a bewhiskered fellow with the intellect of a child, determined enough to go on the blood trail and still a child who cries when his gun is taken from him. He deserves credit for a fine piece of work. William Powell is a likable villain and Edythe Chapman might have been born and bred not ten feet from the camera so thoroughly real is she as the rugged woman of the mountains. It is the finest character portrait in her rather long gallery.

"Looking for Trouble"

(Continued from page 170)

along the lines of the usual Western with plenty of action furnished by the attempts of the hero to elude the sheriff and some comedy on the sheriff's part. There is a lot of good riding and a goodly number of hand-to-hand fights including a running encounter in which Jack unhorses three members of the gang.

"Looking for Trouble" offers average entertainment for Jack Hoxie fans and audiences that like "Westerns."

5,486
Feet**"The Highbinders"—Asso. Exhib.****W. T. Tilden, Tennis Champion, Makes Debut
as Both Star and Author of Crook Melodrama**Melo-
drama

WILLIAM T. TILDEN, former tennis champion, makes his screen debut both as the star and author of "The Highbinders," an Associated Exhibitors production directed by George Terwilliger, with a cast of well-known players headed by Marjorie Daw.

As suggested by its title "The Highbinders" is frankly action melodrama. The story is built around Marshall, a wealthy amateur author who sought refuge from society in a room in the slums where he did his writing. One night he was waylaid by thugs and sandbagged but found his way to Ladd, a friendly bookseller. Hope, who escaped from her father when he insisted she marry Dorgan, a crook, sought refuge with Ladd and nursed Marshall back to health but he had lost his memory. Dorgan finally located Hope and lured her back home. Marshall went to her assistance and a blow restored his memory of his former self, but he still remembered Hope as a beautiful dream and they found happiness together when the police arrested the gang of crooks.

Reviewed by C. S. Sewell

CAST:

David Marshall	William T. Tilden
Hope Masterson	Marjorie Daw
Roy Marshall	Ben Alexander
Humpty	George Hackathorne
Ladd	George Marion
Dorgan	Walter Long
Rogers	Tammany Young
Harrigan	Edmund Breese
Mrs. Cortright	Effie Shannon
Cortright	George Nash
Blair	Hugh Thompson
Alice	Kathlene Martyn

Story by William T. Tilden.
Adapted by Calder Johnston.
Directed by George W. Terwilliger.

There are several minor threads woven into the story, the villainy and cruelty of a step-father which led to Marshall taking his little brother Roy to the slums with him, the abuse and finally the death of a poor hunchback which led to Roy finding Mar-

shall after he was sandbagged, and the activities of the step-father and the crooks which finally led to a running fight in Marshall's home.

There is plenty of movement and no dearth of melodramatic situations, but the multiplicity of the lines of action makes the development vague at times and hard to follow. The supporting cast is composed almost entirely of well-known players, such as Marjorie Daw, little Ben Alexander, George Hackathorne, George Marion, Walter Long, Tammany Young, Edmund Breese and Effie Shannon, all of whom give fine performances. In fact, the excellence of the cast instead of aiding Mr. Tilden shows him at a disadvantage by contrast. He is lacking in screen personality for the role of a hero and reveals neither the ease or ability of these veterans.

The story never seems to ring true or grip the spectator and at best will probably prove only mildly entertaining for melodrama fans, although the presence of Tilden in the picture furnishes a good exploitation angle.

6,155
Feet**"Whispering Smith"—Prod. Dist. Corp.****H. B. Warner in Title Role of Interesting
and Different Type of Railroad Melodrama**Melo-
drama

Reviewed by C. S. Sewell

CAST:

"Whispering Smith"	H. B. Warner
Dickie Dunning	Lillian Rich
McCloud	John Bowers
Marion Sinclair	Lilyan Tashman
Bill	Eugene Pallette
Murray Sinclair	Will Walling
Lance	Richard Neill
Du Sang	James Mason
Seagrue	Nelson McDowell
Bucks	Robert Edson

Based on novel by Frank H. Spearman.
Scenario by Elliott Clawson and Will M. Ritehey.
Directed by George Melford.

intendent is also in love with a girl who is the dupe of the conspirators.

The railroad scenes which deal largely with the wrecking of trains and the manner in which they are cleared away are interesting and well handled; in fact, George Melford has directed this story so that at all times there is forceful virile drama. Especially effective in the manner in which he indicates the fear of the conspirators when the name of "Whispering Smith" is mentioned, and in the excellent melodramatic tension maintained throughout.

H. B. Warner is exceptionally effective in the title role and Will Walling is a forceful, dominating villain. Lilyan Tashman capably portrays his wife, while John Bowers and Lillian Rich give fine performances as the other couple.

"Whispering Smith" is above the average as a forceful, punch melodrama.

4,570
Feet**"Wild to Go"—F. B. O.****Little Frankie Darrow, His Pony and Dog,
Add Pleasing Touch to Tom Tyler Western**

Western

Reviewed by C. S. Sewell

CAST:

Tom Blake	Tom Tyler
Frankie Blake	Frankie Darrow
Simon Purdy	Fred Burns
Trumbull	Ethan Laidlaw
Henchman	Earl Haley
Marjorie Felton	Eugenie Gilbert

Story by F. A. E. Pine.
Directed by Robert DeLacey.

who shanghai the hero, but he escapes by swimming ashore. Later he and the girl are kidnapped in an effort to get hold of the

check, but Frankie secures it and saves the day at the crucial moment.

There is plenty of action, rescues, fights, hard riding, etc., and the story has been worked out largely along customary lines, although a pleasing element of novelty is introduced in the bathing girl scenes at a fashionable summer school.

Tyler has a congenial role and Eugenie Gilbert is both attractive and capable as the heroine. The kiddies will be delighted with little Frankie and his "outfit." Altogether, "Wild To Go," is a program western of average entertainment value.

AS IN SEVERAL recent Tom Tyler starring vehicles for F. B. O. release, little Frankie Darrow with his pony and dog, add a pleasing touch of novelty, and in "Wild to Go" they also play an important part in the development of the story, for it is really Frankie and not the star who saves the situation in the climax.

This picture is a typical western and introduces a number of familiar situations. The story concerns the attempts of a rival rancher to prevent a check for a cattle shipment reaching the owner in time to pay off a mortgage. He hires a couple of thugs

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Balaban & Katz Changes Many Executives

*Moving Picture World
Bureau, Chicago,
April 27.*

WITH the opening of the new Oriental Theatre of Balaban & Katz next week, many changes in the operating personnel of the big circuit have been made. David Balaban, who has been executive in the main offices of the company, becomes resident managing director of the McVickers Theatre, succeeding G. R. Fouché, who goes to the new Oriental Theatre as manager.

Roy Bruder, who has been his assistant at McVickers, goes with him. Edgar Doob, who has been treasurer of McVickers, becomes chief of staff of the Oriental. Paul Ash and his merry musical gang will hold down the musical end of the Oriental and the McVickers Jazz Jesters, under the direction of Henri Gendron, will occupy the old Ash spot in the McVickers stage. George Givot will hold the comedian end of the performance down for the first week and it is planned to have a big name act on the program each week. In addition to the Gendron orchestra on the stage of the McVickers, Walter Davidson will have twenty musicians in the pit for the program with the pictures. Mrs. Jesse Crawford will be the organist at the McVickers, succeeding Henri Keates, who goes to the Oriental with Paul Ash. With the opening of the Oriental, Paul Ash will be billed as "The Rajah of Jazz," which title, it is reported, has been copyrighted for the star.

The publicity work of Balaban & Katz has been divided among the following: Oscar Doob will have charge of the Paul Ash publicity and will also handle the Roosevelt, Ben Sekowitch is in charge of the McVickers, the Tivoli and the Uptown, David Lipton the Central Park and Chicago advertising and radio, Floyd Lewis the Chicago Theatre and the Balaban & Katz magazine, which is coming out every two weeks instead of weekly as heretofore. All the men will work under the general direction of Will Hollander, in charge of publicity and advertising for the entire circuit.

Rittenberg Resigns

Arnold S. Rittenberg, well known theatre advertising expert and secretary of the A. M. P. A., has resigned from his Jersey City connections. For the past five years he has been director of advertising and publicity for the Fulton Theatre Company. He has also been treasurer of the Culmerit Theatre Company, an affiliated interest, for the past three years.

As a creator of Unique newspaper displays and originator of unusual production and institutional exploitation campaigns, Rittenberg has been consistently praised throughout the industry. Resignation became effective on May 15. No announcement of future plans has been made.

ANOTHER FOR HOMEWOOD

Michael Clamage and Albert Baskind are planning the erection of a 1,500-seat theatre for Homewood. The site has been purchased at the northeast corner of Main street and the Dixie Highway and it is planned to expend \$500,000. With the completion of the electrification of the Illinois Central suburban service, this will become one of the best spots in that territory. Construction will start as soon as the first electric trains are operated over the lines.

KRUG TO BUILD

Ernest Krug plans to start the erection May 1 of a fine movie theatre to cost \$750,000 on 69th street, between Indiana and Prairie avenue. Colonial style of architecture will be followed.

NEW ANDREWS THEATRE

Another new theatre is planned for Chi-

cago by the Charles Andrews circuit. The projected house will seat 3,000 and cost \$1,500,000. It will be built in Forest Park between Elgin and Harlem avenues. Charles Andrews heads the company and H. G. Stewart & Co. handled the details of the transaction. Work is expected to start at an early date.

AN ANNIVERSARY

Manager George Burdick has made big preparations to celebrate the eleventh anniversary of the American Theatre and will have a big feature film and four acts of vaudeville for the week.

NEW KARZAS RUMOR

Andrew Karzas is expected back from his holiday trip to the West Coast and, it is reported, will not built another new theatre on the South Side. He has transferred Armin F. Hand and his orchestra from the North Center Theatre to the Woodlawn, where it originally was located.

NEW BENSCH HOUSE

M. Bensch, who has the Century and Liberty Theatres, has taken over the Avon at 3325 West Fullerton avenue from the Lynch-Langdon-Fricke circuit and will run the house as an exclusive picture theatre.

GROSSMAN ELEVATED

L. L. Grossman, formerly of Milwaukee, has been made managing director of the Bryn Mawr Theatre on the North Side, succeeding Lou Goldberg, who resigned to re-enter the vaudeville field.

NEW COMPANY

Lester A. Smith, E. G. Clifford and George Roberson have organized a company to operate theatres and road shows, with offices at 127 North Dearborn street.

INCORPORATES

Ascher Circuit has incorporated its vaudeville booking circuit under the name of the Ascher Brothers' Booking Exchange. Harry F. Beaumont, for several years in charge of the Chateau Theatre for the circuit, has been named manager and I. A. Rozello will assist Max Ascher in booking pictures and presentations.

Printz Regains Circle Theatre, Cleveland

*Moving Picture World
Bureau, Cleveland,
April 27.*

STARTING May 1, the Circle Theatre, Euclid avenue and East 101st street, Cleveland, will cease to be a Warner house and will be resumed under the original ownership and under the general management of Martin Printz, who had operated the house for several years before it was leased by Warner Brothers. Although the lease runs until September 1, Warner Brothers have been released from further obligation. Warner pictures will continue to be run at the Circle, however, until September 1. During the Warner ownership, the Circle adopted a combination policy including Pantages vaudeville and Warner pictures. Whether Manager Printz will continue vaudeville, or will resume his former all-picture policy, has not been announced at this time.

NOONDAY COMEDIES

Loew's Mall Theatre is offering noonday short subject programs from 11 a. m. to

1 p. m. in response to requests from thousands of picture fans who claim that they have no time to see an entire feature during the noon hour. The first of these programs was offered last Sunday. The program will be changed every Sunday, Wednesday and Friday. The Mall is a double-deck theatre—that is, it is two theatres, one over the other, and connected by means of a grand staircase. While the short subject program is being shown in one of them, the other will run the feature program simultaneously. The opening short subject program consisted of the following: an Educational comedy, "Framed," with Lloyd Hamilton; a Mutt and Jeff cartoon entitled, "Where Am I?"; Topics of the Day, News Events and a travelogue, "Garden Glories of Victoria."

ALHAMBRA SOLD

John Kessler has sold his Alhambra Theatre, Canton, to Silverman Brothers of Cleveland. Kessler is a veteran exhibitor. He is retiring because of poor health, and he says he's going to travel around the country a bit and get well before he settles down to anything definite.

SUMMER PICTURES

The Columbia Theatre has started its

summer policy of showing motion pictures instead of Columbia burlesque. Last week was the opening week under the new policy. The program included two features, a two-reel comedy and a single reeler. Manager R. C. Jones states that he will have seven changes a week and will charge 10 and 20 cents.

AGAINST ZONE PLAN

Asked whether the zoning system as formerly operated in Cleveland was out to stay, several local exchange managers hoped it was. For two years Cleveland has been operating under a zoning system which was devised by a joint committee of exhibitors and distributors. The exhibitors' local association never approved the plan. The Film Board of Trade, however, put it into operation, always with exhibitor opposition. However, the exhibitors did not particularly want the whole plan thrown out. They wanted modifications and the zoning plan died. Although the plan originated with the distributors, the exchange managers who were interviewed on this subject were agreed that they themselves are better off operating without a plan. They even went so far as to say that if a plan were revived, they would refuse to enter into it.

Albany Smash Costs Exchanges Business

Moving Picture World
Bureau, Albany,
April 27.

WHEN the city of Albany adopts its new traffic regulations in the near future, they will unquestionably find approval with Exhibitor Greene of Castleton. Mr. Greene came to Albany last Thursday to buy some film. Although there is bus service, a friend volunteered to drive Mr. Greene to the capital city. When they were within two or three blocks of Film Row the automobile was hit by a trolley. The car was badly smashed and Mr. Greene was so badly shaken up that he almost forgot what had brought him to Albany, and instead of visiting five or six of the exchanges he confined his shopping to a couple and then decided to return to Castleton via the bus.

FASHION NOTE

Walter Roberts, who handles the Troy Theatre, is up and coming these days in selecting uniforms that will be worn by the young ladies ushering this summer. New uniforms will also appear soon at the Regent, Albany and Strand Theatres in Albany.

CAR SMASHED

Julius Berinstein, running the Hudson and Colonial Theatres in Albany and the Palace in Troy, was in police court the other day, but it was "the other fellow's" fault. Mr. Berinstein's car became mixed up with another driven by a person alleged to have been intoxicated, and the case was later threshed out in court. This didn't prevent Mr. Berinstein, however, from being on hand at the opening of Albany's baseball season on Wednesday.

AWAITING THE BABY

If John Garry, manager of the Empire in Glens Falls, can only find the time, he will make a trip to Albany bringing the Missus and likewise the baby. Mrs. Garry was an Albany girl, and all her friends are anxiously awaiting to see the little newcomer. But Mr. Garry has been up to his ears in work and it may be two or three weeks yet before they arrive for a Sunday in Albany.

AD COMPETITION

Who can write the best newspaper ad? Alex Sayles of the Leland or Tony Veller of the Mark Strand? Both are newspapermen and both are now handling theatres as well as publicity. It looks like an even break thus far, but at any rate the general public knows what is being shown at the theatres.

"POP" OPENS MAY 18

When W. H. Linton of Utica, better known as "Pop," opens his new theatre in that city

on May 18, he will have the good wishes of every exhibitor in this part of the state and likewise every exchange. A year or so ago Mr. Linton opened the house, which was to become the realization of his life's ambition. It was a beautiful house, but eleven days later it was burned to the ground through a fire that started in a neighboring restaurant. Undismayed, Mr. Linton started out and raised capital sufficient to erect the house that will open next month.

WHAT'S THE DIFF?

Jack Campbell, acting manager at the Griswold in Troy, is able to differentiate apparently between "specialties" and amateur acts. At least Mr. Campbell is running what he terms "specialties" on each Monday night with his pictures, and then stages amateur acts one other night during the week.

POSITIVE PROOF

Spring is here. There is no question about it. Nate Robbins of Utica, president of the Robbins Enterprises, with theatres in that city, Utica and Syracuse, took out his fishing license last week. Look for Mr. Robbins along some stream from now on.

THE ACHE'S GONE

Ben Stern, manager of the Lincoln in Troy, was, as he expressed it last week, "as weak as a cat." Ben had been suffering for a couple of days with a toothache, and when the ache finally left him Ben didn't possess sufficient strength to move more than a block from his post.

BOTHNER VISITS

Film Row extended a welcome last week to Al Bothner, one-time exhibitor in Troy, now connected with the Smalley houses, and generally found in Mohawk, although on his way to Delhi when he passed through the Capital City. It's been several months since Mr. Bothner was in town and he found many changes along Film Row.

WOW!

If Jake Rosenthal of the Rose in Troy has anything to say about it, he will grab off all the patronage from his section. Here's a fair sample of what Mr. Rosenthal has been doing the last week or so. One night he gave twenty-two reels of pictures and five acts of vaudeville for 10 cents. On another night, he gave thirteen amateur acts, a double feature, a comedy and a news.

GETTING PEPED UP

Mike Kallet of Oneida, who has been under the weather for some little time past, took out the old wallet last week and planked down the price of a ticket to Atlantic City. Mike expects to return, all pepped up, for the spring and summer.

THE WEEK'S RUMOR

According to reports along Film Row, Charles Sesonke, late owner of the Grand

in Johnstown, may shortly be found handling a road show. But that's all a rumor and, furthermore, Mr. Sesonke has a number of irons in the fire.

TWO NEWCOMERS

Grossman and Freeder, a couple of newcomers in these parts but well known in the big town, where among other things they are building a couple of theatres in Brooklyn, were in Albany last week buying film for the two theatres they lately took over in Hudson.

COURTESY

Austin Interrante of the Astor in Troy is taking his own tickets at the door, and what is more important, he always has an "I thank you" for every patron. Mr. Interrante's business last Sunday was just double the same day of the previous week. When it comes to projection, there isn't a theatre in Troy that has anything on the Astor. Fighting fire with fire, Mr. Interrante has staged an amateur night for each Tuesday.

A SUGGESTION

The next time Victor A. Warren of Massena hits town, some of the exchange managers would prefer that he leave more than his calling card. Mr. Warren dropped in at a few of the exchanges and finding the managers out, decided to move on and left his card but no contracts.

KAPLAN OPENS SOON

Sol Kaplan, who is erecting a new theatre in Gouverneur, expects to have the building in shape to open in about eight weeks. F. Chase, an exhibitor in Pine Plains, who has been ill with the grippe, is once more back at his post.

TWO OPENINGS

C. F. Aldrich reopened his theatre in St. Regis Falls last week and will run it until early fall. Kron and Edelmuth reopened the Casino in Fleischmanns on April 24.

MRS. ARQUETTE BACK

Mrs. I. M. Arquette of Parishville is back home from a very pleasant trip to Washington and New York.

ADD TWO MORE

The William Berinstein Theatres Estate, represented in Albany by Julius Berinstein, and with headquarters in Elmira, announced the past week the taking over of two theatres in Dunkirk. These houses seat 1,600 and 1,300. The Berinstein chain now numbers about a dozen theatres.

VISITORS

Visitors along Albany's Film Row the past week included William Donovan of Tupper Lake, David Seymour of Saranac Lake, Claude Fredericks of Pittsfield, W. H. Linton of Utica, Pete Dana of Gloversville, and William Smalley of Cooperstown.

Music Tax Campaign Interests Buffalo

Moving Picture World
Bureau, Buffalo,
April 27.

AFTER several dozen exhibitors had listened to Harry Sigmund, manager of the Tax Free Music Bureau of New York, discuss a concrete plan to defeat the tax collector's efforts to control all the music in America, J. H. Michael, chairman of the Buffalo Zone, M. P. T. O. of N. Y., and associate officers decided the subject was so important that they prevailed upon Mr. Sigmund to return to Buffalo on May 4 at which time it is hoped to get out a 100 per cent. attendance to meet with him in the Hotel Statler, where luncheon will be served at 1 o'clock. The first meeting was held on April 21.

BERINSTEIN BUYS TWO

The William Berinstein Theatres of El-

mira, of which Ben and Harry Berinstein are the heads, have purchased the Capitol and Regent Theatres in Dunkirk, N. Y. These houses formerly were operated by the Lally Brothers. Dalton B. Burgett, former manager of the Regent, Elmira, has been appointed manager of the Dunkirk theatres.

PUBLIX NEWS

Publix Theatres Corporation has closed the Hi-Art Theatre in Lockport for remodeling and the installation of a large orchestral organ. Elmer Levine, formerly assist manager at the Palace, Lockport, also Publix-operated, has been appointed manager of the Stratford, Poughkeepsie.

ELECT BECKERICH

Al Beckerich has been re-elected president of the Buffalo Theatre Managers Association. It is his third term. Al is manager of the Loew State Theatre. Fred M. Shaffer of the Lafayette Square has been elected vice-president and Bill Bradley continues as secretary-treasurer. The new board of directors has the following personnel: Michael

Shea, Dr. P. C. Cornell, Frank Cruikshank, Morris Slotkin, Vincent R. McPaul, John

TWO THEATRES SOLD

Southwest New York Theatres Corporation is the name of the organization that has been forced to acquire the ownership of the Palace in Jamestown and a long lease on the Winter Garden. Both theatres were formerly operated by Peterson & Woods. Nikitas Dipson and John R. Osborne of Batavia and Fred M. Zimmerman of Buffalo are officers of the corporation. Messrs. Peterson and Woods have made no plans for the immediate future as yet.

TO OPEN PARK

Jim Cardina, proprietor of the Kensington and Varsity Theatres in Buffalo and the Glen in Williamsville, is going into the amusement park business again this summer, announcing the early opening of Glen Park in Williamsville, a large and beautiful natural tract in back of the Glen Theatre.

New Theatre For Martins Ferry, Ohio

*Moving Picture World
Bureau, Cincinnati,
April 26.*

ANNOUNCEMENT has been made by the Fenray Photoplay Co., Martins Ferry, Ohio, that it will shortly begin the construction of a pretentious picture house in that city to occupy the old site of the Rex Theatre on Fourth street. The house will be equipped with a stage sufficiently large to accommodate vaudeville acts. The estimated cost is \$30,000. The company now operates the Pastime Theatre at Martins Ferry.

MUCH MATRIMONY

"Danny" McNatt, manager of the State Theatre, Dayton, is the latest Dayton manager to take unto himself a wife. Moe Blattner, manager of the Colonial Theatre, and Will Emmering, managerial head of Loew's Dayton Theatre, both quite recently took a plunge into the matrimonial sea.

IDEAL SOLD

The Ideal Theatre, Carthage, Ohio, is no

longer owned by S. Meyer, the house having been purchased recently by H. C. Patterson.

AID TO BUSINESS

The Dayton Stage and Screen Council, organized a few months ago, is broadening its activities. The organization's policy is to "help—not hinder" in the production of stage plays and pictures. An attractive announcement is issued at regular intervals, giving the attractions scheduled for future presentation at the various houses, with true recommendations as to their merit. Dayton managers claim that the plan is materially helping their business.

INCORPORATIONS

The Miami Amusement Co., Dayton, Ohio, has been incorporated with U. J. Soderblom, A. W. Miller, Thomas W. Lawson and others.

MEYER ILL

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, who recently returned from a trip East, is confined to his home on account of illness. He is, however, expected to be back on the job at an early date.

HELPING YOUNG FOLK

Manager John A. Schwalm of the Rialto Theatre, Hamilton, whose greatest delight in life is to gladden the heart of the youngsters, recently turned the entire house proceeds for one day over to the Boy Scouts. The Hamilton Hi-Y Club, Hamilton, has taken over the Palace Theatre for three days during May to sponsor the picture, "The Recreation of Brian Kent." The proceeds will be used to further the work of caring for young girls.

GETS SECOND WEEK

"Kiki," originally booked into the Walnut Street Theatre, Cincinnati, for a single week, is being held over for a second week's run by General Manager I. Libson.

TAKE LONG LEASE

Silverman Brothers, Isaac and Jacob, formerly of Altoona, Pa., who recently incorporated the Silverman Ohio Theatres Company for \$75,000, have acquired a 99-year lease on a business block at Canton, Ohio, in which is located the Alhambra Theatre, the oldest house in the city.

Canadians to Attend Minn. Convention

*Moving Picture World
Bureau, Minneapolis,
April 28.*

THE Northwest M. P. T. O. convention to be held in Minneapolis May 4 and 5 is taking on an international aspect. W. A. Steffes, president, announces that there will be speakers from Canada as well as officers from the national organization. R. S. Woodhull, president, and Joseph Seider, business manager of the M. P. T. O., have accepted invitations to speak, he said. Will Hays will send a representative. A dozen or more other national figures will be present in addition to the Canadian delegation. It is to be a strictly business convention, with no entertainment features.

STILL BUILDING

Finkelstein & Ruben are building two theatres in South Dakota and looking for a site for one in Minnesota. The Dakota houses are at Aberdeen and Huron, where ground has already been broken. The Minnesota site is sought in Rochester.

THEATRE DEAL OFF

There will be no million dollar theatre in Des Moines. The Publix-Blank merger has knocked in the head plans for a big new house there. The Capitol will be remodeled, it is announced.

SOMEWHAT INVOLVED

Replevin action, damage suits and sheriff sale have left A. J. Hand in possession of the Lyric Theatre at Little Falls, Minn., with a \$2,000 judgment asked by Ben A. Neitzel, to whom the house was sold in January.

NEW THEATRES

Frank Smoleski, who owns the Stockholm Theatre, Minneapolis, is building another house at 245 Thirteenth avenue N. E. J. A. and O. O. Troyer, who own theatres, respectively, in Rugby and Dickinson, N. D., have announced they will build a new house in Rugby. Business buildings are being turned into theatres by E. B. Eels at Grundy, Iowa; J. A. Lane at Iowa City, and Frank Pennington at Clarinda, Ia.

END COMPETITION

Charles Perrigo and Melvin Phillipson have solved the competition problem. Perrigo handled the Star and Phillipson the Opera House. The two combined forces closed the Star and are concentrating on the Opera House.

Shadley Buys New Academy, Meadville, Pa.

*Moving Picture World
Bureau, Pittsburgh,
April 26.*

RALPH H. SHADLEY has purchased the new Academy Theatre Building, Meadville, Pa., and its holdings from the estate of the late A. G. Phillips. Mr. Shadley is a newcomer in the theatrical

world, having been employed in the new First National Bank in Meadville as a teller for five years. His future policy is not known.

WEISEL DIES

J. Harold Weisel, for ten years organist at the Cameraphone Theatre, East Liberty, is dead at the age of 34 years, due to complications suffered after an operation for gallstones and appendicitis. Deceased is survived by his widow and three children.

INSTALLS ORGAN

Lynn Blackford, manager of the Clifton Theatre, Huntingdon, has completed the installation of a \$15,000 organ in his theatre.

ROSS IN CITY

M. E. Ross of the Ross Theatre, Carmichaels, was a recent visitor to Pittsburgh's Film Row.

CARRICK SOLD

Daniel L. Feick has sold Carrick Theatre in Carrick to E. J. Dowling. Mr. Feick will retain his Brentwood Theatre in the same neighborhood.

BUY OUT COMPETITOR

Floyd D. Morrow and Joseph Stein, who recently took over the Palace at Tarentum, have bought out their only competitor, Sol Oppenheimer, who has conducted the People's Theatre there for nearly fifteen years.

DONOVAN BACK

John P. Donovan, manager of Rowland and Clark's Regent in East Liberty, is back on

the job, after a four months' rest spent in Atlantic City, whither John had gone in quest of his health.

Chouteau of St. Louis Out For Congress

*Moving Picture World
Bureau, St. Louis,
April 28.*

HENRI CHOUTEAU, owner of the Liberty and Odeon Theatres, has announced his candidacy for the Republican nomination for Congress from the Eleventh Missouri District. The primary elections will be in August.

HARTFORD OPENS

The Hartford Theatre, Hartford, Ill., opened on April 29 under the management of Messrs. Green and Swan. This house, which seats 200 will hold shows on Wednesdays and Saturdays.

SPRING NOTES

Fred Wehrenberg, "Baron of South St. Louis," has gone fishing. John Karzin is planting a couple dozen fruit trees on his Kingsbury boulevard estate.

VISITORS

Out-of-towners seen along the Row during the week included Mrs. I. W. Rogers of Cairo, Ill., and Jim Reilly of Alton, Ill.

Iowa and Nebraska in Contract Conference

*Moving Picture World
Bureau, Omaha,
April 26.*

TWENTY-SEVEN Iowa and Nebraska exhibitors met recently at a special meeting in the Hotel Loyal, Omaha, and discussed informally the standard exhibition contract, while President C. E. Williams explained some of its features.

BLANK NEW BOOKERS

The A. H. Blank interests have taken over the booking for all the Blaine Cook houses in Beatrice, Neb.; LeMars, Ia.; North Platte and York, Neb.

MAAS, ASSISTANT MANAGER

Henry Maas has taken up his duties as assistant manager of the Rialto at Omaha, filling the place vacated by "Augie" Herman, who became manager of the Strand.

San Francisco Recalls the Great Fire

*Moving Picture World
Bureau, San Francisco,
April 23.*

THESE are days of reminiscence, for San Francisco exhibitors whose memory carries back twenty years to the great fire of April 18, 1906. The annual Press Club "Rukus" was held in a picture theatre for the first time, use being made of the Warfield Theatre. The Universal film, "When San Francisco Burned," started the "Rukus" off in good shape and there were acts from a dozen theatres to make the night a memorable one.

DRADY NAMED

Robert P. Drady, well known in San Francisco moving picture circles, and for a long time house manager of Pantages Theatre, has been appointed superintendent of the Exposition Auditorium, succeeding James Donahue, who has held the position for twelve years.

LEVIN MOVES OFFICE

Samuel H. Levin, who conducts a chain of neighborhood houses in San Francisco, has moved his offices to the new Marshall Square Building, overlooking the Civic Center.

TURNS EXHIBITOR

Charles W. Koerner, formerly in the film distributing end of the business in the Pacific Northwest, where for years he was with First National and Universal, has turned exhibitor and is now associated with Rex

New Atlanta House

The Swint-Davis Leaf Tobacco Company of Atlanta, Ga., owners of the North Side Theatre Company, is building the North Side Theatre on Tenth Street, near Peachtree. It will represent an investment of about \$75,000, according to a letter to Moving Picture World from Mr. Swint. The seating capacity will be about 750. High-class pictures will be the policy.

"We believe that we are providing for a long-felt want in that section, and the success of other community theatres in the South shows the demand for high-class motion picture entertainment in the residential commercial sections," says Mr. Swint.

Midgley, of the American Theatre, Oakland, Cal.

PLAN THEATRES

M. Gore of West Coast Theatres, Inc., recently paid a visit to Oroville, Chico and Marysville, Cal., in company with W. B. Arm-

strong and Robert E. Power, of the Armstrong-Power Studios. Theatres are to be erected in each of these cities and the plans were gone over carefully.

STUDENT STUFF

Manager H. Ceccarelli, of the California Theatre, Berkeley, gave University of California students a treat recently when he booked the Trojan Band of the University of Southern California. The U. C. Theatre, companion house to the California, conducted under the management of H. W. Sherburne, followed with an engagement of the University of Utah Glee Club.

A TESTIMONIAL

Carmel-by-the-Sea is a delightful spot for a honeymoon, as can be attested by Gregory Crabster, assistant to H. W. Sherburne, manager of the U. C. Theatre, Berkeley, Cal. He returned recently with his bride from this celebrated beauty spot.

BRADEN OPENS SOON

L. Braden, who is erecting a 500-seat picture theatre at Menlo Park, Cal., expects to open this early in May.

GRISSELL RESIGNS

Cecil Grissell has severed his connection with the Grand Lake Theatre, Oakland, Cal., as manager and the management is now in the hands of its owners.

Completing "Boy Friend"

Monta Bell is now completing his latest production, "The Boy Friend," which was adapted by Alice D. G. Miller from the stage success, "The Book of Charm," by John Alexander Kirkpatrick.

It is Bell's first picture since his sensational success, "Ibenez' Torrent," and while of an entirely different sort, it is predicted that he has another production of equal appeal. Marceline Day, who made such a prominent hit by her performance of "Necia" in "The Barrier," has the leading feminine role, and John Harron is seen in the title role.

Detroit Houses Booming

Business continues good in the Detroit downtown section, as witness: "The Sea Beast" is now on its fourth week at the Broadway Strand, with many house records to its credit; "Beverly of Graustark," playing its second week at the State, the first picture in the history of the house to play more than a seven-day run; "The Untamed Lady," going into a second week at the Madison, and "Sandy," being held for a like period at the Fox-Washington.



SALLY O'NEIL

The featured player in Metro-Goldwyn-Mayer's "Don't," "Mike," and "Sally, Irene and Mary" is playing opposite Buster Keaton in "Battling Butler"

Davis Runs Winnipeg's Metropolitan

*Moving Picture World
Bureau, Montreal,
April 27.*

WALTER F. DAVIS, one of the most prominent theatre managers in Canada, has been appointed manager of the Metropolitan Theatre, Winnipeg, Manitoba, after having been in charge of the Empress Theatre, Edmonton, Alberta, for some months. Harold Bishop, former manager of the Metropolitan, has become manager of the Edmonton Empress. Mr. Davis, who was born in Alabama, U. S. A., was an official at the Toronto head office of Famous Players Canadian Corp. before going to Edmonton. A brother of Harold Bishop, Leonard, is manager of the Regent Theatre, Ottawa.

INCORPORATION

Notice of incorporation of Film De Luxe, Ltd., of Montreal, under the federal laws of Canada was contained in the Canada Gazette of April 24. The capital stock is made up of 1,000 preference shares at 100 each par value and 1,000 common shares without value. The head of the company is Charlie Lalumiere of Montreal, a veteran of the picture business in Montreal. Film De Luxe recently opened a branch office in Toronto, Ontario. The head office is in Montreal.

WAIT ON PREMIERE

Ald. W. A. Summerville of Toronto, owner of the Prince of Wales Theatre, Toronto, and also associated with Canadian Independent Films, was a visitor in Ottawa on April 22 when he, with others, waited upon Premier King with regard to certain civic matters. Ald. Summerville was vice-president of the Ontario M. P. T. O. last year.

The exhibitor's best guide in booking pictures is Van's Straight from the Shoulder Department in Moving Picture World. Turn to page 160.



JOAN CRAWFORD

Showing a new style in garters. This M.-G.-M. player is co-featured with Charles Ray in "Paris"

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—This Chart Is Built for You

ARROW

Kind of Picture	Review	Feet
Children of the Whirlwind (all-star).....	Crook melodrama	Oct. 17.. 6,500
Unnamed Woman (all-star)	Society drama	Oct. 24.. 5,878
Substitute Wife (Novak).....	Domestic drama	Oct. 31.. 5,994
In Borrowed Plumes (Welch-Daw)	Society melodrama	Mar. 27.. 5,719

ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28.. 5,628
Manhattan Madness (Dempey-Taylor).....	Action melodrama	Aug. 1.. 5,580
Under the Rouge (Percy T. Moore).....	Crook drama	Aug. 1.. 6,055
His Buddy's Wife (Glenn Hunter).....	Sentiment drama	Aug. 1.. 5,226
Headlines (Alice Joyce).....	Sacrifice drama	Aug. 1.. 5,600
Fifty-Fifty (Hampton-L. Barrymore).....	Drama	Aug. 1.. 5,531
Keep Smiling (Monty Banks).....	Comedy	Aug. 1.. 5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1.. 5,308
Never Weaken (Harold Lloyd).....	Reissued comedy	Aug. 1.. 3,000
The Skyrocket (Peggy H. Joyce).....	Drama	Jan. 23.. 7,330
Counsel for the Defense (Compson).....	Human Int. melo.	Feb. 13.. 6,622
Pinch Hitter (Glenn Hunter).....	College baseball dr.	Feb. 20.. 6,259
Lovers' Island (Hampton-Kirkwood).....	Romantic melodrama	Feb. 27.. 4,624
Hearts and Fists (John Bowers).....	Logging camp melo.	Mar. 6.. 5,438
North Star (Strongheart).....	Dog melodrama	Mar. 6.. 4,715
Shadow of the Law (Bow).....	Crook melo.	Mar. 20.. 4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27.. 5,412
Broadway Boob (G. Hunter).....	Comedy drama	Apr. 3.. 5,683
Nut-Cracker (Horton-Busch).....	Farce Comedy	April 17.. 5,786
Two Can Play (Clara Bow).....	Drama	Apr. 24.. 5,465

CHADWICK PICTURES CORP.

Kind of Picture	Review	Feet
Man of Iron (L. Barrymore).....	Drama	July 4.. 6,200
American Pluck (G. Walsh).....	Action melodrama	July 11.. 5,900
The Bells (L. Barrymore).....	Drama .....	.....
Blue Blood (G. Walsh).....	Action romance .....	.....
Paint and Powder (E. Hammerstein).....	Stage life drama	Oct. 17.. 7,000
Some Fun'kins (Chas. Ray).....	Rural comedy-drama	Dec. 26.. 6,300
Perfect Clown (Larry Semon).....	Feature comedy	Jan. 2.. 5,700
Prince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9.. 5,800
Count of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27.. 6,400
Transcontinental Limited (all star).....	Railroad melodrama	Mar. 6.. 6,400

COLUMBIA PICTURES CORP.

Kind of Picture	Review	Feet
Danger Signal (Novak).....	Railroad melo.	5,548
Unwritten Law (Hammerstein).....	Drama	5,345
Steppin' Out (Revier-Sterling).....	Comedy	5,221
S. O. S. Perils of Sea (Hammerstein).....	Melodrama	5,106
Lure of the Wild (Novak-Lightning).....	Dog melodrama	5,700
Ladies of Leisure (Hammerstein).....	Drama	5,770
Screen Snapshots	Novelty	1,000

Waldorf

Kind of Picture	Review	Feet
Enemy of Men (Revier).....	Drama	5,507
Price of Success (Lake-Glass).....	Drama	5,567
Sealed Lips (Revier).....	Drama	5,613
When Husbands Flirt (Revier).....	Comedy drama	5,505
Fate of a Flirt (Revier).....	Comedy drama	5,793

We're Shooting Out Dollars

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact. One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000 or 2,000" feet is applied, broadly, to one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

Perfection

Kind of Picture	Review	Feet
Fighting Youth (W. Fairbanks).....	Melodrama	4,781
Speed Mad (W. Fairbanks).....	Racing melodrama	4,441
New Champion (W. Fairbanks).....	Melodrama	4,498
Great Sensation (W. Fairbanks).....	Fight melodrama	4,470
Fight to the Finish (W. Fairbanks).....	Police drama	4,514
Handsome Brute (W. Fairbanks).....	Police drama	4,779

EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
Travel Treasures	Hodge Podge	July 18.. 1,000
Beware	Comedy	Aug. 1.. 2,000
Look Out	Comedy	Aug. 1.. 1,000
Tourist	Tuxedo comedy	Aug. 15.. 2,000
Pictorial Proverbs	Hodge Podge	Aug. 15.. 1,000
Be Careful (Adams)	Christie comedy	Aug. 22.. 2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22.. 1,000
Watch Out (Vernon).....	Christie comedy	Aug. 29.. 2,000
Felix the Cat Trifles With Time.....	Sullivan cartoon	Sep. 5.. 1,000
Soup to Nuts (Neal Burns).....	Comedy	Sep. 5.. 2,000
Props and The Spirits.....	Pen and Ink Vaud.	Sep. 5.. 1,000
Off His Beat (Hiers).....	Comedy	Sep. 12.. 2,000
Wild Beasts of Borneo.....	Animal special	Sep. 12.. 2,000
Busts into Business	Sullivan cartoon	Sep. 19.. 1,000
Fair Warning (St. John).....	Comedy	Sep. 19.. 2,000
The Movies (Lloyd Hamilton).....	Comedy	Sep. 26.. 2,000
Felix the Cat Trips Thru Toytland.....	Cartoon	Oct. 3.. 1,000
In Deep (Bowes).....	Comedy	Oct. 3.. 1,000
A Misfit Sailor (Billy Dooley).....	Comedy	Oct. 3.. 2,000
Dog Daze (Cliff Bowes).....	Cameo comedy	Oct. 10.. 1,000
Felix Cat on the Farm.....	Sullivan cartoon	Oct. 10.. 1,000
Who Which?.....	Cameo comedy	Oct. 10.. 1,000
The Story Teller.....	Hodge-Podge	Oct. 10.. 1,000
Maid in Morocco (Lupino Lane).....	Comedy	Oct. 17.. 2,000
Scrambled Eggs.....	Cameo comedy	Oct. 17.. 1,000
Spot Light (Lige Conley).....	J. White comedy	Oct. 17.. 2,000
Baby Be Good	Juvenile comedy	Oct. 24.. 2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31.. 2,000
Slippery Feet (Vernon).....	Comedy	Oct. 31.. 2,000
Felix the Cat on the Job.....	Sullivan cartoon	Oct. 31.. 1,000
Knickknacks of Knowledge	Hodge-Podge	Oct. 31.. 1,000
Sweet and Pretty (Cliff Bowes).....	Cameo comedy	Nov. 7.. 1,000
Fire Away (St. John).....	Mermaid comedy	Nov. 7.. 2,000
Felix, the Cat in the Cold Rush.....	Sullivan cartoon	Nov. 7.. 1,000
Cleaning Up (Johnny Arthur).....	Comedy	Nov. 14.. 2,000
Hot Feet (Bowes).....	Comedy	Nov. 14.. 1,000
Hot Doggie (Hiers).....	Comedy	Nov. 14.. 2,000
On Edge (Conley).....	J. White prod.	Nov. 21.. 2,000
Eats Are West (Felix-cat).....	Sullivan cartoon	Nov. 21.. 1,000
Slow Down (Bowes).....	Comedy	Nov. 28.. 1,000
Framed (Hamilton).....	Comedy	Nov. 28.. 2,000
Magical Movies.....	Hodge-Podge	Nov. 28.. 1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5.. 2,000
Marionettes	Color fantasy	Dec. 5.. 1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5.. 1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12.. 2,000
Bachelor's Babies	Juvenile comedy	Dec. 12.. 2,000
What's Up (Bowes).....	Cameo comedy	Dec. 12.. 1,000
Weak But Willing	Walter Hires comedy	Dec. 19.. 2,000
Yes, Yes Babetta (Vernon).....	Christie comedy	Dec. 19.. 2,000
Felix the Cat at Rainbow's End.....	Cartoon	Dec. 26.. 1,000

Kind of Picture	Review	Feet
A Salty Sap (Dooley).....	Christie comedy	Jan. 2.. 2,000
Live Cowards (St. John).....	Mermaid comedy	Jan. 2.. 2,000
Hodge-Podge No. 40.....	Howe scenic	Jan. 9.. 1,000
My Stars (Arthur).....	Tuxedo comedy	Jan. 23.. 2,000
Felix the Cat Kept on Walking.....	Sullivan cartoon	Jan. 23.. 1,000
Parisian Modes in Color.....	Special	Jan. 30.. 1,000
Brotherly Love (Bowes).....	Comedy	Jan. 30.. 1,000
For Sadie's Sake (Adams).....	Comedy	Feb. 6.. 2,000
Be Careful, Dearie (Joe Moore).....	Cameo comedy	Feb. 6.. 1,000
Felix the cat Spots the Spook.....	Sullivan cartoon	Jan. 30.. 1,000
Careful, Please	Hamilton comedy	Feb. 13.. 2,000
Run Tin Can (Burns-Steadman).....	Christie comedy	Feb. 20.. 2,000
Sea Scamps	Juvenile comedy	Feb. 20.. 2,000
Page Me (Vernon).....	Comedy	Feb. 27.. 2,000
Keep Trying (Bowes).....	Cameo comedy	Mar. 6.. 1,000
Hold Your Hat (St. John).....	J. White prod.	Mar. 13.. 2,000
Light Housekeeping (Conley).....	J. White prod.	Mar. 20.. 2,000
Wireless Lizzie (Hiers).....	Christie comedy	Mar. 20.. 2,000
Home Cured (Johnny Arthur).....	Comedy	Mar. 27.. 2,000
Don't Stop (Bowes).....	Cameo comedy	Mar. 27.. 1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27.. 2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27.. 1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27.. 1,000
Quick Service (Bowes).....	Cameo comedy	Mar. 27.. 1,000
Fool's Luck (Lupino Lane).....	Comedy	Apr. 3.. 2,000
Dancing Daddy (Jack Duffy).....	Christie comedy	Apr. 10.. 2,000
Congress of Celebrities.....	Hodge-Podge	Apr. 10.. 1,000
Felix Weathers the Weather.....	Sullivan cartoon	Apr. 10.. 1,000
Nobody's Business (Hamilton).....	Comedy	Apr. 24.. 2,000
Tonight's the Night (Bowes).....	Cameo comedy	Apr. 24.. 1,000
Lest We Forget.....	Free to exhibitors.....	Apr. 24.. 1,000

FILM BOOKING OFFICES OF AMERICA

Kind of Picture	Review	Feet
Great Decide	Pacemakers	May 9.. 2,000
Fast Male	Pacemakers	May 30.. 2,000

Quick Reference When Looking Up Footage

	Kind of Picture	Review	Feet
Texas Bearcat (Bob Custer).....	Western drama.....	May 9.....	5,550
Speed Wild (Flynn).....	Melodrama.....	May 10.....	4,700
Alias Mary Flynn (Brent).....	Regeneration melo.....	May 23.....	4,700
Drusilla With a Million (Mary Carr).....	Human Interest dr.....	June 6.....	7,391
Fighting Demon (R. Talmadge).....	Thrill drama.....	June 6.....	5,417
White Thunder (Yakima Canutt).....	Western.....	June 13.....	4,550
If Marriage Fails—? (Logan-Brook).....	Domestic drama.....	June 13.....	6,000
Bandit's Baby (Fred Thomson).....	Western comedy drama.....	June 20.....	5,291
Smooth as Satan (Brent).....	Crook drama.....	July 4.....	6,043
Human Tornado (Canutt).....	Action western.....	July 4.....	4,472
The Bloodhound (Bob Custer).....	Mounted police.....	July 11.....	4,800
That Man Jack (Bob Custer).....	Action western.....	July 25.....	5,632
The Sleuth (Stan Laurel).....	Comedy.....	July 25.....	2,000
What Price Gloria?.....	Pacemakers.....	July 25.....	2,000
Wild Bull's Lair (Fred Thomson).....	Typical western.....	Aug. 8.....	5,280
Don Coo Coo (Vaughn-O'Hara).....	Pacemakers.....	Aug. 8.....	2,000
Dr. Pyckle and Mr. Pride (Laurel).....	Comedy.....	Aug. 8.....	2,000
Lady Robinhood (Evelyn Brent).....	Action western.....	Aug. 15.....	5,580
Isle of Hope (R. Talmadge).....	Sea-adventure-thrill.....	Sep. 5.....	5,800
Let's Go, Gallagher (Tom Tyler).....	Action western.....	Oct. 10.....	5,182
Keeper of the Bees (all star).....	Drama.....	Oct. 17.....	6,712
Three Wise Crooks (E. Brent).....	Crook drama.....	Oct. 17.....	6,074
How the Elephant Got It's Trunk.....	Bray cartoon.....	Oct. 17.....	1,000
Ridin' the Wind (Thomson).....	Western action dr.....	Oct. 24.....	5,010
Adventures of Mazie (Vaughn).....	Comedy series.....	Oct. 24.....	2,000
Last Edition (Ralph Lewis).....	Action newspaper.....	Oct. 31.....	6,400
Wall Street Whiz (R. Talmadge).....	Stunt comedy-drama.....	Nov. 7.....	5,452
Mazie's Won't Tell.....	Mazie series.....	Nov. 14.....	2,000
Constant Simp.....	Mazie series.....	Nov. 14.....	2,000
Or What Have You?.....	Mazie series.....	Nov. 14.....	2,000
No Man's Law (Custer).....	Action western.....	Nov. 21.....	4,042
So's Your Old Man.....	Mazie series.....	Nov. 21.....	2,000
All Around Frying Pan (Thomson).....	Bray cartoon.....	Nov. 28.....	1,000
How the Camel Got His Hump.....	Bray cartoon.....	Nov. 28.....	1,000
Wyoming Wildcat (Tom Tyler).....	Action western.....	Dec. 5.....	5,150
On the Links (fat men).....	Golf-Slapstick.....	Dec. 5.....	1,000
Broadway Lady (Evelyn Brent).....	Star a chorus girl.....	Dec. 19.....	5,500
Peaceful Riot (Summerville).....	Comedy.....	Dec. 26.....	2,000
Pike's Pique (Vaughn).....	Adventures of Mazie.....	Dec. 26.....	2,000
Tea for Tooney (Vaughn).....	Adventures of Mazie.....	Dec. 26.....	2,000
Leopard's Spots.....	Bray unnatural history.....	Dec. 26.....	1,000

Cowboy Musketeer (Tom Tyler).....	Western.....	Jan. 2.....	4,500
Flaming Waters (MacGregor-Garon).....	Thrill melodrama.....	Feb. 6.....	6,591
Queen of Diamonds (Brent).....	Crook Melodrama.....	Feb. 13.....	5,129
Mazie's Married (Vaughn).....	Adventures of Mazie.....	Feb. 13.....	2,000
When Love Grows Cold (Natacha Rambova).....	Domestic dr.....	Feb. 20.....	6,500
In the Air.....	Fat men comedy.....	Feb. 20.....	2,000
Traffic Cop (Flynn).....	Policeman romance.....	Feb. 27.....	5,193
Mummy Love (Neely Edwards).....	Comedy.....	Feb. 27.....	2,000
Midnight Flyer (Landis-Devore).....	Railroad melodrama.....	Mar. 6.....	6,030
King of the Turf (all-star).....	Racing melodrama.....	Mar. 13.....	6,210
Beyond the Rockies (Bob Custer).....	Western.....	Mar. 20.....	4,900
Born to Battle (Tom Tyler).....	Action western.....	Mar. 27.....	5,153
Tough Guy (Fred Thomson).....	Western.....	Apr. 3.....	5,454
Night Patrol (R. Talmadge).....	Crook melodrama.....	Apr. 3.....	5,085
Roll Your Own (Vaughn).....	Fighting Hearts series.....	Apr. 10.....	2,000
It's a Bouy (Vaughn).....	Fighting Hearts series.....	Apr. 10.....	2,000
Plain Jane (Vaughn).....	Fighting Hearts series.....	Apr. 10.....	2,000
Sock Me to Sleep (Vaughn).....	Fighting Hearts series.....	Apr. 10.....	2,000
Secret Orders (Evelyn Brent).....	Spy Melodrama.....	Apr. 17.....	5,486
Sir Lumberjack (Lefty Flynn).....	Action western.....	Apr. 24.....	5,146

FIRST NATIONAL

Quo Vadis (Emil Jennings).....	Special.....	Feb. 28.....	9,000
Lost World (Conan Doyle story).....	Special.....	Feb. 28.....	9,700
New Toys (Barthelmess).....	Comedy-drama.....	Feb. 28.....	7,363
Playing With Souls (Jacqueline Logan).....	Drama.....	Mar. 7.....	5,831
One Year to Live (Fringle).....	Drama.....	Mar. 7.....	6,064
Learning to Love (C. Talmadge).....	Comedy-dr.....	Mar. 7.....	6,099
Heart of a Siren (La Marr).....	Stage success.....	Mar. 21.....	6,709
Sally (C. Moore-Leon Errol).....	Society dr.....	Apr. 4.....	7,869
Declasse (Corinne Griffith).....	Society dr.....	Apr. 4.....	5,600
One Way Street (Lyon-Nilsson).....	Emotional dr.....	Apr. 18.....	6,352
My Son (Nazimova).....	Drama.....	Apr. 18.....	6,172
I Want My Man (Silla-Kenyon).....	Romantic dr.....	Apr. 25.....	6,565
His Supreme Moment (B. Sweet).....	Drama.....	May 9.....	7,767
Chickie (Mackaill).....	Emotional dr.....	May 16.....	8,262
Soul Fire (Barthelmess).....	Human Interest dr.....	May 23.....	7,861
The Talker (Nilsson-Stone).....	Drama.....	May 23.....	6,307
Necessary Evil (Lyon-Dana).....	Drama.....	June 6.....	6,363
Just a Woman (Windsor-Tearle).....	Comedy drama.....	June 13.....	6,837
Desert Flower (C. Moore).....	Society drama.....	June 13.....	6,121
White Monkey (LaMarr).....	Police romance.....	July 4.....	7,371
Making of O'Malley (Silla).....	Algerian drama.....	July 18.....	7,111
Lady Who Lied (Stone-Valli-Naldi).....	Drama.....	July 25.....	7,672
Marriage Whirl (Corinne Griffith).....	Melodrama.....	Aug. 8.....	7,570
Half-Way Girl (Doris Kenyon).....	Comedy drama.....	Aug. 15.....	6,971
Fine Clothes (Stone-Marmont-Griffith).....	Klondike drama.....	Aug. 29.....	9,554
Winds of Chance (A. Q. Nilsson).....	Sprightly comedy.....	Sep. 5.....	7,255
Her Sister From Paris (C. Talmadge).....	Comedy feature.....	Sep. 19.....	7,311
Live Wire (Johnny Hines).....	Drama.....	Sep. 26.....	6,900
Dark Angel (Wilma Banky).....	Romance.....	Oct. 3.....	6,856
Graustark (Norma Talmadge).....	Sailor drama.....	Oct. 10.....	7,340
Shore Leave (Barthelmess).....	Prizefight drama.....	Oct. 10.....	7,450
What Fools Men (Lewis Stone).....	Drama.....	Oct. 24.....	6,911
Knockout (Milton Silla).....	Sea melodrama.....	Oct. 31.....	6,570
Pace That Thrills (Lyon-Astor).....	Romantic drama.....	Nov. 7.....	6,980
Why Women Love (Blanche Sweet).....	Melodrama.....	Nov. 14.....	6,468
New Commandment (Sweet-Lyon).....	Newspaper comedy-dr.....	Nov. 14.....	6,922
Beautiful City (Barthelmess).....	Drama.....	Nov. 21.....	6,880
Classified (C. Griffith).....	Emotional romance.....	Dec. 5.....	6,613
Scarlet Saint (Astor-Hughes).....	Typical of star.....	Dec. 12.....	6,690
Unguarded Hour (Silla-Kenyon).....	Pirate travesty.....	Dec. 12.....	8,000
We Moderns (Colleen Moore).....	Gold rush drama.....	Dec. 19.....	7,644
Clothes Make the Pirate (Errol).....	Newspaper drama.....	Dec. 26.....	7,900
Splendid Road (A. Q. Nilsson).....	Comedy-satire.....	Jan. 2.....	7,774
Jomana (Dorothy Mackaill).....	Drama.....	Jan. 16.....	5,794
Blueboard's Seven Wives (star cast).....	Romance.....	Jan. 30.....	6,270
Infatuation (C. Griffith).....	Comedy.....	Jan. 30.....	7,000
Just Suppose (Barthelmess).....			
Too Much Money (Stone-Nilsson).....			

	Kind of Picture	Review	Feet
Memory Lane (Nagel-Boardman).....	Romance-sentiment.....	Feb. 6.....	6,825
Reckless Lady (Bennett-Moran).....	Drama.....	Feb. 13.....	7,336
Far Cry (Blanche Sweet).....	Society drama.....	Mar. 6.....	8,474
Irene (Colleen Moore).....	Romantic comedy.....	Mar. 13.....	8,400
Girl from Montmartre (LaMarr-Stone).....	Drama.....	Mar. 20.....	6,200
Dancer of Paris (Tearle-Mackaill).....	Romantic drama.....	Mar. 27.....	6,229
Kiki (Norma Talmadge).....	Comedy Drama.....	April 17.....	8,275

FOX FILM CORP.

As No Man Has Loved (all-star).....	Special.....	Feb. 28.....	7,929
Kiders of the Purple Sage (Mix).....	Western.....	Mar. 21.....	5,578
House of Flickers.....	Imperial com.....	Mar. 21.....	2,000
Gold and the Girl (Jones).....	Western.....	Mar. 28.....	4,511
Amateur Detective.....	Van Bibber.....	Mar. 28.....	2,000
Unlucky Woman (Seena Owen-Earl Schenck).....	Curwood dr.....	Apr. 4.....	4,995
Butterfly Man (Sid Smith).....	Comedy.....	Apr. 4.....	2,000
From Mars to Munich.....	Varieties.....	Apr. 4.....	1,000
Marriage in Transit (E. Lowe).....	Secret service dr.....	Apr. 11.....	4,800
Where the Waters Divide.....	"Varieties".....	Apr. 11.....	1,000
Rainbow Trail (Mix).....	Zane Gray westn.....	May 2.....	5,251
She Wolves (Rubens-Mulhall).....	Drama.....	May 9.....	5,785
Neptune's Stepdaughter.....	Comedy.....	May 9.....	2,000
Wings of Youth (Bellamy-Clayton).....	Modern life dr.....	May 9.....	5,340
Concerning Cheese.....	Romantic drama.....	May 9.....	1,000
White Paper.....	Varieties.....	May 23.....	3,000
Papa's Darling.....	Sunshine comedy.....	May 23.....	1,000
Scandal Proof (Shirley Mason).....	Drama.....	May 23.....	2,000
Scientific Husband.....	Sunshine comedy.....	June 6.....	4,440
Everyman's Wife (Hammerstein-Rawlinson).....	Domestic drama.....	June 13.....	4,361
son).....	Comedy.....	June 13.....	2,000
Lightnin' (all star).....	Famous stage drama.....	Aug. 1.....	8,056
Lucy Horseshoe (Tom Mix).....	Romantic western.....	Aug. 29.....	5,000
Kentucky Pride (star cast).....	Race horse drama.....	Aug. 29.....	6,597
A Business Engagement.....	Helen and Warren.....	Aug. 29.....	2,000
Shoes.....	O. Henry series.....	Aug. 29.....	2,000
Sweet Marie.....	Imperial comedy.....	Aug. 29.....	2,000
The Wrestler.....	Van Bibber.....	Aug. 29.....	2,000
Sky Jumper.....	Van Bibber.....	Aug. 29.....	2,000
Ely Owen Carolina.....	Varieties.....	Aug. 29.....	1,000
The West Wind.....	Varieties.....	Aug. 29.....	1,000
The Wheel (H. Ford-Claire Adams).....	Human Int. melo.....	Sep. 5.....	7,265
Pig Game Hunter.....	Van Bibber.....	Sep. 5.....	2,000
Havoc (George O'Brien).....	War drama.....	Sep. 12.....	9,283
On the Go (Sid Smith).....	Comedy.....	Sep. 12.....	2,000
Timber Wolf (Buck Jones).....	Western com-dr.....	Sep. 19.....	4,809
With Pencil, Brush and Chisel.....	Varieties.....	Sep. 19.....	1,000
Fighting Heart (George O'Brien).....	Prizefight drama.....	Sep. 26.....	6,978
Cuba Steps Out.....	Varieties.....	Sep. 26.....	1,000
Love and Lions.....	Imperial comedy.....	Sep. 26.....	2,000
Thank You (George O'Brien).....	Comedy-drama.....	Sep. 26.....	2,000
On the Go (Sid Smith).....	Imperial comedy.....	Oct. 3.....	6,901
Thunder Mountain (Bellamy).....	Mountain drama.....	Oct. 3.....	2,000
Cloudy Romance.....	Comedy.....	Oct. 10.....	7,500
The Sky Tribe.....	Magazine.....	Oct. 10.....	2,000
Toiling For Rest.....	Varieties.....	Oct. 10.....	706
Winding Stair (Rubens-Lowe).....	Romantic melo.....	Oct. 17.....	6,056
Heart Breaker (Sid Smith).....	Imperial comedy.....	Oct. 17.....	2,000
Durand of the Bad Lands (Jones).....	Action western.....	Oct. 24.....	2,844
Everlasting Whisper (Mix).....	Action-outdoor.....	Oct. 31.....	5,611
Laybones (Buck Jones).....	Human interest drama.....	Oct. 31.....	7,234
Transients in Arcadia.....	O. Henry story.....	Oct. 31.....	2,000
All Abroad.....	Helen & Warren.....	Oct. 31.....	2,000
East Lynne (Rubens-Lowe).....	Famous play.....	Nov. 7.....	8,975
Peacemakers.....	Helen & Warren.....	Nov. 7.....	2,000
When the Door Opened (star cast).....	Western Canadian.....	Nov. 14.....	6,513
Control Yourself (Sid Smith).....	Imperial comedy.....	Nov. 28.....	2,000
River Nile.....	Varieties.....	Nov. 28.....	1,000
Wages for Wives (Jacqueline Logan).....	Golden stage hit.....	Dec. 5.....	6,600
Best Bad Man (Tom Mix).....	Action western.....	Dec. 12.....	4,893
Desert's Price (Buck Jones).....	Action western.....	Dec. 19.....	5,709
His Own Lawyer.....	Helen & Warren.....	Dec. 26.....	2,000
Flying Fool (Sid Smith).....	Slapstick comedy.....	Dec. 26.....	2,000
Cupid a la Carte.....	O. Henry series.....	Dec. 26.....	2,000
Parsian Knight.....	Van Bibber series.....	Dec. 26.....	2,000
Iron Trail Around the World.....	Variety.....	Dec. 26.....	1,000

The Feud.....	Van Bibber series.....	Jan. 2.....	2,000
Gilded Butterfly (Rubens-Lytell).....	Drama.....	Jan. 16.....	6,207
Whirlpool of Europe.....	Variety.....	Jan. 16.....	736
Fighting Tailor.....	Imperial comedy.....	Jan. 16.....	2,000
Palace of Pleasure (Lowe-Compos).....	Romantic drama.....	Jan. 23.....	5,467
Old Virginia.....	Gypsy-dancer-drama.....	Jan. 23.....	1,000
The Outsider (Tellegen-Logan).....	Matrimonial comedy.....	Jan. 30.....	7,600
First Year (K. Perry-M. Moore).....	Imperial comedy.....	Feb. 6.....	6,038
A Flaming Affair.....	Comedy.....	Jan. 30.....	2,000
A Bankrupt Honey-moon.....	Spanish-western.....	Feb. 6.....	2,000
Yankee Senator (Tom Mix-Tony).....	Action melodrama.....	Feb. 13.....	5,341
Cowboy & The Countess (Jones).....	Imperial Comedy.....	Feb. 13.....	2,000
Officer of the Day.....	Drama.....	Feb. 20.....	5,600
Road to Glory (McAvoy-Fenton).....	Variety.....	Feb. 27.....	2,000
Event Today.....	Imperial comedy.....	Feb. 27.....	2,000
Pawnshop Politics.....	Helen and Warren.....	Mar. 6.....	2,000
Moving Day.....	Varieties.....	Mar. 6.....	1,000
Drops From Heaven.....	Spectacular melo.....	Mar. 6.....	6,258
Johnstown Flood (all-star).....	Helen and Warren.....	Mar. 13.....	2,000
Woman of Letters.....	Drama.....	Mar. 20.....	5,126
Dixie Merchant (Bellamy).....	Western.....	Mar. 27.....	6,038
My Own Pal (Tom Mix-dog and child).....	Oriental melodrama.....	Apr. 10.....	4,902
Yellow Fingers (Olive Borden).....	O. Henry comedy.....	Apr. 10.....	2,000
From the Cabbie's Seat.....	Drama.....	Apr. 17.....	7,850
Sandy (Madge Bellamy).....	Comedy.....	Apr. 17.....	2,000
Two Lips in Holland (Marian).....	Melodrama.....	Apr. 24.....	6,950
Siberia (Rubens-Lowe).....	Imperial comedy.....	Apr. 24.....	2,000
A Polar Baron.....			

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake).....	Railroad drama.....	6,022
Police Patrol (Kirkwood).....	Melodrama.....	6,100
Little Girl in a Big City.....	Noted play.....	6,040

Star and Type of Story When Needed

	Kind of Picture	Review.	Feet
His Master's Voice (Thunder, dog).....	Melodrama	.....	5,975
Part Time Wife (Alice Calhoun).....	Domestic drama	.....	5,950
Shadow on the Wall (Hale-Percy).....	Drama	.....	6,010
One of the Bravest (Ralph Lewis).....	Fire Dept. drama	.....	5,750
Phantom of the Forest (Thunder-dog).....	Drama	.....	5,500
Speed Limit (McKee-Shannon).....	Romantic com.	.....	5,860
Racing Blood.....	Racing Drama	.....	6,000
Hearts and Spangles.....	Circus Romance	.....	5,900
Sign of the Claw (Thunder, dog).....	Dog picture	.....	6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review.	Feet
Lady of the Night (Norma Shearer).....	Underworld dr.	Mar. 14.	5,441
Denial (Claire Windsor).....	Drama	Mar. 21.	4,791
Seven Chances (Keaton).....	Comedy	Mar. 28.	5,113
Confessions of a Queen (Terry-Stone).....	Mythical romance	Apr. 4.	5,809
Way of a Girl (Boardman).....	Thrill-comedy	Apr. 11.	5,000
Man and Maid (Lew Cody).....	Elinor Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman).....	Romantic com.	Apr. 25.	5,776
Prairie Wife (Rawlinson-Devore).....	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies).....	Human Interest	May 16.	6,844
Sporting Venus (Sweet).....	Romantic drama	May 23.	5,958
White Desert (Windoor-O'Malley).....	Snow-R.R. drama	July 18.	6,464
Pretty Ladies (Pitts-Moore-Pennington).....	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer).....	Drama	Aug. 1.	5,906
Never the Twain Shall Meet (Stewart).....	South Sea com.	Aug. 8.	6,143
Unholy Three (Lon Chaney).....	Drama	Aug. 15.	6,948
Sun-Up (Starke-Nagel).....	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert).....	Romantic drama	Sep. 12.	10,827
Mystic (Pringle-Tearle).....	Fake spiritualism	Sep. 12.	6,147
The Circle (E. Boardman).....	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star).....	Drama	Feb. 21.	7,811
Rag Man (Coogan).....	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana).....	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer).....	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman).....	Married life com.	Oct. 17.	5,300
Midshipman (Ramon Novarro).....	Naval com. drama	Oct. 31.	7,496
Go West (Buster Keaton).....	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies).....	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan).....	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray).....	Type com-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel).....	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray).....	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast).....	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Busch-Cody).....	Unique drama	Dec. 26.	4,757
His Secretary (Shearer).....	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro).....	Lew Wallace story	Jan. 16.	12,000
Soul Mates (Lowe-Pringle).....	Glyn story	Jan. 16.	6,073
Mike (Sally O'Neill).....	Human Interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor).....	Comedy-drama	Feb. 6.	6,395
The Blackbird (Lon Chaney).....	Crook Drama	Feb. 13.	6,688
Mare Nostrum (Reg Ingram prod.).....	Ibanez Novel	Feb. 27.	.....
La Boheme (Gilbert-Gish).....	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray Boardman).....	Comedy-drama	Feb. 27.	6,239
"Ibenez" Torrent" (Cortez).....	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry).....	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer).....	Drama	Apr. 10.	6,750

PARAMOUNT

	Kind of Picture	Review.	Feet
Crowded Hour (Bebe Daniels).....	Drama	May 9.	6,558
Night Club (Raymond Griffith).....	Farce-comedy	May 16.	5,721
Shock Punch (Richard Dix).....	Comedy-drama	May 23.	6,151
Welcome Home (Cruze Prod.).....	Domestic com-dr.	May 30.	5,909
Old Home Week (Meighan).....	Comedy	June 6.	6,780
any Woman (Star cast).....	Comedy drama	June 13.	5,963
Little French Girl (Mary Brian).....	Drama	June 13.	5,628
Are Parents People? (Betty Bronson).....	Domestic problems	June 20.	6,586
Eve's Secret (Betty Compson).....	Romantic drama	June 20.	6,205
Beggar on Horseback (all star).....	Imaginative	June 20.	6,874
Manicure Girl (Daniels).....	Drama	June 27.	5,959
Lost—A Wife (Menjou).....	Sophisticated com.	July 4.	6,850
Light of Western Stars (Holt).....	Vivid west dr.	July 11.	6,741
Paths to Paradise (R. Griffith).....	Whirlwind comedy	July 18.	5,692
Grounds for Divorce (Vidor).....	Drama	July 18.	5,935
Lucky Devil (Richard Dix).....	Auto race comedy	July 25.	6,908
Night Life of New York (All-star).....	Comedy-drama	July 25.	5,526
Marry Me (Vidor).....	Small town idyl	Aug. 1.	6,366
Street of Forgotten Men (all star).....	Bowery drama	Aug. 8.	6,943
Not So Long Ago (Betty Bronson).....	Drama	Aug. 8.	6,015
Rugged Water (Lois Wilson).....	Drama	Aug. 15.	6,489
Trouble With Wives (Vidor).....	Farce comedy	Aug. 22.	5,774
Wild, Wild Susu (Bebe Daniels).....	Farce comedy	Aug. 22.	7,164
Wild Horse Mesa (Jack Holt).....	Zane Grey dr.	Sep. 5.	8,173
The Wanderer (all star).....	Prodigal son epic	Sep. 5.	7,298
Man Who Found Himself (Meighan).....	Crook drama	Sep. 12.	7,001
Coast of Folly (Swanson).....	Society drama	Sep. 12.	5,904
In the Name of Love (Cortez-Nissen).....	Comedy drama	Sep. 19.	6,546
Golden Princess (Betty Bronson).....	Bret Harte western	Sep. 26.	9,929
Pony Express (Cruze production).....	Epic of west	Oct. 10.	6,925
A Son of His Father (Bessie Love).....	Typical comedy	Oct. 17.	5,027
A Regular Fellow (R. Griffith).....	Indian spectacular	Oct. 24.	6,063
Vanishing American (Dix-Wilson).....	Drama	Oct. 31.	6,374
Flowers in the Night (Negri).....	Farce-comedy	Oct. 31.	6,570
Lovers in Quarantine (Daniels).....	Society comedy	Nov. 7.	5,700
Best People (Star cast).....	Comedy	Nov. 7.	6,224
King on Main Street (Menjou).....	G. M. Cohan play	Nov. 14.	6,048
Seven Keys to Bakpaté (McLean).....	W. DeMille prod.	Nov. 14.	5,443
New Brooms (Bessie Love).....	Lumber camp dr.	Nov. 21.	6,034
Ancient Highway (Holt-Dove).....	Malay locale dr.	Nov. 28.	6,782
Lord Jim (Marmont).....	Comedy feature	Nov. 28.	6,621
Stage Struck (Swanson).....	Melodrama	Dec. 5.	7,006
Irish Luck (Meighan).....	Drama	Dec. 19.	6,895
Cobra (Valentino).....	Comedy-drama	Dec. 26.	6,353
A Woman of the World (Negri).....	Daniels-comedy	Jan. 2.	6,069
The Splendid Crime (W. DeMille prod.).....	Barrie whimsical	Jan. 9.	9,621
A Kiss for Cinderella (Bronson).....	Western	Jan. 9.	6,326
Enchanted Hill (Holt).....	Western Satire	Jan. 16.	6,765
Womanhandled (Richard Dix).....	Western Satire	Jan. 16.	6,765

	Kind of Picture	Review.	Feet
That Royle Girl (Dempster).....	D. W. Griffith prod.	Jan. 23.	10,233
Mannequin (Joyce-Costello).....	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith).....	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier).....	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star).....	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton).....	War farce-com.	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou).....	Romantic comedy	Feb. 27.	6,314
Moana.....	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor).....	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow).....	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson).....	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish).....	Farce-comedy	Mar. 27.	6,900
Miss Brewster's Millions (Daniels).....	Comedy-drama	Mar. 27.	6,200
New Klondike (Thos. Meighan).....	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson).....	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri).....	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason).....	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd).....	Typical comedy	Apr. 17.	5,536
Blind Goddess (Holt-Torrence).....	Mystery Drama	Apr. 17.	7,363
That's My Baby (Douglas MacLean).....	Farce comedy	Apr. 24.	6,805

PATHE

	Kind of Picture	Review.	Feet
Isn't Life Terrible? (Chase).....	Comedy	July 4.	2,000
Wine, Women and Song.....	Terry cartoon	July 4.	1,000
Chasing the Chaser (Findlayson).....	Comedy	July 4.	1,000
Sherlock Sleuth (Stone).....	Star comedy	July 11.	2,000
The White Wing's Bride (Langdon).....	Comedy	July 11.	2,000
Ough!.....	Stereoskopik	July 11.	1,000
Learning How.....	Sportlight	July 11.	1,000
Daddy Goes a-Gunning (Tryon).....	Sennett comedy	July 18.	2,000
Sneezing Beezers.....	Sennett comedy	July 18.	2,000
For Love of a Gal.....	Terry cartoon	July 18.	1,000
When Men Were Men.....	Terry cartoon	July 18.	1,000
The Freshman (Harold Lloyd).....	College comedy	July 25.	6,883
Boys Will Be Boys.....	Our Gang comedy	July 25.	2,000
Cupid's Boots (Graves).....	Comedy	July 25.	2,000
Why Kids Leave Home.....	Sportlight	July 25.	1,000
Bugville Field Day.....	Terry cartoon	Aug. 1.	1,000
A Yarn About Yarn.....	Terry cartoon	Aug. 1.	1,000
Tee for Two (Alice Day).....	Sennett comedy	Aug. 1.	2,000
Innocent Husbands (Chase).....	Comedy	Aug. 1.	2,000
Kivalina of the Ice Lands.....	Esquimo life	July 11.	5,700
Bubbles.....	Terry cartoon	Aug. 8.	1,000
Iron Nag.....	Sennett comedy	Aug. 8.	2,000
Sons of Swat.....	Sportlight	Aug. 8.	1,000
Tame Men and Wild Women (A. Stone).....	Comedy	Aug. 15.	2,000
Lucky Stars (H. Langdon).....	Comedy	Aug. 22.	2,000
Mary, Queen of Tots.....	Our Gang	Aug. 22.	1,000
Seven Ages of Sport.....	Sportlight	Aug. 22.	1,000
Butter Fingers (Bevan).....	Comedy	Aug. 29.	2,000
Cold Turkey (Alice Day).....	Comedy	Aug. 29.	2,000
The Window Washers.....	Terry cartoon	Aug. 29.	1,000
Over the Plate.....	Terry cartoon	Aug. 29.	1,000
A Runaway Taxi.....	Stereoskopiks	Aug. 29.	1,000
Barrier Busters.....	Sportlight	Sep. 5.	1,000
Barnyard Follies.....	Terry cartoon	Sep. 5.	1,000
Wild West (J. Mulhall-H. Ferguson).....	Circus serial	Sep. 12.	10,000
No Father to Guide Him (Chase).....	Comedy	Sep. 12.	2,000
Madame Sans Jane (Findlayson).....	Comedy	Sep. 12.	2,000
Ugly Duckling.....	Terry cartoon	Sep. 19.	1,000
Somewhere in Somewhere.....	Comedy of war zone	Sep. 19.	2,000
Big Kick (Engle-Mohan).....	Fight comedy	Sep. 26.	1,000
Your Own Back Yard.....	Our Gang	Sep. 26.	2,000
Hungry Hounds.....	Terry cartoon	Sep. 26.	1,000
Nuts and Squirrels.....	Terry cartoon	Sep. 26.	1,000
Moonlight and Noses (Clyde Cook).....	Comedy	Oct. 3.	2,000
Outings for All.....	Sportlight	Oct. 3.	1,000
Lion and the Monkey.....	Terry cartoon	Oct. 3.	1,000
Caretaker's Daughter (Chase).....	Comedy	Oct. 10.	2,000
Hero Wins.....	Terry cartoon	Oct. 10.	1,000
Love and Kisses (Alice Day).....	Sennett comedy	Oct. 10.	2,000
Solid Ivory (Mohan-Engle).....	Comedy	Oct. 10.	1,000
Clever Feet.....	Sportlight	Oct. 17.	1,000
Cuckoo Love (Tryon).....	Comedy	Oct. 17.	2,000
Good Morning, Madam (Graves).....	Terry cartoon	Oct. 17.	2,000
Air Cooled.....	Terry cartoon	Oct. 17.	1,000
All Wool (Earl Mohan).....	Roach comedy	Oct. 24.	1,000
Closer than a Brother.....	Terry cartoon	Oct. 24.	1,000
A Punch in the Nose.....	Roach comedy	Oct. 24.	2,000
A Sweet Pickle.....	Sennett comedy	Oct. 24.	2,000
Dangerous Curves Behind.....	Sennett comedy	Oct. 31.	2,000
Better Movies.....	Our Gang	Oct. 31.	2,000
Honor System.....	Terry cartoon	Oct. 31.	1,000
Should Sailors Marry (Cook).....	Comedy	Nov. 7.	2,000
Amundsen Polar Flight.....	Specialette	Nov. 7.	2,000
Papa, Be Good (Tryon).....	Comedy	Nov. 14.	2,693
Soapuds Lady (Alice Day).....	Comedy	Nov. 21.	2,000
Great Open Spaces.....	Terry cartoon	Nov. 21.	2,000
Uneasy Three (Chase).....	Roach prod.	Nov. 21.	1,000
Take Your Time (Graves).....	Sennett comedy	Nov. 28.	2,000
More Mice Than Brains.....	Terry cartoon	Nov. 21.	1,000
Laughing Ladies (star cast).....	Comedy	Nov. 21.	1,000
A Day's Outing.....	Terry cartoon	Nov. 21.	1,000
Garden of Gethsemane.....	Pilgrimage of Palestine	Nov. 28.	1,000
Walloping Wonders.....	Sportlight	Nov. 28.	1,000
Green Archer (A. Ray-W. Miller).....	Mystery-action serial	Dec. 5.	10,000
Bonehead Ago.....	Terry cartoon	Nov. 28.	1,000
One Wild Ride.....	Our Gang Comedy	Dec. 5.	2,000
Hold Everything.....	Comedy	Dec. 5.	1,000
Starvation Blues (Cock).....	Hal Roach comedy	Dec. 5.	1,000
Window Dummy (Graves).....	Sennett comedy	Dec. 12.	2,000
From Rags to Riches.....	Sennett travesty	Dec. 12.	2,000
Haunted House.....	Terry cartoon	Dec. 12.	2,000
His Wooden Wedding (Chase).....	Comedy	Dec. 12.	1,000
English Channel Swim.....	Terry cartoon	Dec. 19.	1,000
Tofable Romeo.....	Hal Roach Comedy	Dec. 19.	1,000
Hoty Today.....	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris.....	Comedy	Dec. 26.	2,000
Gosh Darn Mortgage.....	Sennett comedy	Jan. 2.	2,000

Review Date Where It's Readily Accessible

	Kind of Picture	Review	Feet
Good Cheer	Our Gang	Jan. 9.	2,000
Wide Open Faces	Sennett Comedy	Jan. 9.	2,000
Between Meals	Roach comedy	Jan. 9.	1,000
All Astride	Sportlight	Jan. 9.	1,000
Gold Push	Terry cartoon	Jan. 9.	1,000
Three Blind Mice	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16.	2,000
Lighter Than Air	Terry cartoon	Jan. 16.	1,000
New Melody Series	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23.	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Terry cartoon	Jan. 30.	2,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funnymooners (Graves)	Comedy	Feb. 6.	2,000
Strenuous Life	Sportlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Coast Guard	Action serial	Feb. 13.	10 ep.
Buried Treasure	Our Gang comedy	Feb. 20.	2,000
Wicked City	Terry cartoon	Feb. 20.	1,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,820
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000
Leaps and Bounds	Sportlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20.	1,000
Bar-C Mystery (all-star)	Feature version	Mar. 27.	4,756
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	2,000
Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	2,000
Dixie Doodle	Sportlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	3,533
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Sportlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Phillips)	Western Serial	April 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Sportlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000

PRODUCERS DISTRIBUTING CORP.

	Kind of Picture	Review	Feet
Cafe in Cairo (Dean)	Drama	Mar. 28.	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		5,770
Let Women Alone (O'Malley-Hawley)	Drama		5,620
Soft Shoes (Carey)	Western		
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21.	7,243
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16.	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13.	4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,841
Stop Flirting (all star)	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,720
Private Affairs (Hulette)	Character drama	Aug. 1.	6,132
Hell's Highway (Leatrice Joy)	Love drama	Sep. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep. 12.	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep. 19.	5,077
Without Mercy (Vera Reynolds)	Western		
Prairie Pirate (Harry Carey)	Western		
People vs. Nancy Preston	Underworld drama		
Road to Yesterday (Schildkraut)	Spectacular drama		
Man from Red Gulch (Carey)	Western		
Madame Lucy (Julian Eltinge)	Farce-comedy		
Off the Highway (W.V. Mong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2.	7,757
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human Int Drama	Feb. 20.	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Danger Girl (Priscilla Dean)	Crook melodrama		
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRoque)	Underworld melodrama		
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama-western		
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,660
Paris at Midnight (Jetta Goudal)	Melodrama		

B. P. SCHULBERG PROD.

Capital Punishment (Clara Bow)	Prison dr.	Jan. 24.	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21.	6,714

	Kind of Picture	Review	Feet
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,107
Faint Perfume (Secna Owen)	Romantic drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Kisth)	College story	Oct. 10.	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,080

TIFFANY PRODUCTIONS, INC.

	Kind of Picture	Review	Feet
Souls for Sables	Society drama	Sep. 5.	7,721
The Sporting Chance	Racing drama		6,500
Lightning	Drama		6,500
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500
Morganston's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Cost	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500
Out of the Storm (Logan-Burns)	Melodrama	Apr. 24.	6,500

TRUART FILM CORPORATION

Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,100

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

	Kind of Picture	Review	Feet
America (Griffith prod.)	Historical drama	Mar. 8.	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11.	4,880
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27.	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,300
Gold Rush (Chaplin)	A Dramatic comedy	Aug. 29.	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31.	8,500
Eagle (Rodolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219

UNIVERSAL

	Kind of Picture	Review	Feet
Too Much Mother-in-Law	Century comedy	Sep. 19.	2,000
Uncle Tom's Gal	Century comedy	Sep. 19.	2,000
Life's Greatest Thrills	Special	Sep. 19.	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26.	6,709
One Wild Night (Edwards)	Comedy	Sep. 26.	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26.	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct. 3.	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 1.	2,808
By the Sea (Puffy)	Comedy	Oct. 3.	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10.	5,924
Just Cowboys	Short western	Oct. 10.	2,000
Taking Chances	Short western	Oct. 10.	2,000
The Raid	Short western	Oct. 10.	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10.	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17.	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17.	2,000
Age of Spades (Desmond)	Western chapterplay	Oct. 24.	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 31.	2,000
Howdy '84	Mustang western	Oct. 31.	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31.	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31.	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31.	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7.	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7.	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7.	1,000
Oh, Buster	Buster Brown	Nov. 7.	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14.	1,940
Two Many Ducks	Mustang westn-com.	Nov. 14.	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14.	1,080
A Speedy Marriage	Century comedy	Nov. 14.	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21.	5,419
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21.	es
Range Law	Mustang western	Nov. 28.	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28.	2,000
Saint Heart (Puffy)	Fat man comedy	Nov. 28.	1,000
Scrapin' Kid (Art Acord)	Heart-int western	Dec. 5.	4,884
Eighteen	Century comedy	Dec. 5.	2,000
Happy Go-Lucky (N. Edwards)	Comedy	Dec. 12.	1,000
One Man Ranch (Morrison)	Action western	Dec. 12.	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12.	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 19.	6,700
Top Hand	Short western	Dec. 19.	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26.	6,887
Buster's Nightmare	Buster Brown	Dec. 26.	2,000
Captain Sids (Eddie Gordon)	Century comedy	Dec. 26.	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26.	1,000

	Kind of Picture	Review	Feet
Call of Hazard (Humes)	Mustang western	Jan. 2.	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2.	2,000
Peep School (A. Lake)	Bluebird comedy	Jan. 2.	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9.	7,207
Blue Blazes (P. Morrison)	Western	Jan. 16.	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23.	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23.	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30.	5,786

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review.	Feet
Man With the Scar.....	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian).....	Comedy	Jan. 30..	2,000
Hero of Piperock.....	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap.....	Century comedy	Jan. 30..	2,000
Badly Broke.....	Bluebird comedy	Jan. 30..	1,000
Hot Dog.....	Bluebird comedy	Jan. 30..	1,000
Hearts of the West.....	Short western	Feb. 6..	2,000
Helpful Al.....	Century comedy	Feb. 6..	2,000
Montana of the Ranges.....	Short western	Feb. 6..	2,000
Winged Rider (Cobb).....	Mustang drama	Feb. 13..	2,000
A Dumb Friend (Lake).....	Bluebird comedy	Feb. 13..	1,000
Beautiful Cheat (Laura LaPlante).....	Comedy-drama	Feb. 20..	6,583
Big City (Marian).....	Century comedy	Feb. 20..	2,000
Big Game (Holmes).....	Mustang western	Feb. 20..	2,000
Combat (H. Peters-W. Hawley).....	Action melodrama	Feb. 27..	6,714
Crowning the Count (E. Gordon).....	Century comedy	Feb. 27..	2,000
Accidents Can Happen (Al Alt).....	Century comedy	Feb. 27..	2,000
Cobens and Kelleys (G. Sidney-V. Gordon).....	Hebrew-Irish com.	Mar. 6..	7,774
Watch Your Wife (Valli-O'Malley).....	Comedy-drama	Mar. 13..	6,974
Phoney Express (Puffy).....	Fat Man comedy	Mar. 13..	1,000
Buster's Nose Dive.....	Buster Brown com.	Mar. 13..	2,000
Chip of the Flying U (Gibson).....	Comedy western	Mar. 20..	6,596
Winking Idol (Desmond).....	Western serial	Mar. 20..	2,000
Al's Troubles (Al Alt).....	Century comedy	Mar. 20..	2,000
Border Sheriff (Hoxie).....	Action western	Mar. 27..	4,440
Gunless Bad Man (Mower).....	Mustang western	Mar. 27..	2,000
Tune Up (Puffy).....	Comedy	Mar. 27..	1,000
One Wild Time (Corbett-Holmes).....	Comedy	Mar. 27..	2,000
Yearning for Love (Wanda Wiley).....	Century comedy	Mar. 27..	2,000
Perfect Lie (Neely Edwards).....	Bluebird comedy	Mar. 27..	1,000
Flying Wheels (Wanda Wiley).....	Century comedy	Mar. 27..	2,000
Menace of the Alps.....	Special	Mar. 27..	1,000
The Set Up (Art Acord).....	Western	Apr. 3..	4,600
Flivver Vacation (E. Gordon).....	Century comedy	Apr. 3..	2,000
Mortgaged Again (Lake).....	Bullseye Comedy	Apr. 3..	1,000
Rustler's Secret (E. Cobb).....	Mustang western	Apr. 3..	2,000
Fighting Peacemaker (Jack Hoxie).....	Western	Apr. 10..	1,000
Couple of Skates (Edwards).....	Bluebird comedy	Apr. 10..	1,000
Say It With Love (E. Marian).....	Century comedy	Apr. 10..	2,000
Mountain Molly O (J. Sedgwick).....	Short western	Apr. 10..	2,000
Taking the Heir (Puffy).....	Comedy	Apr. 10..	1,000
College Yell (Edwards).....	Bluebird comedy	Apr. 10..	1,000
So This is Paris (Edwards).....	Bluebird comedy	Apr. 10..	1,000
Flaming Frontier (Gibson).....	Epic Drama	Apr. 17..	8,828
Radio Detective (Jack Daugherty).....	Serial	Apr. 17..	2,000
Buster's Skyrocket (Trimble).....	Buster Brown com.	Apr. 17..	2,000
Gun Shy (Fred Hume).....	Short Western	Apr. 17..	2,000
A Swell Affair (A. Lake).....	Comedy	Apr. 17..	1,000
The Escape (Morrison).....	Western-action	Apr. 24..	4,500
Help Wanted (Puffy).....	Comedy	Apr. 24..	1,000
Desperate Dan.....	Mustang comedy	Apr. 24..	2,000
Buster's Mix-up.....	Buster Brown comedy	Apr. 24..	2,000

VITAGRAPH

1925

Two Shall Be Born (Novak-Harlan).....	Drama	Feb. 21..	6,640
Pampered Youth (Landia-Calhoun).....	Drama	Jan. 31..	6,227
Redeeming Sin (Nazimova-Tellegen).....	Apache dr.	Feb. 14..	5,706
Farbound (Daw-Welch).....	Melodrama	May 2..	6,279
Tides of Passion.....	Drama	April 11..	6,182
School for Wives (Tearle-Holmquist).....	Drama	May 30..	6,893
Baree, Son of Kazan (Stewart).....	Northern drama	June 20..	6,550
Wildfire (Aileen Pringle).....	Racing melo.	June 27..	5,700
Steele of the Royal Mounted.....	N. W. Drama	July 18..	7,865
Happy Warrior.....	Drama	Aug. 8..	7,832
Ranger of the Big Pines (K. Harlan).....	Forest Ranger dr.	Sep. 12..	7,036
Waver Hour (H. Gordon-Fazenda).....	Melodrama		

WARNER BROS.

1925

Bridge of Sighs (Dorothy MacKail).....	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich).....	Emotional drama	May 30..	7,182
Man Without A Conscience (Louis-Rich).....	Drama	July 4..	6,592
How Baxter Butted In (M. Moore-Devore).....	Comedy	July 25..	6,591
Woman Hater (Chadwick-Brook).....	Love drama	Aug. 1..	7,139
Tracked in Snow Country (Rin-Tin-Tin).....	North drama	Aug. 8..	7,237
Eye's lover (Rich-Lyttell-Louis-Bow).....	Drama	Aug. 15..	6,722
Kiss Me Again (Lubitsch prod.).....	Light comedy	Sep. 13..	7,144
Limited Mail (Monte Blue).....	Railroad melo.	Sep. 19..	6,858
Wife Who Wasn't Wanted (Rich).....	Romantic drama	Sep. 26..	7,291
His Majesty, Bunker Bean (M. Moore).....	Farce comedy	Oct. 3..	6,053
Below the Line (Rin-Tin-Tin).....	Dog melodrama	Oct. 10..	7,481
Man on the Box (Syd Chaplin).....	Farce-comedy	Oct. 17..	6,789
Compromise (I. Rich, C. & Brook).....	Domestic drama	Nov. 7..	6,500
Red Hot Tires (Monte Blue).....	Farce comedy	Nov. 14..	7,417
Bobbed Hair (Prevost-Harlan).....	Comedy-melodrama	Nov. 21..	7,308
Rose of the World (P. R. Miller).....	Human Interest dr.	Nov. 28..	5,519
Clash of the Wolves (Rin-Tin-Tin).....	Curwood dog dr.	Dec. 5..	6,310
Hogan's Alley (Blue-Miller).....	Farce-comedy	Dec. 12..	7,816
Lady Windermere's Fan (I. Rich).....	Stage classic	Dec. 19..	6,927
Seven Sinners (Prevost-Brook).....	Crook-action drama	Dec. 26..	7,200
Golden Cocoon (H. Chadwick-H. Gordon).....	Human interest melo.	Dec. 30..	9,975
Sea Beast (John Barrymore).....	Whaling epic	Jan. 6..	6,600
Oh, What a Nurse (Syd Chaplin).....	Farce-comedy	Mar. 13..	6,741
Cave Man (M. Moore-Prevost).....	Farce-comedy	Mar. 20..	6,800
Bride of the Storm (D. Costello).....	Melodrama	Apr. 24..	6,300
Night Cry (Rin-Tin-Tin).....	Dog melodrama		

MISCELLANEOUS

ARTCLASS PICTURES CORP.

1925

On the Go (Buffalo Bill, Jr.).....	Western	May 2..	4,825
Reckless Courage (Buddy Roosevelt).....	Thrill western	June 6..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.).....	Thrill drama	June 13..	5,000
Tearin' Loose (Wally Wales).....	Stunt western		

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro).....	Melodrama	Aug. 2..	5,845
Business of Love (Horton).....	Comedy-drama	Aug. 2..	6,038
The Shining Adventure (Marmont).....	Drama	Aug. 2..	5,126
The Wrongoers (Barrymore).....	Melodrama	Aug. 2..	6,424

BANNER PRODUCTIONS

The Man Without a Heart.....	Novak-Harlan	Aug. 2..	6,000
Those Who Judge.....	All star	Aug. 2..	5,700
Daughters Who Pay.....	All star cast	May 30..	5,800
Wreckage (May Allison).....	Drama	Sep. 5..	5,992

C. C. BURR

The Early Bird (Hines).....	Comedy	Dec. 27..	7,000
Crackerjack (Hines).....	Typical comedy	May 23..	6,704

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....		2,000
Her First Night in Philadelphia.....		
Her First Night in The Jollies.....		
International Twelve.....		
Novelty Twelve.....		1,000
Famous Paintings.....	De Luxe dramas.....	2,000
Let's Go Fishing.....	Holland—scenic.....	Nov. 7.. 1,000
Real Charleston.....	Lesson novelty.....	Apr. 24.. 2,000

JAFFE ART FILM CORP.

Broken Hearts (Lila Lee).....	Drama	Mar. 20..	7,800
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GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich).....	Melodrama	July 11..	5,767
Before Midnight (Wm. Russell).....	Crook melodrama	July 11..	4,891
Big Pal (Wm. Russell).....	Prize fight dr.	Oct. 24..	5,800

INDEPENDENT PICTURES CORP.

Gambling Fool (F. Farnum).....	Western	May 9..	5,000
Fighting Sheriff (Bill Cody).....	Western	May 23..	5,000
Border Intrigue (F. Farnum).....	Western	May 30..	5,000

LEE-BRADFORD CORP.

Way Down Upon the Swance River.....	6,000
Wolfblood (M. Clayton).....	6,000
Wives of the Prophet (star cast).....Opic Read novel.....Jan. 9..	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston).....	Marriage drama	Nov. 21..	4,900
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POST SCENICS

Holland.....	Scenic	Nov. 7..	1,000
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RAYART

Super Speed (Reed Howes).....	Automobile com.-dr.	Feb. 7..	5,227
Snob Buster (Reed Howes).....	Action melodr.	Aug. 23..	4,974
Cyclone Cavalier (Reed Howes).....	Action-romance	Sep. 26..	4,928
Midnight Limited (star cast).....	Railroad melodrama	Dec. 26..	5,820

RED SEAL

Hair cartoon (Issue Z).....	Marcus cartoon	Feb. 6..	1,000
Reelview (Issue B).....	Urban magazine	Feb. 6..	1,000
Dolly Gray.....	Song car-tune	Feb. 6..	1,000
Fish for Two.....	Gem of the Screen	Feb. 13..	1,000
Hair Cartoons (No. 4).....	Marcus Cartoon	Feb. 20..	1,000
Ko-Ko's Paradise.....	Max Fleischer cartoon	Feb. 27..	1,000
Ko-Ko Baffles the Bulls.....	Max Fleischer cartoon	Mar. 6..	1,000
Hair Cartoon.....	Marcus Cartoon	Mar. 20..	1,000
Has Anybody Seen Kelly?.....	Song Cartune	Mar. 20..	1,000
Marvels of Motion.....	Magazine	Apr. 3..	650
Song Cartune.....	Fleischer novelty	Apr. 3..	550
Re-elview (Scenes in Turkey).....	Magazine	Apr. 10..	850
Hair Cartoon.....	Marcus cartoon	Apr. 10..	550

SHORT FILMS SYNDICATE

Thirty Years Ago.....	Novelty	Aug. 15..	1,000
I Remember.....	Pastoral	Aug. 15..	1,000
Mixing in Mexico.....	Bud Fisher cartoon	Oct. 17..	1,000
Invisible Revenge.....	Mutt & Jeff	Oct. 31..	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks).....	Serial		
Here He Comes (E. Douglas).....	Comedy Drama		5,000
Trapped (Elinor Faire).....	Drama		5,000
Who's Your Husband? (Morante).....	Comedy		2,000
Bedtime Stories Series.....	Animal Novelty		2,000
Eyes of the Desert (Richmond).....	Western		5,000
Just Travelin' (Bob Burns).....	Western		5,000

TENNEK FILM CORP.

Bank Mann Comedies.....	Twelve subjects		
Chester Conklin Comedies.....	Twelve subjects		
Two Star Comedies (Layman-Dorety).....	Twelve subjects		
All Star Comedies (star casts).....	Twelve subjects		
International Detective Stories.....	Twelve subjects		
Laugh Stories (Selig Animals).....	Twelve subjects		
Chuckles.....	Twelve novelties		1,000
Travelogues.....			1,000
Fantasies.....			1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

Summer Season Problems

THE same old ghosts are lurking in the "offing" these days, pointing their fingers at the exhibitors and producers who are making auspicious plans for the summer months, but these ghostly forebodings are all illusions, as it is a safe bet that the "summer problem" has been answered by the majority of managers and producers, and this year a real dollar and cents sun will beam upon them.

The question is being asked "What will we do with our presentation program?" Some of the houses are planning a discontinuance of the policy during the summer months, others feel that it is time to make an effort to do bigger and better things.

It seems to us that the latter viewpoint is the logical one. Why retreat in the production activities during a period of the year when business needs a stimulator. The old argument against theatre operation in the summer is fast waning. This problem has been met. With the installation of cooling systems it is usually proven that the theatre is the most comfortable spot in town.

In the larger cities it was proven last summer that presentation productions could thrive if properly selected. Make them popular, give them an attractiveness that has not characterized the work during the regular season. Go in for revues, light musical features, and colorful settings. Offer a substantial crop of novelties, these are the allies of the producer and will draw at the box office. Create the demand on the outside by the best of attractions offered inside. The problem is really no problem at all. The trouble is that the majority of managers and producers unconsciously figure in the terms of yesterday and past experiences rather than move along with the modern trend. This is not an aspersion, it is a jolt to jig along and keep up with the big parade.

Turin at Warners

JOSEPH TURIN, known as the "phenomenal tenor" and the "Caruso double," is back at Warner's Theatre, Broadway, for an indefinite engagement. Mr. Turin has been so successful at this theatre that we are beginning to expect him to sing there regularly as an "institution." During

the interim, while the theatre was showing "The Sea Beast," Mr. Turin appeared in several of the leading motion picture theatres in the East where he met with tremendous success. His tour was brought to a close last week in Washington, D. C., where he was co-artist in a successful recital with Mary Lewis. We are pleased to record Mr. Turin's return to Broadway and take this means of requesting managers visiting New York to include "Turin at Warner's" on their list of "things to hear."

Plunkett's Frolics

JOSEPH PLUNKETT has successfully put over his "Frolic" plan of entertainment. It is no longer an experiment. It is a sure fire thing. The frolic idea was born under the stress of competition and a tremendous publicity campaign being waged by an opposition theatre. To say that this campaign or competition has meant anything is to utter a weak statement. Judging from the business which these Frolics have helped to bring it, it might appear that the Mark Strand Theatre is the only house on Broadway.

One exhibitor told us the other day that this Frolic idea was the most sensible thing he had seen as you could make it as pretentious as you desired or be as conservative as you wanted to be and still the thing would get over. The principle back of it all is that the arrangement is flexible enough to permit a proper balance in artists, scene, costume, music and effects. After all, what more is wanted?

An Excellent Device

A VERY compact device has been brought to our attention which is known as an Outliner and Reflector, which will prove a valuable aid in the work of scenic artists, designers, etc. There is, perhaps, no other equipment that is so valuable to the artist.

For an absolute reproduction of any design such as pen and ink drawings, crayons, water-colors, or enlarging an object, the artist simply places the drawing or picture on the plate, turns on the light, and there is a perfect outline thrown on any material placed before the machine, the outline is as perfect on fabrics of all kinds as well as on compo or beaver board.

The device reproduces all the colors and light shades even on black silk or satin with clear, sharp outlines.

The Outliner is light and compact, and with all its simplicity is sturdy and efficient. In operating it both hands are free to do the tracing and coloring. Once the machine is set the work may be outlined as willed. The device is stationary, workmanship guaranteed, no replacement of parts necessary and nothing to get out of order.

Observe Music Week

MUSIC WEEK will dominate the theatres of the United States during May 2 to 8 this year. It is a commendable observance and emphasizes the development of better music in the theatres. The motion picture theatre, in particular, has done more than any other popular amusement agency in advancing better music and the demand for it. During this week set aside by musicians to introduce the best of compositions, it will prove of interest to all if such programs might be forwarded to this office and published in this department. Music Week is a worthy move and we ask for a 100% observance.

WANTED

Your Ideas For Summer
Season Presentations

Send in Drawings,
Photographs or
Detailed Copy

For Publication

HAVE YOU ANY NEW
ORGAN NOVELTIES?

SEND THEM IN!

Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~
Laboratory ~ Exchange Executive ~ From Your Angle*

Edited by A. Van Buren Powell

As One Exhib. to Another-6

DEAR pal and exhib. Wrightway: Last week I told you how I left little May K. Peasley, daughter of the man I had bought from and sold back to the U Nique Theatre, with my Aunt Carrie in New York, the metropolis as you know it is called, when we missed the train back to Cobbs' Corners and I did not want her to be scandalized about by the tabby cats in her home village town.

I then went to a midnight meeting of the American Projection Society held after the projectionists got through with their "showings." I am learning fast, you see, and now know the right name for the men who as the Great Bard of Arverne has said, are "holding a mirror up to nature." Though they do not all use a reflective arc.

I seen how the electrical "speed" indicators is of the latest sorts and think such signals are good things. Please explain to me how they would fit in with my plans for May K.'s airdome.

I met a Mr. George Edwards who is "editor" of the American Projectionist and he works hard and runs his "show" and then edits and gets out a magazine and attends to the mailing and all other work and is very fine to meet and deserves "a pat on the shoulder" for being able to be so able.

The next morning I went to my Aunt Carrie and reclaimed May K., who is a sweet little girl and she smiled like when she used to play as pianoist for me at the U Nique. Hello, said the fair little maid. Good morning, Miss Peasley, said the addressee, meaning me. "Call me early, mother, for I'm to be queen of the—what?" said she. May, said I. Noah, said she. And that is the original time she first used my first name. Hello, Noah, she said again. Hello, Miss Peasley, I said back. I did not see any special use in this, but like to humor the cute little trick.

So then we went to see about seating for the airdome. May K. liked the Heywood-Wakefield seats. I liked the American Seating Company kind. We argued back and forth and we agreed they was both good so we compromised on half of each kind.

So then we looked at some fine equipment in Mr. Hornstein's Howells Cine Equipment room which is a beautiful show room and I liked the Simplex projectors we saw.

But we have got a Power's, said little May. Yes, said Mr. Hornstein, but you ought to have two projectors and even three projectors because then if one goes flooey you still can run the show.

May K. sided with him so we will have a Power's and a Simplex and which turns out the best we will get the third like. But May K. says we will have to compromise on four because both are so good.

So then we went to look at lighting for indirect illuming. I wanted Curtis Lighting and May K. wanted Voigt Lighting so we compromised on half from each.

So then we went to look at musical equipment. May K. wanted a Wurlitzer organ and I wanted one like Mr. Roxy had bought for his big theatre from Mr. Milner. It is my airdome, I said. It is my idea, said fiery May K. It is my money, said I. It is my initiative, said she. What good is ideas without money, I said. What good

is money without ideas, said dominating little May K. So we compromised on a Baldwin piano for the present.

So then we went to eat lunch and a gentleman I had met when in New York previously before came in and saw me and sat down and took lunch and he was telling me of a great idea that a Mr. Tackett of a city in Kansas had got about building the theatre when he builds one so that it is on a road which is a main road with lots of auto car travellers and May K. said that is just what we are going to do with our airdome. We could not even draw a pail of water out of Cobbs' Corners, said little May K., but I think she was being funny. But we can do like Mr. Tackett. And the idea was so good that I got the gentleman to write about it to the best trade paper which's office I stopped in with May K. to see, and they say it is being printed this week about Mr. Tackett in the best trade paper.

So May K. and me went into a 5th Avenue bus which is a motor car with seats on two levels like a theatre—orchestra and balcony—and rode to Centralized Park where we sat on a bench and I started to explain how much better the organ would be than a piano only.

Forget it, said little May. Look at the two little children over there with the boy with his arm around the girl. Isn't that rheumatic?

So I humored her and said yes and went on to explain about the organ I had in mind having a grille and I know that would be an asset to the airdome because in Albany I used to eat at a grille and the place was always packed.

Forget it, said little May K. Watch those two sparrows. They are building a nest. Isn't that rheumatic?

Listen, said May K., when I had humored her by looking. You are fond of quotating. Do you remember what the Bard said about "In the spring?" Oh yes, I said, "In the spring a young man's fancy never runs smooth." Oh dear, laughed little May K., you will be saying next that "The curse of true love never strikes twice in the same place."

So then a feller and a girl sit down on our bench and May K. had to move close to me and the feller and girl started to be mushy right in publix and I was disgusted and asked May K. let's walk. Oh, Noah, she said you! Mr. Lott, she said, your first name should of been vacant!

So we sat on another bench and I told May K. how the organ I wanted for the airdome had a fine console. That don't console me, said little May K. Mr-r-r! said little May. I am chilly. So she said, look at that little baby. His mama is cuddling him and I bet he isn't cold.

So I put my arm over to pull May's coat closer around her neck. Now, friend Wrightway, don't think me a fool, but the next thing I was awake about we was standing in the middle of traffic as thick as fleas on a dog at one of the park crossings and a big traffic cop was in front of us laughing and everybody around us was laughing and I took my arm away from around May K. and felt like a mutt and the cop says, You expect to die soon if you keep on mooning like this. You better take a tacksey and get to the marriage licents bureau and get spliced and then you can at least die happy.

So we done it and do you know, friend Wrightway, my little honey May says that is what she hoped would happen and I never dreamed she liked me and now when you write you can address us as your pal and his new bride, NOAH LOTT and MAY K. LOTT.

Big Lasky Studio Expends \$500,000 For Extensive Improvement Program

**Large Crews Work Triple Shifts to Prepare
New Quarters and Move from Old
Without Break in Production**

CREWS of carpenters, masons and artisans will today begin work on the half million dollar building and improvement program which will turn the recently purchased United Studios into the new Famous Players-Lasky West Coast studio at 5341 Melrose avenue.

The construction plans are under the supervision of Milton E. Hoffman, executive studio manager, who said that the entire task of moving into the new quarters would be accomplished next June. Three shifts of eight hours each will be maintained so that the increased space and facilities will be available for the tremendous production schedule mapped out by Hector Turnbull and B. P. Schulberg, associate producers.

Toward this end the actual construction of interior sets for new pictures will begin May 1, and production companies will be routed over to the new premises in the same way they are now sent on locations from the present studio.

The first structure to go up, on which workmen will start today, is the administration building facing on Marathon street. This is to be of Spanish architecture, 276 feet long and 40 feet wide and its design will strike the decorative note for most of the other new buildings. It will be two stories high.

In the \$500,000 improvement budget provision is made for the erection of a number of large buildings, and the alteration of many others. A dressing room building three stories high will contain 100 star suites, 21 special rooms and 100 dressing rooms. A three story concrete wardrobe building will have dressing room accommodations for 1,200 extra players, as well as housing the wardrobe department, casting offices, purchasing department, dining rooms and cold storage plant for furs.

Four Projection Rooms Planned

Other buildings to be erected are four projection rooms for directors, a steel and concrete camera vault, a photography building and an experimental stage.

A hospital and a schoolhouse large enough to house 70 pupils, are also among the improvements. The industrial plans also include a carpenter shop, a power house with four synchronous sets supplying enough power to light a small town, an electrical construction shop, plumbing shop, machine shop, sheet metal shop, blacksmith shop and foundry and a garage.

Ten mammoth stages will be available for the making of pictures. Three great stages will be moved from the present studio to the new quarters and will be made even larger. Two of the rebuilt stages will each be 300 feet long and two 250 feet long.

Suites for Directors

The present old dressing room building will be cut up into director's suites, and to the west of the new administration building there

will be a number of bungalow offices for visiting executives of Paramount.

Beauty will not be lost sight of in the improvement plans. Not only is the Spanish architecture to be pleasing and artistic, but gardens will be laid out generally.

Laboratory Retained And Improved

The only building on the present Lasky studio site to be retained will be the huge laboratory and this will be connected by a direct phone system through a telephone exchange which will have 30 trunk lines. All the paneling and fixtures are to be moved from the Vine street quarters to the new buildings, but not a day will be lost for pro-

Germantown, Pa., Spreading

THEY'RE going to spread themselves in Germantown, a suburb of Philadelphia—a new thousand-seater will soon be going after the patrons—and getting them with adequate equipment of the finest type, when plans drawn by Abel & Gogert, architects, are transferred into a theatre. Gobler Brothers will erect the new house at a cost of \$220,000. It will be built near Ogontz avenue.

ducing operations through the dismantling process. Famous Players-Lasky's own workmen will complete the entire task of dismantling and most of the improvements.

Just Proves That N. Y. Is a Live State For Equipment

IRVING M. LESSER has purchased the Mayfield Theatre, Great Neck, L. I. This will make the fifth Mr. Lesser has under his wing—and Irving Lesser thinks equipment is one important point to have given attention—so the Mayfield may have new equipment, though that now in use is said to be ace-high stuff.

The new Fourteenth Street Theatre, New York, has installed Peerless Reflector Arc Lamps—they got them with Service After Sales from Howells Cine Equipment Corp.

Mr. Bromowitz, owner of Brooklyn's Alhambra Theatre, on Fifth Avenue, is building a six hundred-seat house, west of the Bowery—it will have the latest in equipment.

Herbert Miller and Sam Buck are laying the foundations—by proxy, of course—for their new Heights Theatre. Herb and Sam are "bugs" on good equipment—that's why they're going to have only the best in the new house.

The Savoy Theatre, in the Bronx, decided recently that their crowded house would keep on being even more crowded if they showed pictures under still finer conditions—so a Gold Fibre Screen was installed—from Howells Cine Equipment Corp.

Wurlitzer Buys in K. C.

THE WUNDERLICH MUSIC COMPANY of Kansas City, has been sold to the Rudolph Wurlitzer Company, according to F. Brodeur, Kansas City manager of the Wurlitzer Company. The Wurlitzer Company will move into the Wunderlich Company's building on Grand Avenue at once.



THE MAN WHO MAKES PRODUCTION QUALITY live up to the trade-mark—Paramount—is Jesse L. Lasky (center), vice president in charge of production of Famous Player-Lasky; and his able executives, B. P. Schulberg (left) and Hector Turnbull (right) both associates in production supervision in the West Coast Famous Players-Lasky studios

Tackett Took It Easy During Boycott And Now He is Adding to His Circuit

**Live Wire Showman in Coffeyville, Kansas, Now Plans
A Third House That Gets Its Fuel From
Gas Well Under Property**

SOME of John B. Tackett's story may not strike you as exactly "equipment"—but then, remember this, folks—not alone the brick and stone, but the brain that gets folks in is part of the exhibitor's equipment—and just as important for you to hear about is a little extra fine quality in brains as in projectors, seats or screens.

So, with no further apologies, here is a series of side lights on the man who started with one theatre and made that go, built another and made that go—and now has his third under way.

Mr. Tackett is building his third theatre of his chain, at 236 West 8th Street, Coffeyville, Kansas. It will be seventy-five by one hundred and forty feet, with a stage of thirty by seventy feet. It will be a modern structure in every way, being built of steel, brick and concrete, will have a seating capacity of eighteen hundred, seating a thousand on the first floor. A modern cooling system will be installed, which will be the only one in this part of Kansas. It is expected to be open in September this year. It will be called "The Tackett Grand."

It has also a unique feature which probably no other theatre in the world has, and that is that it gets its fuel off the lot that it is built on. A little corner of the rear of the building, seven by eight feet, has been cut, and a gas well was put down, which has a strong flow. Both his Coffeyville theatres will be heated from the well and enough gas will be sold to take care of the operating expenses of the theatre.

Mr. Tackett said that he would add to his chain of theatres from time to time, and would build several of them along the main highways, on the hard roads, which he looked for to be profitable, judging from his South Coffeyville Theatre.

Mr. Tackett, as proprietor of the Tackett Theatre, 132 West 8th Street, Coffeyville, Kansas, has made a decided success of the theatre, which he built at South Coffeyville, Oklahoma, about a year ago.

"Boycott," Says They; "Attaboy!" Says He

Just before the theatre opened, the ministers at Coffeyville, Kansas, which was on a Sunday before the opening date, stood in their pulpits and asked the members of their congregation to boycott both his Coffeyville Theatre, as well as the one at South Coffeyville, Kansas, as the theatre at South Coffeyville would be open on Sunday, which was contrary to the state law of Kansas. Incidentally, declaring a boycott on any person or business is also contrary to the state laws of Kansas.

Mr. Tackett sawed wood and said nothing, paying absolutely no attention to their remarks. On Monday, following the boycott, his business in his Coffeyville theatre picked up over twenty-five dollars and has been getting better ever since.

After watching the business of the South Coffeyville house for a year, it has been found that the theatre is pulling patronage

for over fifty miles, coming as far south at Bartlesville, Oklahoma, and north as far as Parsons, Kansas.

The house is the largest in the world, considering the population of the town that it is built in, seating thirteen hundred, the town has a population of 150.

Families Grow Overnight

Recently a new scale of prices has been established. For the Sunday matinee an admission of twenty-five cents is charged for man, wife and children. Mr. Tackett said that it was surely wonderful to see some

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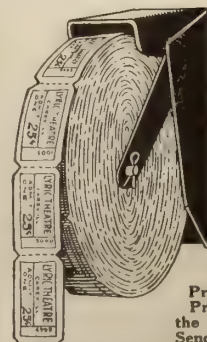
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HELP WANTED

WANTED—Experienced Machine Mechanic and Projectionist. Good salary. Permanent position. References required. P. O. Box 407, Memphis, Tenn.

SITUATIONS WANTED

AT LIBERTY—Projectionist; union; any equipment. Reason for unemployment, theatre closed. Write or wire E. O. Dowland, 136 Amory Street, Fond du Lac, Wis.



SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.

Coupon Tickets for Prize Drawings: 5,000 for \$7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat

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National Ticket Co. Shamokin, Pa.



THE TWO TACKETT has been going strong. Top one is in South Coffeyville, Oklahoma, the other in Coffeyville, Kansas

of the large families that they raise in Oklahoma. Sometimes a man and his wife would come in with eighteen children, step up to the window, leave a two-bit piece and take the whole gang in.

All this was good advertising, Mr. Tackett said. It was helping his business. There was a lot of good-natured kidding from the neighbors whenever a man brought in such a big flock. The next time he came, which was generally the following Sunday, the family shrank to its right proportion and the rest of the children came in with their regular papa.

The night prices are thirty-five and fifty cents.

The South Coffeyville Theatre has been playing to standing room lately. The program generally consists of a tabloid musical comedy, a feature picture with the usual comedies and news reels. Music is furnished by an eight-piece orchestra.

Lifts Leaf From Circus

After a year's observation, Mr. Tackett said that it was his opinion that many new theatres would be built at strategic points, out in the country along the hard roads, as they would attract patronage from all points within a radius of fifty miles. The large circuses learned this years ago. Now theatre managers are commencing to be aware of the fact, and they will soon be taking a leaf from the circus book.

More Seats for Moberly

THE Eberhardt Construction Company, Salina, Kas., will start work immediately on the New Grand Theatre at Moberly, Mo. George W. Sparks, 207 North Clark street, Moberly, Mo., is the owner of the building. It will cost about \$50,000 and be two story and basement, 61 by 140 feet, and have seats for about 750 persons.

Better Projection

This Department Was founded in 1910 by its Present Editor—

J. H. Richardson

Better Projection Pays

Trouble Troubles Him

AN Illinois theatre manager says they burned out six Mazda bulbs in one night.

R. A. Dudley, manager, Gem Theatre, New Canton, Illinois, orders a Bluebook and says:

"Have used D.C. from a Cushman plant for years. It had a 64 volt, 4½ K.W. generator, driven by an 8 H.P. engine, and gave real good service. Tried the Mazda bulb and liked it very much, but it was not nearly so bright as the arc, and we burned out as much as six bulbs a night.

They have just put in the highline here and I have tried it out for two weeks, with but poor success. My Compensarc sets at 30, 40 and 60, and I have to use the 60, and then it seems to be pretty good for the first reel, but the rest of the show does not seem as good as it was when I ran my own light plant. My projection distance is 65 feet. Am in a very small town and cannot afford a motor generator. How much better would a M.G. set be, and is there any other contrivance which would give me better service at a less cost?

A.C. is new to me, and possibly I have not set the carbons right. A man near here is taking the same current through a Compensarc, and gets better screen illumination at 30 than I can at 60. He never goes stronger than 40, except in exceptionally dark scenes.

Have trouble with my stereopticon. Have a late model Motiograph, and am unable to so adjust it that the corners of the slide will show. Have tried several sets of lenses, but nothing doing."

As to the stereopticon, I cannot advise you unless I know what your present condenser is, but you probably can clear up the slide projection by advancing the light source closer to the condenser when you shove the lamphouse over.

Information Needed For Clear Understanding

Send me this information: Focal length of of both your condenser lenses. Don't guess at it, but measure them as per the directions contained on page 151 of your Bluebook, the exact distance from face of front condenser lens to film, exact distance film to first surface of projection lens and inside diameter of projection lens at its smallest diameter. Also set your carbons as per figure 119, page 404 of your Bluebook and according to the directions on pages 402 and 403. Set your Compensarc on the sixty ampere contact and experiment with carbon setting until you get it so the little crater on the end of the upper carbon will burn as nearly as possible at the angle shown at C, figure 120B of your Bluebook. The crater will, of course, be very small, and you cannot hope to learn to handle this sort of a proposition with continuous success without very careful attention and considerable practice. When you think you have a good crater burned on two

Bluebook School

Question No. 485—In what respect do official requirements err, in most cities and states (Pennsylvania excepted), in regard to location of port shutter fuses?

Question No. 486—Describe what you think is the best way to mount port fire shutters. By this I mean how should they be attached to the wall, and what various things should be considered in the matter.

Question No. 487—Name the various purposes projection room ventilation serves. Consider this carefully, and don't be too saving of words, for this strikes at the very root of several things.

or three carbons, remove them and make an impression on them on white paper by laying the paper on a blotter and pressing the crater down on it, with a very slight rolling movement, so as to get a true, clear impression. Send the impressions to me, together with the other data, and I can then tell you what you need in the way of an optical system. Very likely yours is not anywhere nearly right. Meanwhile use a 6½ focal length plano-convex lens next the arc, and a 7½ inch front, with not to exceed 1-16 of an inch between them, and pull your lamphouse back until there is about eighteen inches between the front of the condenser and the film. This may not be just right, but you can vary it to get the correct size spot. It is likely you now have your arc altogether too far from the lens. It should not be much more than 2½ inches I think, though until I have the crater impressions it is all pretty much guesswork.

Mazda Suggested Instead of A. C.

As to the rest of it, I presume you mean that they have put in an A.C. power line, and A.C. is not good for projection, though fair results may be had with it. If you burned out all those Mazda bulbs in one night there was something very radically wrong, either in your procedure or apparatus. You have given me no information upon which it is possible to base an opinion as to just what the trouble was. I am of the opinion Mazda is what you really should have. Better write the General Electric Company, Schenectady, New York, and the Westinghouse Company, East Pittsburgh, Pa., for description of their Mazda apparatus. Under the conditions it will give you excellent results at very low operating cost. Though the light will not be brilliant, it will be soft and pleasing. If you demand a more brilliant light, then the new reflector type lamp is the thing. Write the N. Powers

Company, 90 Gold street, and the Precision Machine Company, 317 East 34th street, both New York City, for description and cost of this apparatus. Each company has a different type of apparatus. Both are excellent. They cost considerable to install, but are very low in operation thereafter, and give a brilliant white light.

Under the conditions I would recommend Mazda or the reflector type, rather than a motor generator set and ordinary arc. You can get a Mercury Art Rectifier in place of a motor generator. They are considerably cheaper in first cost, but what I have already said goes. Neither a motor generator or rectifier is, in my opinion, advisable under your conditions.

A Tardy School Entrance

E. L. FERGODO, Livermore, California, sends in answers to a list of Bluebook school questions and says:

"Here comes a tardy entrance. I have been following the Bluebook school for about a year, writing out answers to the questions each week and comparing them with the answers published. Sometimes I made a bulls-eye, then again a flivver, but when I get it straightened out it stays put.

I've got up sufficient courage to break the ice, so here is my first set of answers. The school is certainly doing a lot of good to those who are progressive and conscientious in their work, for it is they who follow the "school" mostly I think.

I want to thank you for all the help I have received through the department, and to hope its work will be continued in the future as in the past.

All right, Brother Fergodo, but don't send in one set of answers and then permit your feet to get chilly. STAY WITH IT, and when it is finally finished—when the questions have all been asked and answered—you will be very proud of the fact that you HAVE had the stamina and courage to STICK.

Real Work Necessary To Become Really Expert

It takes real WORK plus considerable courage to stick through such a "course" as the Bluebook School, but when you have done so you have done something you can point to with real pride; also you have accumulated a fund of solid knowledge which will be of real value to you all through life; but still more important than that, you will have formed the habit of studying, and will have learned the much needed lesson that projection is NOT an easy, simple matter, but a thing which approaches the dignity of a real PROFESSION—that is NOT a mere matter of machine operation, but of wide spread, accurate KNOWLEDGE of electrics, mechanics and optics. Stick, brother, STICK.

Bluebook School Answers 470 to 472

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

THOSE answering Question 470 acceptably are: Charles Oldham, Norwich, Conn.; C. H. Hanover, Burlington, Iowa (What's become of Fell of New Jersey? He was a sticker for a long while. Where art thou, Fell?); W. C. Budge, Springfield Gardens, N. Y.; Harry T. Dobson, Toronto, Ontario; G. L. Doe, Chicago, Ill.; Lawrence and Bell, Sackville, Nova Scotia (Are all the rest of you Maritime Province men dead, or only slumbering?); E. Fergodo, Livermore, California; W. C. Whitt, Red Bluff, California, and Allan Gengenbeck, New Orleans, La.

Question 470: Give us your idea of the best construction of a projection door, including its hanging.

Brother Whitt says:

The projection room door must be made of fireproof material, as must be the balance of the room, but not necessarily of the same material. Iron heavy enough to be rigid, but not over-heavy, is good to construct the door of. If rightly made and hung this will, perhaps, make the most satisfactory door of all.

If the door is designed to swing, it should swing outward and be hung with spring hinges of sufficient power to close and keep the door closed.

The best idea, to my notion, is the door that telescopes into the wall, running on a track and with good, smooth-running bearings. It can be either counter-weighted, or may be hung on a sloping track which will keep the door closed by virtue of its own weight.

Local conditions and wall construction will vary the door hangings considerably."

Brother Doe has this to say:

Of course, no set rule may be made as to either construction or hanging, because some inbred geniuses, mis-called theatre architects, still plan a projection room with a grand staircase consisting of a vertical iron ladder, and a "door" which is merely a none-too-large trap door in the floor. Incidentally, I have never heard of the I. A. making even the most feeble protest against this sort of thing. Seems to me the penning of men up with highly fireproof material, with no way of escape except through a small trap door, IS the business of our organization, what?

Eliminating all monstrosities such as I have indicated, the projection room may properly be made of any thoroughly fireproof material which is stiff enough for the purpose, and which is not likely to warp. A well-braced metal frame, covered on both sides with sheet metal, with the space between filled with shredded asbestos, or a metal frame covered with asbestos millboard, is probably as good as anything we know of.

As to its hanging, it will depend upon circumstances. Where every inch of space is valuable, and the door cannot swing outward, then a door such as is described and illustrated on page 304 of the Bluebook is good, though where a swinging door is practicable I like it best, and I believe most men would, as that is what they are used to. If hung on tracks, then the tracks must be inclined so that the door will close of itself through gravity, and the door should, if possible, be made to slide inside the wall.

If a swinging door is used, then it should be made to remain normally closed by spring action, or by a weight hung on a small chain or flexible stranded wire. The main thing is a manageable fireproof door, which will retain its shape and rigidity, and remain closed when not in actual use.

Question No. 471—Name the various requisites of a good projection room floor.

Hanover says:

The projection room floor must be absolutely rigid and immovable, since any vibration will be communicated to the projectors, and that will, of course, make an unsteady picture on the screen. The best material is (unless it be a remodeled house in which structural weakness prevents its use because of its great weight) concrete, top dressed with high grade cement mixed with sharp sand in proper proportions.

Such a floor, if properly made, will be absolutely rigid, within the accepted meaning of that term—nothing is, I think, "absolutely rigid," and if the top dressing be high grade cement and sharp sand, mixed in proper proportions, will be, to all intents, free from "scuffing up" into dust under the action of feet. It may, however, be covered with "battleship" linoleum, or may be treated with a water glass solution to prevent the aforesaid "scuffing up."

Coming to the actual question, the requisites are a) Absolute rigidity. (b) A surface which may readily be kept clean. (c) A surface which will not be too hard on the feet is desirable, since men must stand on it hours on end. (d) A surface which will not, of itself, give off dust because of decomposition under wear.

Question No. 472—Name the possible objections to a cement top dressing in projection room, and tell us how they may be overcome.

Dobson replies thus:

If the projection room floor be of cement and not covered with some kind of linoleum, there is the danger of the cement top disintegrating slightly—enough to give off a dust, which may, and probably will get into the various mechanism bearings and work grave injury.

If, however, the cement be of good grade and properly mixed and laid, there will be only a negligible quantity of this dust, but in the majority of cases much of this dust exists and does much harm to bearings.

Cork linoleum is the best preventative, because it entirely stops the trouble, and at the same time is easily cleaned, noiseless and easy on the feet. Next best is a bath of certain acids which will harden the poor surface, and third comes some good floor paint.

There is a paint on the market, under the name "Concretone," which may be had in various colors. One or two coats impart a tile finish to cement work. It wears well. Any good paint store will supply a "concrete paint." Personally I think it the best substitute for a cork covering.

Brother Whitt answers thus:

Cement top dressing when left raw is pretty apt to wear out from the constant walking upon that it gets. This wear fills the air with very fine hard dust, which can and will get into bearings and produce excessive wear. Sometimes this wear is hard to trace, as it is so gradual that everything else may be blamed but the right source.

The wear on the cement top floor may be overcome by covering the floor with battleship linoleum. This is probably best, as it makes a noiseless covering, and one that is

comfortable to the projectionist's feet; all of which can not be said for the cement surfaced floor.

Silicate of soda weakened with water applied, and afterward followed with a coat or two of the same full strength, will fill the pores of the cement surface, and make it almost as hard as glass.

After this it can be painted if you wish, but the paint is not really necessary. Silicate of soda applied to asbestos floor will make it practically everlasting, if it be applied once or twice a year. This solution makes a floor a good conductor of electricity—so much so that in this respect it is like an iron floor.

Cradle Snatching Theatres

GEORGE F. MASTON, projectionist, Toyland Theatre, Atlanta, Ga., hands me several rather horrible examples of film butchery in the form of change-over punchmarks and just plain slashes—one of them, a gash averaging $\frac{1}{8}$ of an inch wide by $2\frac{1}{4}$ inches long. They were taken from Universal weeklies.

I don't know whether or not the Universal has an exchange in Atlanta or not. If so presumably these films came from it, and certainly the manager of the exchange who not only does not put a quick stop to such outrage by making the theatre pay for the damage done, but also permits the disfigurement to get by the inspectors (?) and be sent out to other theatres, should be exposed to the Universal, which I am very certain does NOT approve of any such procedure.

Brother Maston also attaches a clipping apparently from some newspaper, which same is signed by "Lee Roy Edge, Lakeview, Texas," and sets forth the fact that he, the signer, is "operating a picture machine in a theatre in Lakeview, Texas. That he is fourteen (14) years old and enjoys the pictures very much. He says the theatre "gets some large crowds."

So this theatre employs a 14-year-old boy to place the art of Mary Pickford and some of the best artists of the world before the public of Lakeview. Fine! Since the projectionist and the theatre manager occupy places of equal importance in the theatre, maybe the manager also is only 14. Why not? Laying aside the almost total lack of projection knowledge a school kid would have, let us hope that there is fire disaster in that theatre.

A 14-year-old boy, an intensely hot spot through which a highly inflammable strip of celluloid is passing, an audience gathered in a theatre—how lovely! Are the officials of Lakeview asleep or utterly mad to permit of such a condition?

Maston says: "I'm sold on the Moving Picture World." Glad of it. I was myself—a good many years ago.

What Type of Screen Is Best Suited To the Requirements of Your House?

Books and Department of Untold Value to Him

F. K. BENNETT, projectionist, Ocean Falls, British Columbia, says:

"Dear Old Rich: That sounds familiar, I know, but for six years I have been a constant user of your handbooks and for a goodly part of that time a reader and HEEDER of "Better Projection" in the Moving Picture World. It is not too much to say that both the handbooks and the Moving Picture World have been of untold value to me in my efforts to give these people better projection. And I have not failed, because this "small town man" gets, per hour, what 97 per cent. of your big town projectionists would never dare hope for.

The above is not my reason for writing. Just felt that first we should get acquainted. The reason for this effort of mine is found in the letter on page 380 of January 23 issue. Really, Mr. Richardson, I would not waste space on such a louse as that. I hereby offer to myself to punch the forward side of his head to a jelly, and go a good ways for the privilege of doing it, too.

So when those hands of yours are, as you say in the last part of your comment, "folded on your battle scarred breast," and there is a nice black-lined space marked off in "Better Projection," you may be assured that away up here in Canada, where it snows so much the cows give ice cream—almost—there will be at least one who will be really sorry, because to him or "it" you have been an "Aristocrat," and your efforts have enabled him, or "it," to get a big pile of bread, with sometimes butter, and have helped it or him to raise four fine children, and to maintain just as nice a home as any of the New York City men, or men anywhere can boast:

And now let's can the idiot who wrote that letter, and all his kind and kin with him, and get down to film and its destruction.

I have read many of your articles on film abuse, and by your advice sent to the Eastman Company for their book on "Film Mutilation." To my surprise that distinguished corporation agree with my own ideas, BUT the whole lot of you seem to forget the utterly ROTTEN REELS often sent out with brand new films.

I have received cans containing six-inch SPIKES in them, and even electro plates broken up, but the worst of all was a piece of broken HACK SAW which arrived in the can with one reel. Also it might be remarked that from what we receive it may be assumed that film cans are often used as GARBAGE CANS by exchanges.

So I think if some of the exchanges would at least get some reels which would not fall to pieces when taken from the cans by the projectionists, and get a few inspectors over the age of eight years, much of the film damage would stop.

Our service out of Vancouver has been very good the past year, but I still use the film report form outlined in your Fourth Edition Handbook, and report on each reel screened, but the bigger the distributor the rotter the film we get.

I have printed the first part of Brother Bennet's letter for one reason only, viz: to show that this department accomplishes its work, even in far-away corners of the world. Sometimes I get blue and discouraged, and wonder if after all it is worth while—this eternal FIGHT to try to help those who seemingly don't want to be helped (which includes the producers), and it is just such an occasional letter as this that keeps me "up in the collar." For it is pleasant to be told that my work has helped a chap way off there to get real money for real work, and thus be able to bring his family up in decency and comfort. When one reads that one feels his work is not in vain.

But after all I should not talk thus, for

God knows the boys have been good to me, and such letters are quite frequent—only when he spoke of those kiddies—why I just wanted to hug 'em, every one, and to tell 'em I'd just keep right on doing all I could to help Dad help them.

As to the poor reels, etcetera, do you know it is astonishing what unanimity the producers display in assuring me that THEIR exchanges send out ONLY quite entirely PERFECT film, and put it on what I may infer by inference to be reels which are replaced by new ones every single time the films come in. And the funny, or should I say the pitiful part of it is that these high-up officials really believe what they tell me.

There is, however, reason to feel encouraged, because bad as the situation still is, there has been great improvement in exchange practice, taken as a whole, during the past two or three years. Earl Dennison, of the Famous Players-Lasky corporation has accomplished much in the way of improvement in exchange methods for his company. Universal has improved matters a lot also, by putting out a cheap service for small town theatres and discarding prints which are in bad condition—or at least they are presumed to be discarded as soon as they approach poor condition. The fly in that bottle of ointment is, however, the fact that the exchange manager likes to make a good showing in the matter of "overhead," and often keeps the prints in service long after their condition is such that the head office really wants them put out of service.

EVERY PRODUCER SHOULD HAVE A REALLY HIGH GRADE MAN, WHO HAS AT SOME TIME IN HIS LIFE BEEN A PRACTICAL PROJECTIONIST, TO MAKE PERIODIC INSPECTION OF ALL THEIR EXCHANGES, AND TO REPORT CONDITIONS TO THE PRESIDENT OF THE COMPANY, OR TO HIS DIRECT REPRESENTATIVE, WITH RECOMMENDATIONS.

No producer worthy of the name wants film in wretched condition sent out to theatres, though there is the handicap of the "exhibitor" who demands "service" at a price which precludes the possibility of films in even half way decent condition. PRODUCERS WOULD DO WELL TO COMBINE AND ESTABLISH AN ABSOLUTE MINIMUM PRICE FOR THEATRE SERVICE, that price to be based on what old productions but good prints can be furnished for.

He Waits For the Postman

S. SANTORELLI, projectionist, New Playhouse Theatre, Dover, N. J., takes the floor to say:

"Congratulations for the "Better Projection" department. It certainly is both instructive and interesting. My only regret is that the Moving Picture World is not a daily. I'm not a subscriber, true, but I get it each week from my employer, and you may bet your last dollar that I wait for the postman that day the same as I look forward to payday.

Have noticed your campaign against change-over warning signals placed near end of films. I certainly wish the time might come when such a sin would be punishable with plenty of tar and feathers and a ride on a

nice splintery rail. I take great pride in making a smooth change-over, but it often is all spoiled because some bone-head "machine attendant" (you named him right, Mr. Editor) who fears to use his head lest he acquire a headache, has used a punch, stickers or even his knife.

As to the Bluebook School, I am neither ashamed or proud to admit that most of the questions are Greek to me, though I've been working on this job for nearly ten years.

My "Morelites" lamps are old style. Am looking forward to the time they will be replaced. Also my Simplex projectors are ten years old and naturally not in the best condition—three shows daily, with an average of ten reels per show.

You tell your friend Boss, for me, that he really ought to replace that old equipment. It will be true economy for him to do so. Those projectors have handled MORE than 11,000 MILES of film, if yours is a six-day week theatre. I know it costs a lot of jack to get two new up-to-date projectors, BUT it will pay to do it just the same. I venture the assertion that the improved efficiency in projection (the same result for less money, or better result for the same money) AND the added patronage induced by improved screen results will, in due time, pay for the new equipment you need, so the friend Boss will just be loaning himself the money, which the box office will in time, pay back to him.

Am glad you like our work, of course, but far better pleased to know that it has improved your work, and thus enabled you to give your people better value for the money they pay in at the box office.

Tell your friend Boss that my advice is NOT meant impertinently, but in a friendly spirit. It is meant for HIS OWN GOOD.

If you haven't a Bluebook you should get one at once; also you ought to be a subscriber to the Moving Picture World. You should learn to do YOUR SHARE and put a few dollars into the business you get your living out of. We are, of course, quite willing you should use your Boss' World, but after all, brother, now-a-days the few cents per week the World costs amounts to pretty nearly nothing to you boys, and we like to feel that you men we work for are willing to show your appreciation to that extent.

Cinematographer Makes Corking Good Move

THE American Cinematographer, an excellent monthly publication calling Los Angeles its home, edited by Foster Goss, has launched a new department in which questions concerning cinematography will be dealt with, and the correct answers given.

This seems to me, from any and every viewpoint, to be a good move. This department once had occasion to take Brother Goss somewhat sharply to task when we believed he went about what might be basically a good move in the wrong way.

For this new departure, however, I have nothing but words of commendation. May the new department live, prosper and prove of large benefit to amateur photographers, for whom it is especially designed.

Personally, though, I believe firmly that professional cinematographers can gain much through such a department, if they will use it.

Box office value

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

And photographic quality has real box office value—the house *expects* it.

Prints on Eastman have the black-lettered identification “Eastman” and “Kodak” in the transparent margin. Look for it.

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CHARLEY CHASE

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"DOG SHY"

Do you want to see, to show a *perfect* two reel comedy.

"Dog Shy" is.

Chase at his best, and there is no better. With him Stuart Holmes Mildred June and a truly stellar cast. See Charley give the duke a bath; see him forced into situation after situation each of which is a riot of laughter, a triumph of pure comedy.

When you can get entertainment like this, step on it. Bill it like a feature. It is.

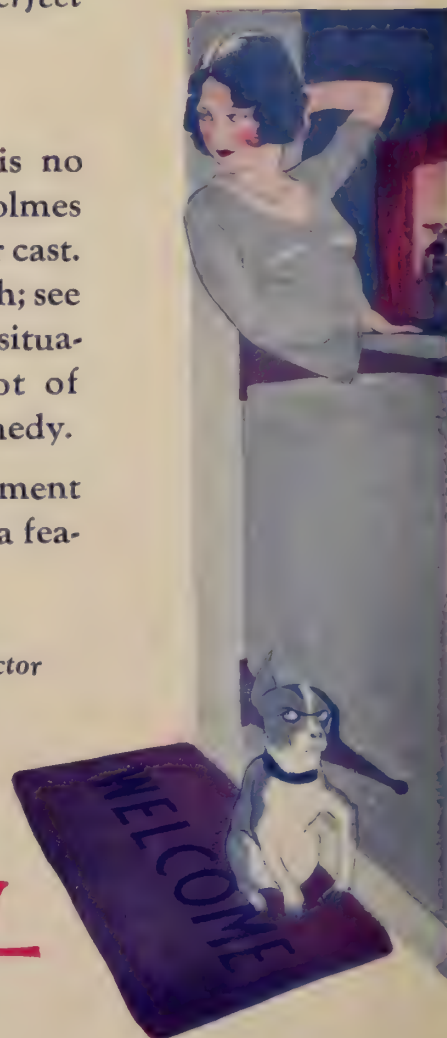
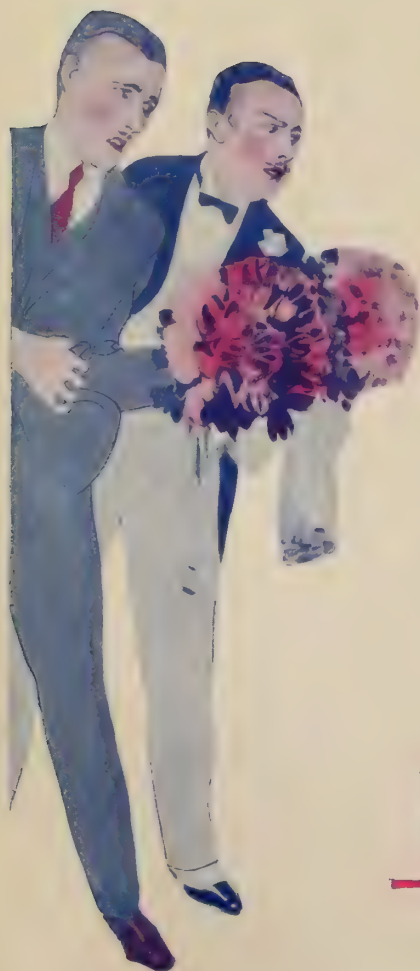
F. Richard Jones, *Supervising Director*

Pathécomedy

TRADE



MARK



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MOVING PICTURE WORLD

VOL. 80, No. 3

MAY 15th, 1926

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THE time has passed
WHEN intelligent men
CAN be expected
TO book pictures
ON the strength of
BEAUTIFUL bull!
YOU'VE got to consider
WHO are the men
BEHIND the product and
METRO-Goldwyn-Mayer
ISSUES this challenge:

(Continued Inside Cover)

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SHOW business.

NATURALLY the M-G-M personnel
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WILL you find an organization
OF down-to-earth picture men
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THEY make the hits because
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THAT'S where M-G-M has the edge!
THAT'S a challenge that's backed up by

THE PARADE OF HITS!

THE TOP OF THE INDUSTRY

THE EVIDENCE IS IN!

PARAMOUNT was first with its announcement of **1926-7 PRODUCT**.

Announcements of practically all the other producers have **FOLLOWED**.

You have studied them all, **LARGE** and **SMALL**.

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No other company commands a galaxy of directors like **CRUZE, GRIFFITH, VON STROHEIM, ST. CLAIR, NEILAN, FRANK LLOYD, SUTHERLAND, DWAN, BRENON** and a score of other fresh, progressive showmen.

No other company offers such smashing big **1926-7** attractions—all completed or in the making—as Cruze's "**OLD IRONSIDES**", Griffith's "**SORROWS OF SATAN**", Brenon's "**BEAU GESTE**", Ziegfeld-Sutherland's "**GLORIFYING THE AMERICAN GIRL**", Fleming's "**THE ROUGH RIDERS**", Von Stroheim's "**THE WEDDING MARCH**" and a procession of others coming.

No other company has met thousands of exhibitors face to face, presented frankly the merits of its 1926-7 product (*as Paramount did in 40 coast-to-coast meetings*) and received unanimous and enthusiastic endorsement of its pictures and its square deal policy.

Gentlemen, all the evidence is in. The verdict is this:

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PARAMOUNT OUTCLASSES THE FIELD!

TRIPLE YOUR BOOKING TIME.

Public demand for extended runs breaking all records everywhere!

2 weeks in

MILWAUKEE

Alhambra Theatre. Every record broken! Held over by popular demand.

8 weeks in

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Absolutely sensational! Held over week after week by public demand at Orpheum Theatre. Grossed a record for house!

2

weeks in

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Pantages Theatre — tremendous business — held over extra week!

4 weeks in

SAN FRANCISCO

St. Francis Theatre. Season's highspot. Tremendous business extended run 4 weeks.

10 weeks in

LOS ANGELES

Figueroa Theatre. New Records! Turnaway business from start.

2 weeks in

CLEVELAND

Edman Theatre. Exceptional business. Held over additional week.

2 weeks in

NEW ORLEANS

Liberty Theatre — still going strong. Smashed all house records — more than \$19,000 first week.

with **J**
and **Do**

2*weeks in***PROVIDENCE**

Rialto Theatre. Broke all records first week. Held over to accommodate crowds!

16*weeks in***NEW YORK**

At Warner Theatre — smashed all records on 11 week run. Held over 2 weeks Mark Strand — 2 more Bklyn. Strand — and another Cameo Theatre

5*weeks in***PHILADELPHIA**

Stanton Theatre — the big sensation! Held over 5 weeks.

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Metropolitan Theatre. 3 record-breaking weeks. Forced out by advance bookings while still breaking records.

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Rialto Theatre — year's most talked of picture. Held over by public demand!

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Unparalleled! State Theatre — Broke all records by \$4,000.

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THE SEA BEAST

DIRECTED BY MILLARD WEBB

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YOU GET IT in every picture Reginald Denny makes!

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YOU GET IT in "The Flaming Frontier."

YOU WANT an automobile picture of racing, love and excitement.

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YOU WANT a heart interest picture with a famous title.

YOU GET IT in "The Old Soak" and you get it with a vengeance.

YOU WANT a novelty picture with a brand new personality.

YOU GET IT in "Oh Baby!", the laughing novelty of the year.

UNIVERSAL'S GREATER MOVIE

YOU GET IT!

have taught you what you
My years of experience as a
you have taught me what
cold blood, I have planned a
you exactly what you want.

—Carl Laemmle

YOU WANT a horse race picture better than you've ever
seen before.

YOU GET IT in "Down the Stretch."

YOU WANT a smashing big picture of circus life.

YOU GET IT in Nellie Revell's wonderful story "Spangles."

YOU WANT a smashing navy story with all the nec-
essary action and thrills.

YOU GET IT in "The Big Gun" and it's simply a whale!

YOU WANT a railroad melodrama packed with punch
and kick.

YOU GET IT in "The Runaway Express," a real record-
wrecker!

YOU WANT a flashy, sparkling picture of show life.

YOU GET IT in "The Show World!"

YOU WANT a snow picture as great as "The Storm."

YOU GET IT in "Prisoners of the Storm."

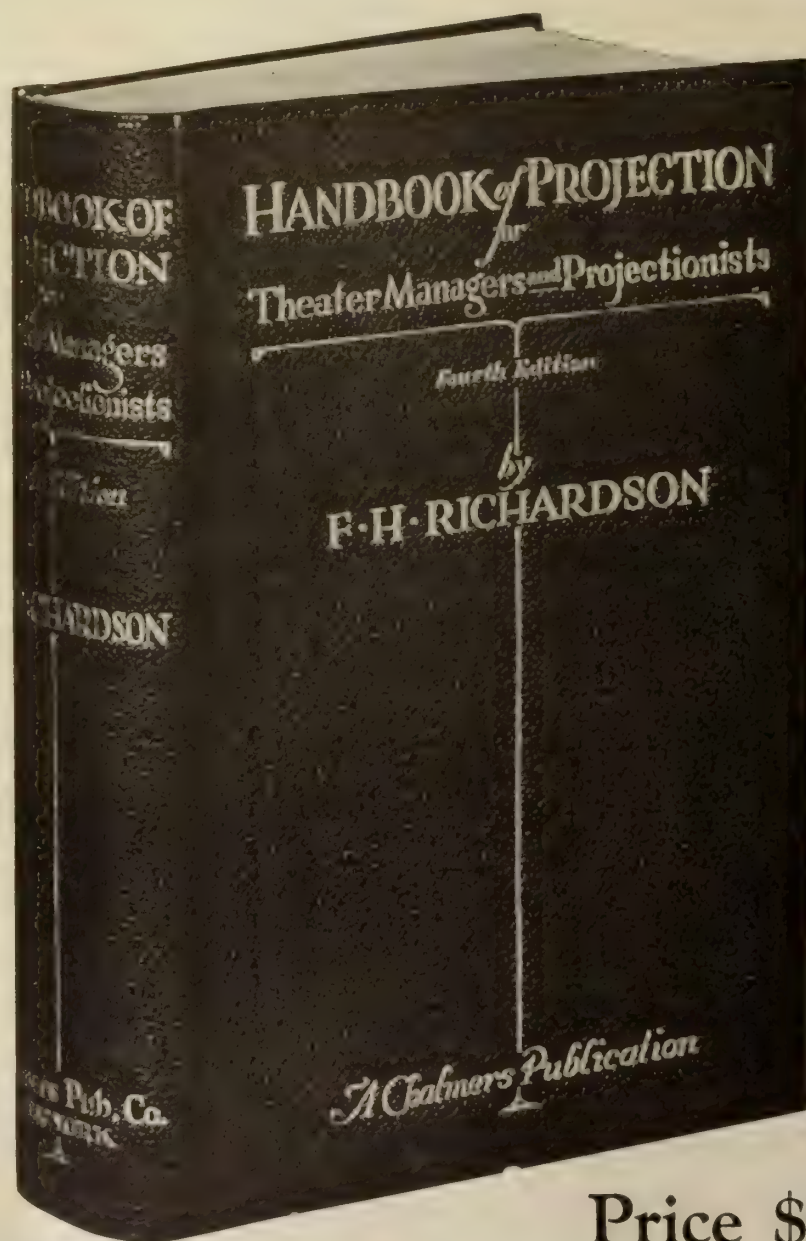
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pictures.

YOU GET IT in Universal's Greater Movie List!

LIST IS MADE TO FIT YOU!

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"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."



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ually—why not today?

Eventually EVERY SHOWMAN will be playing Evelyn Brent pictures!

She is essentially a showman's star!

She has a personality, an appeal, a something that winds itself around the hearts of her audiences—that makes friends and builds patronage for theatres!

RIGHT NOW Evelyn Brent is a great favorite among picture fans! She has a very definite following—a very definite box-office value, and she's turning out a brand of pictures that is continually building this popularity!

RIGHT NOW is the time to take advantage of this popularity! To-day is the day to start allowing this star to make money for you!

RENT

The IMPOSTOR

is the kind of picture that will grab a lot of attention! It is packed to the hilt with melodramatic incident and action! It has the appeal of the society atmosphere and the allure of the underworld! Miss Brent does the best work of her career in a dual role of tremendous possibilities!

RIGHT NOW! TODAY! IS THE TIME TO GET SET WITH THIS MONEY-MAKING STAR!

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First National
is the only company
releasing
**hits this
Summer**

First National is holding over nothing for next season. The Banner Group is too rich in hits already to need hold-overs.

By boosting your Summer profits, you stack up a record year.

Do it with First National.

A heat-proof hit week after week. Though it's hotternhell, sun can't stop 'em!

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COLLEEN MOORE
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in
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HARRY LANGDON
in "Tramp,
Tramp,
Tramp"



"THE GREATER GLORY"
June Mathis Special

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adapted from "The Desert Healer"
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FRANK LLOYD'S
"THE WISE GUY"

"THE WILDERNESS WOMAN"
the year's biggest comedy

"The SPORTING LOVER"
Drury Lane sensation

"SWEET DADDIES"

"HER SECOND CHANCE"



MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers

Who Is YOUR Champion Theatre Patron?

WHO is the running broad jump champion patron of your picture theatre? It would pay you to find out. You might win the city, state and national tryouts and then enter your champion in the World's Series. To the great advantage of your community and your theatre.

Down in Spencer, West Virginia, Robey Theatres have put in a bid for the world's champion. In Burt Thompson, general manager of the local Water and Ice Company, they claim to have the record-breaking attender of the picture theatre. Nineteen years of constant devotion to the offerings of Robey Theatres!

Burt Thompson helped to wire the Robey Theatre in Spencer when it was built nineteen years ago. On the opening night he picked himself out a seat. And in that same seat he has sat for every production screened in the theatre over that picturesque period.

In time, it became almost like a seat on the New York Stock Exchange. It belonged to Burt. He didn't buy it with a lump sum of money. The unwritten law of Spencer gave it to him for his unflagging allegiance to pictures.

Elsewhere in this issue we print the full story. There is a mine of material in it. It suggests a similar discovery for every theatre in the country, particularly for those which have been doing business at the old stand for a long time.

There are men, of course, who never miss a Kentucky Derby or a World's Series or a championship fight. There are patrons of the opera who never miss a performance at the Metropolitan.

But who ever heard of a movie patron seeing every picture shown in one theatre over an unbroken stretch of nineteen years? Maybe you have one in your town. You never know until you find out.

The Burt Thompsons can tell you a lot about pictures. They have seen thousands of them come and go. If you can find the Burt Thompson of your theatre, you can make your house a landmark.

Can you show a patron who can beat Burt Thompson's record with Robey Theatres? If you can, send your entry along.

Wrapped up in this story there is an exploitation idea, which, carefully worked, will get your theatre to play music on the heart strings of your community. If yours is a young house, qualify the entry blank. Find your most consistent patron.

Turn this idea around in your head. And then go to work on it. You may not be able to beat the record of Robey Theatres with a "steady" for nineteen years. But you can certainly work up human interest that will pay dividends in prestige and in more consistent patronage in general.

William J. Reilly

The Amusement Stock Market

By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE		1926 RANGE			APRIL 29		APRIL 30		MAY 1		MAY 3		MAY 4		MAY 5		SALES FOR
HIGH	LOW	HIGH	LOW	PAR	High	Low	High	Low	High	Low	High	Low	High	Low	High	Low	WEEK
83½	51½	73	64	(a) Balaban & Katz	25	68½	68	67½	66½	67	66½	67	66	67	66	67	2,620
118	104½	112½	106½	Eastman Kodak	no par	119½	119½	109½	109½	109½	109½	109½	109½	109½	109½	109½	1,000
114½	90½	126½	103½	Famous Players-Lasky	no par	109½	107½	122	120½	121	120	119½	116½	118½	116½	119½	31,800
120	103½	124	115	Preferred	100	123½	121½	118	119½	118	119½	118	119	118½	118½	119	100
11½	4½	7½	4½	(b) Film Inspection	no par	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	@ 5	200
110	100	107	97½	First National, pfd	100	99	99½	99	99½	99	98½	99½	98½	99½	98½	99½	100
85	68½	85	55½	Fox Film "A"	no par	65½	64	65	63½	64½	64½	64	63½	64½	63½	64½	4,700
32	26	34½	19	(b) Fox Theatres "A"	no par	23½	22½	24	23	23	23	23	22½	23	22	23	6,200
14½	13	41	34½	(b) International Projector	no par	11	11	11	13	11	13	11	13	11	13	11	11,100
44½	22	24½	22½	Loew's, Inc.	no par	38½	37½	37½	37½	38½	37½	38	37	37½	37	37	1,300
24½	18	23½	19	Metro-Goldwyn, preferred	27	22½	22½	22½	23	22½	23	23	23	23	23	23	37,000
20½	19½	83	47	Motion Picture Capital	no par	20½	20	20½	20½	20½	20½	20½	20½	21	20½	21	2,500
90½	70	40	18½	Pathe Exchange "A"	no par	50½	50½	52	50½	50	51	50	49	50½	48½	51	(c)
(e) —	—	12½	2	(c) Roxy Theatre (Units)	—	23	22½	21	21	19½	19½	20	20	25	21	26½	(e)
(d) 120	70	58	45	(d) Stanley Co. of America	no par	6	9	7	7	7½	7½	8½	8½	11	8	10	(e)
13	5½	14	29½	(b) Trans-Lux D.P. Screen "A"	no par	52	53	53	53	53½	53½	56	56	57½	57½	58	(e)
47	24	51	7½	(b) Universal Pictures	no par	8½	8½	8½	8½	8½	8½	8½	8½	8½	8	8	2,700
103½	94½	95	9½	1st Preferred	100	91½	95	91	95	91	95	91	95	91	95	91	1,100
22½	17½	18½	12½	Warner Bros. "A"	10	15½	14½	14½	14½	14½	14½	14½	14½	14½	14½	14	2,400
19	13½	14½	8½	(b) Common	no par	7½	10½	7½	10½	7½	10½	7½	11½	7½	11½	7½	

(*) Bid and asked; no sales on these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Unit consists of 1 share Class A and one-third share Common, both no par.

(d) Philadelphia Market

(e) Not available.

The Strike and Wall Street

THE General Strike in Great Britain does not find an immediate reflection in prices current in Wall Street. Before the World War so serious a condition in Great Britain would have carried all stock issues down, but today the financial centre has been moved from London to New York and the money market is no longer seriously affected.

Undoubtedly, however, the conditions abroad will be registered here in the quotations on those stocks dependent in part on European sales, for the strike has wiped out the amusement-purchasing capacity of several millions of persons who are largely dependent upon the cinemas for their entertainment. The losses sustained, should the strike endure for any considerable period will inevitably appear on the balance sheets, since this will mean depleted theatre capital, which in turn will mean smaller rentals for an extended period following the strike.

High Lights of the Week

A new comer to the list—ROXY COMMON.

The Market as a whole stood up very well.

On May 3d, when the British General Strike went into effect, most of the stocks eased off only fractionally.

Famous Common touched 116 on that day.

Later in the week Stanley Company of America made a new high for the year of 58, a gain of 5 points over the previous high.

Sales this week amounted to 72,220 against 109,000 last week.

With few exceptions, notably Famous Common and Balaban & Katz, stocks recorded gains over the previous week's closing prices.

Call money in New York still at 3½%.

Financial Report on Loew and Pathe

The commercial and Financial Chronicle in its issue of May 1, 1926, gave the following reports on Loew's, Inc., and Pathe Exchange, Inc.:

Loew's, Incorporated—Earnings—

	Sept. 1 '25 to Mar. 14 '26.	Sept. 1 '24 to Mar. 15 '25.	Sept. 1 '23 to Mar. 9 '24.	Sept. 1 '22 to Mar. 11 '23.
Gross Income—				
Theatre receipts, rentals and sales of films, etc.	\$32,186,748	\$28,760,836	\$10,362,964	\$9,495,754
Rentals of stores and offices.....	881,649	875,471	899,032	977,452
Booking fees and commissions.....	312,133	286,627	394,306	251,203
Divs. rec. from cos. less than 100% owned...			346,882	356,604
Miscellaneous income.....	243,914	254,187	96,713	121,316
	\$33,624,443	\$30,177,121	\$12,099,898	\$11,202,329

Expenses—

Theatres and office buildings.....	\$17,825,446	\$14,425,942	\$4,792,240	\$5,055,425
Film distribution.....	3,516,782	3,335,600	1,870,688	1,257,850
Amortization of films.....	4,033,089	3,161,005	781,446	1,256,966
Film advertising accessories.....	271,200	283,438	175,145	145,427
Producers' share of film rentals.....	1,680,107	3,574,204	2,445,477	1,479,049
Depreciation of buildings and equipment.....	1,084,720	715,373	257,812	239,303
Federal taxes (estimated).....	678,494	585,195	178,208	211,756
Minority interest share, affiliated corporations.	686,890	706,942		
Loew's, Inc., share undistributed affl. corps....	40,885	289,136		
Divs. paid on stk. of subs.....	155,077	155,144		
Total expenses.....	\$29,972,689	\$27,231,977	\$10,501,018	\$9,645,775

Net income.....	\$3,651,754	\$2,945,144	\$1,598,880	\$1,556,554
Divs. declared and paid.....	1,060,780	1,060,780	1,060,780	

Balance, surplus.....	\$2,590,974	\$1,884,364	\$538,100	\$1,556,554
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Pathe Exchange, Inc.—Listing—

The New York Stock Exchange has authorized the listing on or after May 1, 1926, of 11,000 additional shares of Class A common stock without par value (auth., 290,000 shares), on official notice of issuance as a stock dividend, or on official notice of issuance and payment in full, making the total amount applied for 200,733 shares of Class A common stock.

On March 30, 1926, the directors declared on the Class A common stock and on the Class B common stock a cash dividend of 75 cents per share and a dividend of 5% payable in Class A common stock without par value on May 1, 1926, to Class A and Class B stockholders of record April 20.

Earnings for Last Three Years.

Year.	Gross.	Net Earnings.	Interest.	Depreciation.	Federal Tax.	Balance.
1923.....	\$14,851,373	\$1,454,080	\$138,251	\$93,761	\$60,180	\$1,161,889
1924.....	16,459,386	1,660,940	125,722	96,463	126,145	1,312,610
1925.....	18,151,827	1,786,984	121,338	97,172	136,716	1,431,758

"What's New?"

By Billy Reilly

MARCUS LOEW is celebrating his twentieth anniversary in pictures by putting a whole new industry to work for him. He has geared radio to the M-G-M machine. "The Talk of the Industry" which developed into "The Top of the Industry" is now wishing millions of fans the "top of the evenin'" via the microphone.

"Mike"—"It's a Riot!", the line which Howard Dietz and Si Seadler perfected to sell a picture is set for this great promotional movement in which the radio "Mike" plays so important a part.

Movie Radio Clubs are being formed all over the country by M-G-M for the purpose of boosting the value of the picture theatre to the community, to increase its productivity, to increase the box-office value of M-G-M pictures played, to stimulate interest in the motion picture as a whole.

The movement had its inception in Boston over WBZ. Immediately Movie Hour ran away from all the other units on the air at that station. The mail which came in proved it. George Fecke, well-known in the New England state right business, was the organizer of the Boston program and his success prompted M-G-M to name him its radio director.

WHN in New York, WJAS in Pittsburgh, WTAM in Cleveland, KYW in Chicago, and WIP in Philadelphia have been added to the original Boston station, and the movement is spreading under full organization speed. The men who put the air on the M-G-M payroll are Vice-president, Major Edward H. Bowes, Director of Publicity and Advertising Howard Dietz and Director of Exploitation William R. Ferguson. Mr. Fecke works under the direct supervision of Mr. Ferguson.

A great mouthpiece is finally being utilized in an acceptable way to speak weekly of the screen. The air, which for national purposes, has been silent on the movies will now crackle and sparkle with music from the picture theatre orchestras, with interesting stories on M-G-M stars, directors and productions, with talks on the picture theatre and its contribution to the community, with sympathetic news of the motion picture in general.

* * *

THE letters which are coming in to the stations observing the weekly Movie Hour are proof that from coast to coast there will be a chain of Movie Radio Clubs made up of the millions of fans who comprise that invisible empire of the air.

We have talked before, and at length, on the use of radio for increasing picture theatre patronage, praying for some company to step forward and, in a national way, use the air waves to send waves of customers down the aisles of the movie houses. We are tickled pink to see that Metro-Goldwyn-Mayer is doing it in such a thorough manner.

It seemed a crime to see street bally-hoos being used to promote pictures when the greatest bally-hoo of all was being neglected overhead.

It will not be long before every M-G-M exhibitor in the country can step out into the morning air, breathe it in, and say to himself, "Hot dawg! I've got this ozone working for me!"

To make it work 100 per cent. for him, HE will have to tell the world that HE is playing M-G-M pictures. Many a national advertising scheme has gone awry because there

was not a sufficiently strong reminder AT THE POINT OF SALE. We feel sure that the advertising-wise exhibitor will cash in on the exclusive M-G-M service from this new, audible, but invisible salesman.

We warmly congratulate Marcus Loew on so brilliant a celebration of his twenty years in this business.

* * *

A YEAR BOOK may be just a Year Book—a chore done all in a day's work. Or again, it may be the frame of a vital message. A milestone in the life of the organization issuing it.

Such a message and such a milestone is the Year Book just placed in the hands of exhibitors by Columbia Pictures. This book, from Joe Brandt's outfit, is really an event. News. That's why we comment on it.

Aside from its good physical make-up it carries a story of independent achievement—24 pictures from Columbia.

Creating and keeping a market for independent product. A story worth listening to.

"Thou Shalt Be King, Macbeth!"

By Nyberg - - - Moving Picture World Staff Artist



19 Years a Movie Patron Theatre "Stars" Him As World Champ

ROBEY THEATRES are owned by H. H. Robey. When you want to attend one of them you hop a train and choo-choo to Spencer, West Virginia—unless you're already there, as was Burt Thompson who spent his working hours general-managing the Water and Ice company.

What he did with his "spare" time justifies starting a new paragraph. He went to the picture theatre! Not once in a while—not "now and then"—but "now," "then" and in between now-and-then.

Didn't make any fuss about it, this fan; simply attended and enjoyed the pictures and went some more, while the years piled up and the lady we call Fame hiked out to her laurel farm and pruned off some nice stuff with which to weave: a wreath.

Then she whispered into the keenly attuned ear of Clark Munson, who is one living proof that Mr. Robey can pick a man who knows an exploitation stunt from a pre-Volstead bung-starter.

"Seen that chap in that same seat mighty regular," breathed Fame to the stunt-creator, dropping a package on his desk.

"Commence!" Clicks Clark's Cranium

"That perfumed draft listens as sweet as a brand new print going through our perfect projectionist's



Robey Theatre "Star" by reason of 19 years of constant attendance

perfect projectors," sighed Clark. Then he undid the package and found a laurel wreath. Fame was doing a fade-out.

"Boy!" mused Clark, "I can't be a complete washout if that fair Goddess volplaned all the way down from Mount O'Limpus"—for the good lad knows his mythology backwards as well as forwards.—"I'll make Columbus-discovering-America look like a 1909 half reeler before Fair Fame can inhale half a Skammel!"

The accomplishing took some questioning and planning.

Thompson Touted Thoroughly

The result—announcement of a Robey Theatres patron, Burt Thompson, as a world's champion long-distance, long-term patronage provider, with a record of nineteen years and more of steady, unremitting, unflagging allegiance to the motion picture.

A runner-up was found, in James Campbell, who has a record of seven full years of staunch partisanship to the entertainment efforts of "the hard woikin' print."

Edward D. Woodyard of the Times-Record and W. M. (Mike) Taylor, of the Roane County Reporter saw the possibilities of a local champion movie-goer and gave 'em a big play, and at this writing it looks as though the world-possibilities will be recognized by several of the foremost news broadcasters—Associated Press, is that all right?—and the fame of the champion be spread through this desert we call the Land of the Free, filled

Live Wire Publicity Man Discovers Thompson, Noses Out a Runner-Up And Turns the Stunt Into a Big Thing for Theatre.

By A. Van Buren Powell

with reformers' cries for National Censorship!

There may be something for you in this stunt—a local contest for the champion of your town, a hook-in with other nearby houses for an inter-village or between-cities championship contest.

Anyhow, whether you use it or not, you'll admit that Clark Munson doesn't have to have an idea rubbed with garlic in order for it to hit his nose for news. Let's have him give some sidelights that will be interesting to every exhibitor:

"Early in 1907 H. H. Robey, veteran theatre man of West Virginia opened his first theatre and was assisted in the wiring by Mr. Thompson. Mr. Robey is nearly a champion himself being one of the pioneer motion picture men in this section of the country. The movie habit that started at that early time has never left Mr. Thompson and it looks very much like it will continue to thrive for many years to come. During the entire time the Robey theatre has been in operation, a period of nearly a quarter of a century, Mr. Thompson has not missed a performance.

"Jim Campbell, whose picture appears above with the Champion's is runner-up for first honors, having attended continuously for the past seven years.



CLARK MUNSON

The publicity hard-hitter for Robey who started the starring



JAMES CAMPBELL

Regular attendance for seven years made him the runner-up

When Is It a Moving Picture?

Dudley Murphy Helps to Answer the Question

By William J. Reilly



DUDLEY MURPHY

Youthful producer, whose technique guarantees rhythm for the picture and for the box office.

A NEW influence has come into motion picture making. From this influence will be born a new kind of picture, a moving picture in the real sense of the term. And strange as it may seem, in these days of a strong continental fetish, the parentage of this picture will be Irish-American, not German.

A few weeks ago we went to the Cameo Theatre to see "The Grand Duchess and the Waiter." There following that most excellent piece of work, a strange motion picture was thrown upon the screen, unannounced and without any credit titles whatsoever. It had no story, no plot, no actors. It consisted of shapes and patterns, in a constant motion, being broken up, assembled in new form, fanning out again, approaching, receding, seeming for all the world like the animation of a cubist painter's dream.

We looked up a program. The picture was Dudley Murphy's "Ballet Mecanique." So that was it! The Mechanical Ballet. We looked up Dudley Murphy, not so much to find out how he made this curious picture, but to discover at what cinematic principle he was driving. For the picture, it was evident, had made a striking impression upon the audience.

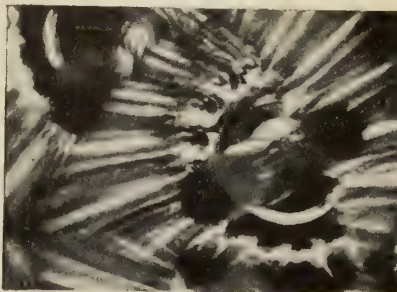
So we found Mr. Murphy and asked him what was behind this extraordinary film.

"I made it," he said, "because I wanted to make a *moving picture*."

That seemed, off-hand, like bringing coals to Newcastle.

He went on to define his idea of a *moving picture*.

"A moving picture," Murphy said, "should be a definite rhythmic pattern of powerful image value. The image qualities should contain box-office values such as stars and attractive and dramatic atmosphere. But the



WHAT IS IT?

A Woolworth Cake Mould, showing the value in photographic repetition of a simple object.

thing that gets the movie audience is the rhythmic pattern or tempo.

"For example. Take the typical 'chase' scene. Whether it is a yacht chased by a destroyer, an automobile by an airplane, a horse by another horse, the image is not so important. It is a question of tempo."

Mr. Murphy's definition is certainly exemplified in his work. For we have never seen, outside of "The Big Parade," a moving picture with such rhythmic and dynamic tempo as is contained in "Ballet Mecanique."

Murphy went to work to give his audiences an emotional kick by utilizing the many powerful qualities that the motion picture possesses and which are used only occasionally today. For instance, the power of stock by percussive effects, the power to soothe by fluent effects, the power to excite by dynamic repetition—contrasts—surprise—repetition to the extent of hysteria—rhythmic suspense as opposed to the usual plot suspense.

He succeeded. The lay public came to see his "Ballet Mecanique." Producers, directors, stars came to watch its effect on that public. The effect was one of stimulation—stimulation of the emotions and of the imagination. In every mind was an individual interpretation of the piece.

"To me," says Murphy, "pictures are 75 per cent rhythm and 25 per cent image value. I believe the secret of Chaplin's success lies in his consummate knowledge and feeling

for tempo. It is surely one of the reasons for the success of 'The Big Parade.' When the troops are coming to France—left, right—left right, boom, boom, on and on they come. Repetition. The strength of this sequence is due to this repetition. A powerful effect is had with this technique. Repetition is one of the basic factors in all art, and films can use it to more advantage than almost any other art form because of the time element."

"Ballet Mecanique" is only an experiment. But it contains something that can be used to great advantage in the regular dramatic picture. In it Murphy has sequences where shock or a percussive rhythm beats a note that obtains the same visual reaction as the drum obtains orally.

There are distinct styles in direction. De-Mille, Griffith, von Stroheim, Lubitsch have a style all their own. Their pictures have personality. And now a new style of direction and almost a new use of the medium is here with Dudley Murphy as its forerunner. The use of a straight line continuity and dynamic tempo.

Murphy knows a pile of things about a motion picture camera. He can make it do almost anything the human imagination conjures up. He thinks in terms of "camera punch," a term of his. He has had six years' experience as cameraman, scenarist, film editor and director.

His "Ballet Mecanique" was produced in Paris and was first shown in Vienna in con-

(Continued on page 235)



NOT DOUBLE EXPOSURE

But a Lens Combination which plays on a given theme, as in music.



DANCING AROUND THE CLOCK

A Murphy notion. Carefully timed cutting makes these legs do a Charleston.

West Coasting With . . .

Larry Urbach

(Special Dispatch to MOVING PICTURE
WORLD)
Hollywood, May 6.

ANITA STEWART TO STAR IN "THE MAINSPRING"

Anita Stewart has been selected to star in the filming of the Louis Joseph Vance novel, "The Mainspring," a Tiffany production. Henry McCarty will direct with Edmund Burns in the male lead. Others in the cast are Duane Thompson, Larry Steers, Victor Potel, Eddie Lyons and James Farley.

PATSY RUTH MILLER IN BIG WARNER FILM

If present plans go through, Patsy Ruth Miller will play one of the important roles in "Broken Hearts of Hollywood," a Warner production. Miss Miller is now finishing in "Revillon," a Ernest Lubitsch-directed film for Warner.

PHIL WHITE TO NEW YORK WITH SPEED COPS SERIES

Phil H. White, production manager for Artmor Productions, Inc., of Hollywood, left this week for New York with a print of the first of a series of twelve two-reelers dealing with the daily life of the motorcycle police. Mr. White will negotiate with a national organization for the release of the entire series.

JACQUELINE LOGAN TO NEW YORK

Jacqueline Logan, having completed work in the title role of "The Footloose Widow" for Warner Bros., left this week for New York on a pleasure trip with her husband, R. J. Gillespie, Miss Logan entertained the trade and newspaper press at her suite in the Ambassador Hotel, Los Angeles, before she started for her well earned vacation with her "year old husband."

REPP JOINS WARNER BROS COAST PUBLICITY STAFF

Ed Earl Repp, former Philadelphia newspaper man and well known in publicity circles in Los Angeles, San Francisco and San Diego, has joined Warner Bros., West Coast Studios press staff.

For the past six years Mr. Repp's activities in Los Angeles have identified him with the publicity end of the old Vitagraph studios, Larry Semon Productions, Morosco Theatre, Clune's Broadway, Majestic, Grauman's Metropolitan, Rialto and Million Dollar theatre, Playhouse and other prominent legitimate and picture houses.

Mr. Repp will assist Hal Wallis, publicity director for the Warner Bros., Studios.

"DAME CHANCE" FIRST HARTFORD

"Dame Chance" is the title of the first production to be released by the newly organized American Cinema Association, or A-C-A, will be made by the David Hartford Company at the Fine Arts Studio commencing this week. Mr. Hartford will direct with Robert Frazer as the lead. The supporting cast is Lincoln Steadman, Mary Carr, Gertrude Astor, Julianne Johnston.

THOMSON STARTS AT DE MILLE STUDIO

Kenneth Thomson, recently signed by Cecil De Mille, has received his first picture assignment opposite Vera Reynolds in "Risky Business," being filmed at the De Mille studio. Alan Hale will direct with a large cast including Zasu Pitts, Louis Natheaux, George Irving, Ward Crane and Ethel Clayton.

HOLLYWOOD FLASHES

James P. Hogan has been signed to direct Harry Carey's next picture, "Earning Bridges," which went into production this week. It's a western melodrama written by Jack Boyle.

Lois Wilson left Hollywood this week for New York, after three weeks stay with her parents and friends. She starts to work at the Paramount Long Island studio in the leading feminine role in the "Showoff."

Betty Compson has started work this week at Universal City on her role in "Love Me and the World is Mine," a Universal super-Jewel which E. A. Dupont, the noted UFA director, is filming as his first American production.

Fay Wray, the pretty little leading lady of comedies, recently placed under a long term contract by Universal, is playing the leading feminine role opposite Hoot Gibson in his latest starring production, "The Man in the Saddle," directed by Cliff Smith.

"The Old Soak, Edward Sloman's latest for Universal, received high praise at a preview at the Writers Club last week. Jean Hersholt is the star.

The title of "The Star Maker," Lois Weber's production for Universal, has been changed to "The Show World," and will be released shortly under that title.

Dick Barthelmess, Inspiration star, has leased a large house on Ocean Front, Santa Monica, for six months. Perhaps he will become a native son. Who knows.

"A Horse on Broadway" is the working title of the first of a series of six Frank Mattison Productions to be directed by Mr. Mattison.

Richard Wallace, who directed several Hal Roach comedies, has quit that organization. Mr. Wallace signed for six productions, his first effort to be Corinne Griffith's next vehicle, "Tin-Pan Alley," under his contract with E. M. Asher of the Corinne Griffith Company.

Many of the Hollywood film folk turned out at the grand opening of the El Capitan Theatre, Hollywood's first legitimate theatre, to see "Charlot Revue."

Greta Nisson will return to the stage, it is rumored. She likes the glare of the footlights better than the burn of Kleig lights. She'll be back, perhaps.

Ground was broken last week for the construction of the new Band Box Theatre, at El Centro and Hollywood Boulevard, Hollywood.

Lois Moran has signed a long term contract with Paramount. At present Miss Moran is playing opposite Lon Chaney in "The Road to Mandalay," an M-G-M film.

"The Volga Boatman," the P. D. C. special, is scheduled to open soon at Fred Miller's new Carthay Circle Theatre.

Renee Adoree has been borrowed by Paramount from M-G-M to appear opposite Tom Meighan in his next starring vehicle, "Tin Gods." Miss Adoree left for New York for the Paramount Long Island studio last week.

Anthony Coldevey has been assigned to the scenario staff at the Metropolitan Studios.

Christie Signs

Anne Cornwall

Al Christie has signed Anne Cornwall who will be featured in several Christie Comedies, distributed by Educational. Miss Cornwall's contract is unique as she will be available for features almost as much as she has been during the present season.

Recently Miss Cornwall has appeared in two Universal productions, "The Flaming Frontier" and "Under Western Skies" also playing the lead in Fox's "The Rainbow Trail" and last season was Douglas MacLean's leading lady in "Introduce Me."

Fertile Field

For Theatres

Everything points to Hollywood, California, as a center for motion picture houses. Several theatres are being planned, and many suitable locations are being sought for by theatre owners from all parts of the country. It is predicted that within five years Hollywood will have some of the largest picture houses as well as legitimate and vaudeville theatres. A new theatre for the spoken drama is being constructed in the heart of Hollywood, on Vine Street near Hollywood Boulevard.

Northwest Fights Contract Additions; New Clauses Described in a Nutshell

*Moving Picture World
Bureau, Minneapolis,
May 4.*

THE Northwest M. P. T. O. demands that Will Hays and an advisory committee pass on whether contract additions nullify the standard clauses, threatening to withdraw from arbitration if the committee is not called. A wire was sent to Hays.

Gabriel Hess and Joseph M. Seider were in a hot controversy, Hess contending that additions do not nullify the contract. Steffes is pulling with Seider, who has the backing of the entire Northwest body. Hess was badly heckled.

Mr. Seider has supplied the following resume of the additional clauses:

Metro-Goldwyn-Mayer

Provides for right to distributor to pre-release or road-show at any time any of the photoplays sold to the exhibitor.

Provides for a schedule of exhibition dates. Provides that "Ben Hur," "The Big Parade," "La Boheme" and "Mare Nostrum" are not included in the contract.

Gives the distributor the right to substitute another story with the same star and director.

Educational

Giving that exchange the right to accept or reject the whole or any part of the contract.

A number of distributors in New York have added a clause increasing the time from

one year to 16 months in which the photoplays under contract shall be delivered and played.

Film Booking Offices

Increasing the time from one year to sixteen months in which the photoplays under contract shall be delivered and played.

To Study Europe

SUMNER SMITH, of Moving Picture World, leaves within two weeks to conduct a survey of motion picture conditions in Europe for Moving Picture World. He will be gone about two months.

On his return to New York Mr. Smith will write a series of articles explaining the real situation in the foreign field as it affects motion picture men of this country. He will also do two articles for national magazines.

Moving Picture World, in line with its policy of complete service to the industry it represents, offers his services to any member of the industry desiring an individual report on business conditions abroad.

United Artists

Clause providing that exhibitor shall pay for the photoplay within 14 days prior to the playing of pictures instead of three days.

Clause providing for guarantee and percentage.

Provision for a definite amount to be spent for advertising by the exhibitor.

Authorization to the distributor to have a representative in the box office.

Relief to the distributor in the event of an accident to an employee.

Provision for the advertising by the exhibitor of the star in a type twice as large as any other matter.

Right to the distributor to accept the particular application while rejecting a concurrent application.

Pathe Exchange

A clause that would give the contract perpetuity unless the contract is cancelled by either party by 30 days' notice.

A clause providing that the contract may only be accepted by the general manager, general sales manager, the division sales manager and the assistant division sales managers of the distributor (in addition to the officers of the distributor).

A clause providing for percentage.

A clause providing for a guarantee and percentage.

Provisions for the price of admission that the exhibitor is obligated to charge and a suspension of free list.

Provisions for the purchase by the exhibitor of advertising in a specified amount.

Provisions for the exhibitor spending a specific amount for newspaper advertising.

A REAL TIP

Why not build an all-purpose Town Hall in your town? Turn to page 276 for plans and specifications. Exhibitor Charles Lewis tells how.

Principals in the Big Deal



EDWARD F. ALBEE



JOHN C. FLINN

Mr. Albee, for the Keith Circuit, and Mr. Flinn, for Producers' Distributing Corp., signed the document which makes Keith half owner of P. D. C. and which affords P. D. C. a tremendous outlet for its pictures.

Nine Big Specials With Musical Synchronization Named by Warners To Supplement Their 26 Winners

Company Plans Extended Run Productions With Barrymore, Lubitsch and Chaplin—Three to Be Shown Simultaneously on Broadway During Summer Months

WARNER BROS. are to make nine big specials for the 1926-27 season, according to announcement just made by Harry M. Warner on the West Coast. These will be in addition to the Twenty-Six Warner Winners announced for the season at the recent Warner conventions. Each of the specials will be a \$2 attraction, to which will be applied the new device controlled by Warner Bros. and perfected by the Western Electric Company, the American Telegraph and Telephone Company and the Bell Laboratories, which synchronizes the musical score with the production.

These nine specials will be the biggest ever made by Warner Bros. Each will be sold individually on its merits. They will embrace two pictures in which John Barrymore will be starred, "Don Juan" and "Manon Lescaut"; three with Syd Chaplin, the first of which will be "The Better Ole"; two stupendous Lubitsch specials as yet untitled, and "Black Ivory," the Polan Banks story that recently created such a sensation, and Noah's Ark," a production that for stupendousness has never been surpassed in the motion picture industry.

Despite the fact that the announcement has just been made regarding these Warner specials, no less than three of them will be playing simultaneously in Broadway houses during the coming Summer and each will be accompanied by the synchronization device which experts who have seen it in operation declare will revolutionize the motion picture industry.

Two of these three specials which are to have Broadway showings within the next few months are the John Barrymore vehicle, "Don Juan," and the Syd Chaplin opus, "The Better Ole." The former has already been completed, while "The Better Ole" has reached an advanced stage of production. The third production has not yet been divulged, but announcement will be forthcoming in the near future.

TO MAKE THIS BANNER YEAR FOR WARNERS

Just how much money will be spent by Warners on the nine specials announced has not been made known, but the figures will be very large, as this organization has declared that it will have elaborate productions and no expense will be spared to make this the banner year for Warners. They have been coralling well-known scenarists, directors and stars, and on the technical side they have also secured high class talent.

"Don Juan," the first of the nine specials completed has already been previewed at the Warner home office, 1600 Broadway in New York and the unanimous verdict followed that it would prove even a greater box-office attraction than "The Sea Beast," which has

been establishing new records wherever it has been shown.

The new Barrymore picture is even more elaborately produced than was "The Sea Beast" and it is claimed Barrymore never has done better work than as the amorous adventurer of Lord Byron's famous poem.

Besides his marvelous love-making scenes, for which the star is famous, he also indulges in a sword fight which for realism and excitement has never been equalled on the screen. Beautiful women also dominate the production, which boasts massive sets and marvelous photography.

Mary Astor to be Barrymore Leading Woman

Barrymore will have as his leading lady in "Don Juan," Mary Astor, with an exceptional supporting cast, which includes, Willard Louis, Estelle Taylor (Mrs. Jack Dempsey), Jane Winton, John Roche, June Marlowe, Helene Costello, Myrna Loy, Yvonne Day, Phillips De Lacey, John George, Helena D'Algy, Warner Oland, Montagu Love, Josef Swickard, Phyllis Haver, Lionel Brahm, Nigel De Brulier, Helen Lee Worthing, Hedda Hopper, Sheldon Lewis and Emily Fitzroy. The picture was directed by Alan Crosland and the scenario prepared by Bess Meredyth.

"The Better Ole" will be the biggest special Syd Chaplin has made for Warner Bros. He will have the role of "Limy" Old Bill

The "Better Ole" is Right in the Barrel



Syd Chaplin "at Ease" in a Scene from the Warner Brothers Picture, "The Better 'Ole."

Busby, Bruce Bairnfather's universally loved cartoon character, which on the legitimate stage created one of the greatest sensations of the past fifteen years.

Old Bill, gruff, stolid, set in habits and endearing eccentricities, with walrus moustache, stubby pipe, woolen muffler, fingerless mitts and unkempt in appearance, is a different role than Chaplin played in "The Man on the Box" and "Oh What a Nurse," but reports from the Coast are most enthusiastic and declare that the comedian is bound to score more heavily even than he has done in the past. Chaplin again has the advantage of direction by Chuck Reisner, who directed him in his other successes. The screen adaptation was prepared by Reisner and Darryl Francis Zanuck.

Doris Hill, a newcomer to the screen will be Chaplin's leading lady, while those so far selected for the supporting cast are Harrold Goodwyn, Theodore Lorah, Ed Kennedy, Charles Gerrard, Tom McGuire, Jack Ackroyd, Tom Kennedy, Kewpie Morgan and Arthur Clayton.

With "Don Juan" completed and John Barrymore just back from a well deserved vacation, first scenes have already been shot on "Manon Lescaut," adapted from the world famous opera of the same name and again Barrymore will have the tremendously popular Dolores Costello playing opposite him in the leading feminine role.

Star Again in Role of Great Lover

The leading role in the opera was a feminine role which has been sung by such famous opera stars as Bori and Geraldine Farrar, but in her adaptation Bess Meredyth has made the Barrymore role the dominant one, with this star again cast as a great lover.

"Manon Lescaut," written by The Abbe Prevost, is among the famous operas of all times and has been in the repertoire of the leading opera companies of the world. It is both tuneful and colorful and lends itself readily to adaptation for the screen. Bess Meredyth is said to have done her best work with this adaptation.

As an added feature to this gigantic production and one that will enhance its value many fold as an attraction in any type of picture house, it will have the benefit of the complete original opera score applied through the new synchronization device of Warner Bros., which is applied to fit perfectly with the production. This synchronized music will be provided by the foremost artists obtainable.

The cast so far assembled to support Barrymore and Miss Costello in "Manon Lescaut" is made up of Holmes Herbert, Sam De Grasse, Warner Oland, Marcella Corday, Charles Clary, Rose Dione, Bertram Grady, Noble Johnson, Templar Saxe, Eugene Bessner and Charles Cary.

"Black Ivory," only recently published, is the work of Polan Banks and it has created a greater sensation as a novel than any published in recent years. Though published only a few months ago it is already in its fourth edition with new editions being run off to keep pace with the exceptional demand. It is an historical and romantic novel, which producers declare lends itself in its every page to picture reproduction.

"Black Ivory" One of Warner's Biggest

The principal character in "Black Ivory"

is Jean Lafitte, called "the pirate" in his time, but the man who, after General Jackson, was responsible for the success of the Battle of New Orleans. It is the tale of the slave days and of sea fights. It is full of romance and action and it will be one of the biggest productions of the Warner specials. The script is now being prepared, but no details have yet been divulged regarding cast nor director.

"Noah's Ark" is a story brought from Europe by Albert Warner. It is both historical and modern in its settings and it will be more lavishly produced than any on the special Warner list. Production plans are now in the formative stage and will be forthcoming in the near future.

Warners are preparing two lavish productions to be made by the world famous director, Ernst Lubitsch. They are to be great spectacles on the order of "Passion," though the titles have not yet been revealed. Lubitsch has been giving much of his spare time to consideration of these specials when not engaged with his present production of "Reveillon" for Warners. He intends to make them his masterpiece productions and he will have ample financial backing to achieve his ambition.

Camera Pictures Start Work on Second Fairbanks Film

HAVING completed and delivered "The Mile-a-Minute Man," their first production, featuring William Fairbanks, to Lumas Film Corporation, Camera Pictures, Inc., are announcing the cast and director on the second subject in the series of eight, which is entitled "Through Thick and Thin."

Opposite Bill Fairbanks will appear Ethel Shannon, who has been loaned to Camera Pictures for this picture by Sam Sax, to whom she is under exclusive contract. Jack Curtis has been assigned the heavy role. George Periolat plays a character role in a William Fairbanks picture. Ina Anson, a new screen discovery, has her first real opportunity as Rita, a Spanish dancer, and Eddy Chandler and Fred Behrle complete the cast.

"Tin Gods" Meighan's Next

"Tin Gods," the stage play by William Anthony McGuire, has been purchased by Famous Players-Lasky Corporation for the next picture for Thomas Meighan, it was announced yesterday by William Le Baron, associated producer at the Paramount Long Island Studio.

Paul Dickey and Howard Emmett Rogers are working upon the adaptation of the play to the screen. Meighan is at White Sulphur Springs, W. Va., where Dickey and Rogers expect to join him in a few days for conference regarding the story.

M.-G.-M. Changes Title

"Blarney" will be the release title of Metro-Goldwyn-Mayer's picturization of "In Praise of James Carabine," the epic novel by Donn Byrne, which is being directed by Marcel De Sano, it was announced by Louis B. Mayer, vice-president in charge of production at M-G-M. Ralph Graves and Renee Adoree are featured in the leading roles.

Quite the Rage



John Barrymore Appears as Both a Stylish and Stilettoed Gentleman in "Don Juan," a Warner Bros. Picture.

Harrison Ford Is Signed By Metropolitan Pictures

Continuing in its efforts to increase its roster of box office personalities, Metropolitan Pictures Corporation, through General Manager William Siström, announces the acquisition of Harrison Ford to its already lengthy list of contract players.

His first production under the new contract will be with Miss Prevost again, in "Almost a Lady" and then he will be featured in the title role of Al Christie's next big feature "The Nervous Wreck."

Phillips in "The Bells"

Eddie Phillips who has been occupied for some time past with the role of the college boy "heavy" in "April Fool," a special Chadwick production, stepped from one picture to another at the studios of that organization this week when he was cast for the role of "Christian," the romantic lead of "The Bells," in which Lionel Barrymore is now being starred.

Six Super Pictures for Release by Universal in 1926-27, Says Laemmle

Universal President, Back in New York After Winter Spent Supervising Production at West Coast Plant, Announces That Company Will Double Its Big Feature Output

CARL LAEMMLE, president of Universal, arriving in New York from Universal City early this week, after a busy winter supervising the production of forthcoming Universal pictures, announced that he will release six super-productions during the 1926-1927 season. This is more than double the number of supers ever released in one year by Universal. The productions will be a part of the Greater Movie List, which also will consist of six Reginald Denny Productions, twenty-eight Jewels, six Richard Talmadge Productions, twenty-four western features and Universal's large array of Short Product, including the Famous Authors Five serials, the Buster Brown Comedies, the Stern Brothers Comedies, the Gumps, the Bluebird Comedies, the Mustang Westerns and the International Newsreel.

The six supers will be "The Flaming Frontier," "The Midnight Sun," "Love Me and the World Is Mine," "Les Miserables," "Michael Strogoff," and "Uncle Tom's Cabin." Four of them already are complete, "The Flaming Frontier" and "The Midnight Sun," which have had their premieres in the Colony Theatre, New York City, and the two foreign-made pictures taken over by Laemmle, "Les Miserables" and "Michael Strogoff." "Love Me and the World Is Mine" is well under way at Universal City and "Uncle Tom's Cabin" is almost half completed.

"Les" Miserables" has just had a remarkable trade showing tour in Great Britain, where it was presented in two parts of eleven reels each. It may be similarly presented in the United States. It was made in France from the immortal Victor Hugo romance, and comes from the studio of the Societe des Cineromans. "Michael Strogoff," adapted from the celebrated story by Jules Verne, is also a Cineroman product, starring Ivan Mosjoukine, who has been engaged by Universal on the strength of his good work in the Jules Verne picture.

"Love Me and the World Is Mine" is the first picture to be made for Universal by E. A. Dupont, noted Ufa director. It is being made for Universal by Rudolph Hans Bartsch, noted Viennese author. Mary Philbin and Norman Kerry are so-starred, with a strong cast including Betty Compson, Henry B. Walthall, George Siegmann, Albert Conti, Martha Mattox, Charles Sellon, Helen Dunbar and Robert Anderson. It is a story of pre-war Vienna, and will be similar in atmosphere and treatment to "Merry Go Round," in which Miss Philbin and Kerry first won fame.

Charles Gilpin to Play "Uncle Tom"

Laemmle has definitely decided, he announces, to engage the negro actor, Charles Gilpin, for the role of Uncle Tom in "Uncle Tom's Cabin." The Uncle Tom company, headed by Harry Pollard, Universal's ace-director, has arrived at Universal City from the East and in a few days will start work on interior scenes for the big super. Later it will visit Southern locations.

The Universal president also made it known that Universal plans a big post-war picture, dealing with the life of the American soldier in the Army of Occupation, after the Armistice. It has the temporary title "Let's Go Home," and will be filmed along the

Moselle and the Rhine on the exact locations where the American soldiers were stationed in Germany around the Coblenz bridgehead. The keynote will be a humorous viewpoint on the lives of soldiers in the occupied zone.

Universal also is contemplating a big production based on an original story to be written by Imre Fazekas, celebrated Hungarian playwright, and author of "Altona," "Madonna" and other plays to be produced in New York next fall. He is under contract to supply Universal with three originals. The first will be "Moscow," a story with a Russian background. It probably will be a Mary Philbin vehicle, with Dupont directing.

Last Two Months Were Laemmle's Busiest

"The two months I just spent at Universal City have been the busiest of my life," said Laemmle, as he alighted from the Twentieth Century. "But I didn't leave Los Angeles until everything was decided for next year's product, all the stories bought, all plans made and most of the pictures themselves placed in production. I am happy to announce also a new super-picture which we have just decided to make at Universal City as soon as Harry Pollard is finished with 'Uncle Tom's Cabin.' This new production is 'The Big Gun,' by Richard Barry, of which we intend to make the biggest modern naval picture ever released.

"When we first purchased this story, it seemed to hold possibilities of a very big picture, indeed, and the plans that I have worked out with Henry McRae, general manager of Universal City, fully bear out our first convictions. We will have ample support and assistance from the navy, and already, locations and properties are being collected. I expect to feature George Lewis in the big role. I have great confidence in this young actor. He made a place for himself with the



CARL LAEMMLE

Universal organization through his work in 'His People' and 'The Old Soak,' which I have just seen, confirms our faith in him 100 per cent.

"I have seen a number of our next year's pictures in the cutting room, and I am frankly proud of such pictures as 'Poker Faces,' 'The Old Soak,' and 'The Show World,' which is the new title we have given to Dana Burnett's story 'Technic,' which Lois Weber made with Fancis X. Bushman and Billie Dove. 'The Runaway Express' is an all-around good box-office railroad picture. 'Spangles,' I feel certain, will fill every expectation as a circus picture. 'Her Big Night' shows an entirely new and entrancing side of Laura LaPlante; while New York particularly will be interested in 'The Whole Town's Talking,' in which Everett Horton plays the role in which Grant Mitchell held the boards so long. These are but a few of the 66 features we release next season.

"I am particularly pleased with the progress made by E. A. Dupont, whom I brought over from the UFA company, on 'Love Me and the World Is Mine! This super-picture, co-starring Mary Philbin and Norman Kerry and featuring Betty Compson, Henry B. Walthall and George Siegmann, is very nearly half completed. The 'rushes' convince me that we have a much greater picture here than we had in 'Merry Go Round.'

"I also wish to announce that we are going to start production immediately on a series of two-reel pictures to be called 'The Collegians.' They were suggested and have been written by my son, Carl Laemmle, Jr. He wrote them for George Lewis and I am going to star Lewis in the series before he stars work in 'The Big Gun.'"

Before You Turn This Page Get Your Copy of That Big Warner Bros. Announcement Book in Front of You!



Fewer and Better Pictures—26

Individually Specialized Box Office Attractions for 1926-27

26

WARNER WINNERS

Monte Blue in
"The BRUTE"

by W. Douglas Newton
Directed by
Millard Webb

THEY were searching on a mission of revenge, these two—the beautiful young girl and the rough, primitive brute who had blood to revenge her on the man she loved. Fighting through the thick woods of South America, from fighting a crocodile through dark, uncharted jungles, they struggled on to the finish of their lives.

"The Brute" is a stark picture, if ever there was one. It's a matter of primitive passion a glimpse is the actual tale of a man and woman, out of the realm of civilization. Monte Blue has the type of role that actors seem to love most. From his remarkable career record you can judge how well he will handle it.

No Machine-made Pictures in the WARNER Line-up!

THE day of better pictures is here! That is what "individual specialization" means to you! Positive insurance against all the penalties of stereotyped, machine-made pictures which huge producing schedules make necessary.

26 "individually specialized" pictures from Warner Bros. 26 pictures which will be the result of close collaboration in planning and the undivided effort in production of the entire Warner organization. Only the short producing schedule of 26 pictures makes this possible. The tremendous speed and high pressure necessary to produce two, three or four times as many pictures in the same given length of time are entirely eliminated as well as the result which is pictures of inferior box office power.

Only "individual specialization" will produce pictures that are different in story, original in treatment, novel in popular

appeal - pictures that pack the box office wallop. That's what you get in 26 Warner Winners - fewer and better pictures for 1926-27.



The finest line-up in the industry! Every picture has everything! Story, cast, direction plus the Warner Bros. standard of production! Unbeatable! For example, read in your copy of the big announcement book the facts that are making "The Brute" a whale of a box office bet! 26 Warner Winners for 1926!

Producers Distributing, International Convention In Session at Los Angeles

De Mille, Christie and Metropolitan Studios Visited and Business Meetings Opened in Ambassador Hotel; Daily Gets Out P. D. C. Edition

MARKED by pomp and panoply befitting its progressive spirit, the first international convention of Producers Distributing Corporation went into session in Los Angeles this week after the city's long arm of welcome had extended out to San Bernardino where on Monday morning, May 3 the home office officials and the delegates from points east were met by committees and a bevy of embryo motion picture stars dressed in Spanish costumes and bearing sun kissed California oranges as California's gift of greeting. An Hawaiian orchestra also boarded the special train at San Bernardino and the delegates were entertained with music from that point on to the doors of their rooms at the Ambassador Hotel in Los Angeles.

At Pasadena California newsboys boarded the train with a special P. D. C. edition of the Los Angeles Express. The entire front page and two inside pages of this newspaper

were devoted to news of the Producers Distributing convention and stories covering the remarkable achievements of the company since its incorporation two years ago and its

affiliation with the Cecil De Mille interests a little over twelve months ago.

In Los Angeles the party was received by a host of stars, featured players and studio officials headed by Cecil B. De Mille, William Siström and Al. Christie and in a cavalcade of flower-bedecked automobiles, accompanied by a band of music the delegates were carried to the Ambassador Hotel while a battery of news reel cameras recorded their arrival.

Reception Held at Christie Studios

Monday evening an informal reception was held at the Christie Studio where, after meeting the Christie galaxy of comedy stars and

These Officials Attended P. D. C's Big Convention



Ovals: Left, Cecil B. De Mille; right, producer-general, F. C. Munroe, President—at Mr. Munroe's right is W. J. Morgan, Sales Manager—at Mr. De Mille's left is Charles Christie of the well-known Christie Comedies-and-Laugh-Features; diagonally opposite, in the lower right hand circle is Al Christie, also of the Christie firm; Carroll Trowbridge, General Representative of Christie Brothers, is in the left lower circle; the two square men in two square places are, respectively (left) William Vogel, General Manager of Producers International Corp., and (right) William Siström, General Manager of Cecil B. De Mille and Metropolitan Studios.

Changes of Sales Force Personnel Affect These Seven Branch Managers



Left to right: Upper row, Henry Zapp, transferred from Indianapolis to be Detroit Manager; R. E. Bishop, former Cincinnati salesman, now to be Albany Manager; David Gross, appointed New York Branch Manager; W. A. Ratz, former salesman, now Indianapolis Manager; lower row, Clarence Eiseman, former Washington territory salesman, now to be Washington Branch Manager; Frank Drumm, former office manager, New York exchange, promoted to be District Representative in New York territory; Robert Wolff, formerly New York salesman, now to be Manager of New Jersey Branch—and all of these snappy chaps pepped up for Business with a busy "B."

an inspection of the big mirth-producing plant, the delegates were treated to a view of Al Christie's new big feature "Up in Mabel's Room" which has just been completed with Marie Prevost in the stellar role.

Tuesday morning and afternoon were devoted to an inspection of the mammoth De Mille and Metropolitan Studios where De Mille himself and William Sistrom acted in the dual capacity of host and guide in showing the boys how the new 1926-27 pictures are being made with the most modern equipment and the latest technical devices.

At the De Mille Studio the delegates were intensely interested in seeing actual production work on the current Leatrice Joy pic-

ture "The Clinging Vine," Rod La Rosque before the camera for "Gigolo" and Jetta Goudal on the stage in her first starring picture "Her Man O'War." In laying out their working schedules directors Paul Sloane, William K. Howard and Frank Urson who are now occupying the stages made arrangements for the filming of the most interesting scenes in their respective pictures, while the convention delegates were present.

At the Metropolitan Studio the delegates saw Joseph Schildkraut at work under Joseph Henabery's direction in "Meet the Prince," George Melford directing Seena Owen and Arnold Gray in "The Flame of the Yukon," and Marie Prevost with Harrison Ford at

work in "Almost a Lady" under E. Mason Hopper's direction.

On Tuesday evening the delegates, divided into two divisions witnessed public previews of "Silence" featuring H. B. Warner and Vera Reynolds, and "The Unknown Soldier" with Marguerite De La Motte and Charles Emmett Mack; two of the current season's releases which have just been completed.

Business Session Opens

Presided over by F. C. Munroe, president of Producers Distributing Corporation, the business sessions of the convention were formally opened on Wednesday morning. Cecil De Mille, Al Christie, William Sistrom and W. J. Morgan were the speakers of the day and the morning session was devoted to discussions of what had been accomplished during the past year both in production activities and selling efforts.

In the afternoon the executives listened while the division and branch managers explained the business conditions existing at the present time in their respective territories. In these talks the managers from the field reviewed theatre contacts and the public reaction to each type of production released during the past year and the estimated drawing power, in their territories, of each present day star and leading player.

This review of star values was listened to with eager interest by the producers as, first hand information of inestimable value in casting pictures for the coming season.

Elaborate Banquet Held at Ambassador

Wednesday evening an elaborate banquet was held in the grand ballroom of the Ambassador Hotel at which Al Christie former-



Left—Po-sition, not con-dition, is Ralph Morrow, appointed Assistant Sales Manager under W. J. Morgan, with headquarters in the New York executive offices; center—George Dillon, promoted from New York Branch to District Manager for New York territory; right—Ralph Clark, appointed Assistant Sales Manager under W. J. Morgan with New York Headquarters.

ly introduced William Siström general manager of the De Mille and Metropolitan Studios and Siström in turn introduced the directors, supervisors and writers engaged on the pictures to be released during the 1926-27 season.

Cecil De Mille then introduced the De Mille and Metropolitan stars and featured players including Leatrice Joy, Rod La Rocque, Vera Reynolds, Jetta Goudal, Marie Prevost, Priscilla Dean, Seena Owen, William Boyd, Harrison Ford, Joseph Schildkraut, Rudolph Schildkraut, Phyllis Haver, Robert Edeson, John Bowers, Edmund Burns, Julia Faye, Marguerite De La Motte, Theodore Kosloff, Junior Coghlan, Jobyna Ralston, Kenneth Thomson, Victor Varconi, Louis Natheaux, Majel Coleman, Sally Rand, Josephine Norman and Arnold Gray and a host of other talented players who will be seen in the new season's pictures released through Producers Distributing Corporation.

The orchestra for the evening was composed entirely of musicians from the studio under the direction of Rudolph Berliner, musical director for Cecil De Mille. Theodore Kosloff entertained with a troupe of exotic dancers and a typical De Mille fashion show was staged by a company of twenty beautiful young aspirants for screen honors.

Between the theatrical numbers on the bill, Barrett Kiesling acting as toastmaster called on the executives and players for brief speeches. The tenor of these speeches were expressions of appreciation for the efforts of the sales force, voiced by the players, and remarks of gratification over the work of the players expressed by the P. D. C. executives and the men from the field.

Thursday's session of the convention was devoted entirely to the official announcement of the 1926-27 program, by Cecil De Mille and a detailed review of the big production plans that have been made for the filming of the forty-one subjects on the new production schedule.

Convention Sidelights

By Larry Urbach

The Evening Express, Los Angeles' oldest newspaper, devoted the entire front page to the P. D. C. convention on Monday. That's not all. Four full pages, all touching upon P. D. C., activities in production and dis-

Tiffany Opens First Ten of Nationwide Exchanges

The first ten of the nation-wide Tiffany exchanges have already been established according to an announcement made by M. H. Hoffman of Tiffany Productions, Inc. These are the nucleus of a large national distributing organization to handle Tiffany productions exclusively.

Many of the exchanges are to be operated and controlled by the Home Office in New York while some of the others to be established will be under the management of franchise holders, but are to be under Tiffany control and supervision.

Tiffany exchanges have already opened in New York, Buffalo, Chicago, Indianapolis, Boston and New Haven. Leases are now being negotiated for quarters in Pittsburgh, Cleveland, Cincinnati and Detroit in the film buildings in the respective cities. Other cities and the business addresses and the staff personnel will shortly be announced.

The Tiffany exchanges will handle the Twenty Tiffany Gems for 1926-1927 consisting of "That Model From Paris," "Flaming Timber," "Fools Of Fashion," "The Tempest," "One Hour Of Love," "Wives," "Sin Cargo," "Squads Right," "The Steeplechase," "The Tiger," "Lightning," "The Song Of Steel," "The Enchanted Island," "Husband Hunters," "Snowbound," "The Life Of a Woman," "Raging Seas," "Top Of the World," "The Squared Ring" and "Tale Of a Vanishing People."

tribution, followed. They literally owned the sheet. Credit is due Barrett C. Kiesling, director of publicity for P. D. C., on the West Coast, for this master stroke.

We've all been to banquets. This one was different. The dinner, dance and ball, held Wednesday, was marked by a De Mille Fashion Show which was part of the evening's program. All the boys will go home with a keen knowledge of what their wives should wear next season.

The boys saw several P. D. C., films at previews. "Up in Mabel's Room," a Christie special, was voted the funniest picture made by the Christie brothers.

George Dillon, Eastern District manager, with his salesmen, Frank Drumm, Dave Gross and Bob Wolf, made merry on the trip out, prepared to launch a sales campaign in their territories that will break all sales records. They'll do it, too.

Five Christie beauties met the guests at the station to "pin a rose" on their lapels. Some of the boys extended both lapels.

Moving pictures of the incoming guests was the order of the first day of the convention. And still, too. Some posed with the stars. Others tried to. They all were in pictures.

Conventions come but once a year. This one will last a long time with all the boys who came out to have a good time, as well as to go over the business plans for the season 1926-1927. Both the business and the pleasure was a huge success.

Al Christie could not wait for the P. D. C. gang to get to Los Angeles. With his publicity director, Pat Dowling, he went to San Bernardino, where they boarded the train and rode in with the conventioners. Of course nothing but a Hawaiian-band would do for the occasion.

George W. Harvey, advertising director, and Fred Zimmerman, Buffalo exchange manager, formed a good vaudeville team when they put on a dancing act at San Bernardino. The boys need never worry about a job as long as they keep in practice with the "buck and wing" steps.



Mystery, action, laughs, thrills and romance, all in generous measure, unite in making "Bachelor Brides," the Producers Distributing Corporation production, excellent entertainment. Rod La Rocque is starred and Elinor Fair and Julia Faye are featured, while George Nichols and Eulalie Jensen, appearing in scene on left, have important roles.

That's how Roach is producing. That's what his pictures are.

Lionel Barrymore, Theda Bara, Mildred Harris, Gertrude Astor and others with *names* appear in comedies already finished. I have seen them.

Never in my long experience in the business, have I seen two reel comedies so full of laughs, so beautifully produced or with such box-office value.

The exhibitor who gets them and gives them the advertising they deserve is going to get the cream of the business in his city.

Seeing is believing.

My sober advice is to see them just as quickly as you can.

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

Warner's Radio Broadcasting Station Starts on Transcontinental Tour

Will Visit All Principal Theatres Playing Warner Productions

WARNER BROS. portable radio broadcasting station, the 6XBR, left the Hollywood studio of the company Tuesday, May 4, on a tour that will take it to the principal cities of the United States and to many intermediate points. Fitting ceremonies marked the departure of the station from the studio on its trans-continental tour. City officials, Warner executives and stars gathered to wish the crew of the 6XBR a successful journey.

The tour is the first of the kind ever attempted in the interest of pictures and exhibitors. Since the original announcement of the tour, the Warner offices have been literally deluged with requests that the station visit theatres in all of the principal cities. As many of these will be accommodated as possible.

Warner Bros., in their customary manner,

have left nothing undone to make this one of the greatest exploitation stunts ever projected in the interest of exhibitors. The 6XBR has a press and advertising crew similar to the organization carried by a circus. As a last master stroke, before the departure of the 6XBR, they dispatched Frank Cassidy as advance agent for the portable station.

The first stop of the 6XBR was at Santa Barbara on the day it inaugurated the tour. From there it was scheduled to proceed to San Francisco, Seattle, Portland and other Coast cities before striking out across the country.

As soon as the station arrives in a city, it parks in front of the principal theatre playing Warner pictures, and within fifteen minutes a microphone is run from the station to the stage, from where the local broad-

casting program is projected. These programs are arranged entirely by the exhibitors with the complete co-operation of Warner Bros. branches.

In connection with the tour of the 6XBR, an amateur radio contest for cash prizes is being conducted. Nightly between 11 and 12 o'clock the 6XBR is in communication with Warner's Hollywood station, KFVB. Those listening in and reporting most accurately the conversation between the two stations will be suitably rewarded with cash prizes. There will also be prizes for those picking up the messages from the most distant points. These prizes aggregate \$1,000.

As a part of the plan, and to get further results, arrangements have been made with leading broadcasting stations throughout the tour to pick up and re-broadcast to their millions of listeners in each of the local broadcasting programs.

F. B. O. Exchange Has Productive Sales Meeting

TAKING its cue from the enthusiasm at Film Booking Offices recent sales convention at Los Angeles, the New York Exchange started in to whoop things up by holding a luncheon and sales meeting on April 30 in the Yacht Room at the Hotel Astor, New York City. Practically it was a regular sales convention with the New York branch the whole show, as it was attended by the chief executives from the home office and was presided over by Joseph I. Schnitzer, Senior vice-president of F. B. O.

Charles Rosenzweig, manager of the New York Exchange, made the arrangements and had on hand all his salesmen who were in the city. The executives in attendance included J. I. Schnitzer, senior vice-president, Colvin W. Brown, vice-president in charge of distribution; Lee Marcus, general sales manager; C. E. Sullivan, assistant treasurer; Hyatt Daab, director of advertising and exploitation; Edward McNamee, director of publicity and sales promotion, and E. J. O'Leary, the new manager of the Boston Exchange.

Heart to heart talks were made by Mr. Marcus and Mr. Daab, who went into important sales questions and thoroughly imbued those present with the up-and-at-'em spirit that prevailed at the general Sales Convention in Los Angeles.

Virginia Morris

With Famous

Virginia Morris has been appointed by J. G. Bachmann to take charge of advertising and publicity for Famous Attractions Corporation. Miss Morris has held similar posts with B. P. Schulberg Productions and Al Lichtman Productions.

Terriss to Direct for Famous Attractions, Says Bachmann

That Tom Terriss has been signed to direct for Famous Attractions Corporation was announced by J. G. Bachmann, president and general manager. Terriss who has made such successes as "The Bandelero" and more recently was in charge of the Paramount School, will handle the megaphone for "The Romance of a Million Dollars," a screen version of Elizabeth Dejeans' novel to be produced shortly as a Preferred Picture.



HOUSE PETERS

in what is said to be one of his greatest roles in Universal's "The Combat"

"Woman Power" In Work at Fox Studios Under Beaumont

'WOMAN POWER," from Harold MacGrath's story, "You Can't Always Tell," is now in production at the Fox Films Hollywood Studios, under the direction of Harry Beaumont, who scored so sensationally in the current big hit, "Sandy."

It is just suited to Beaumont's best efforts. A nearly-ruined youth finds rehabilitation physically and spiritually in a prize-fighters' training camp in the foothills of the Adirondacks. Rugged battling builds him physically and the girl's love puts the sunshine in his soul.

The plot has distinctly out of the ordinary ramifications with sequences in Broadway night clubs, in the ring, in the lovely Adirondack land and on railroad trains.

Kathryn Perry and Ralph Graves play the leads. Margaret Livingston, William Walling, Ralph Sipperly and Robert Ryan are others in the cast.

Clive Brook Cast For Next Leatrice Joy Film

Clive Brook has been selected for the leading role opposite Leatrice Joy in "For Alimony Only," the first picture to be directed by William de Mille since leaving Laskey and joining his brother in the independent field.

It will be remembered that Clive Brook scored an exceptional hit in "Three Faces East," the production for which De Mille drafted him last season.

Lenore J. Coffee, who wrote "The Volga Boatman," Cecil De Mille's recent feature, is the author of "For Alimony Only," which is now being prepared for early production.

Associated Exhibitors to Announce Over 80 Pictures at Sales Meets

Big Array of Features Scheduled for Next Season; E. J. Smith, General Sales Manager, Will Preside at Conventions to be Held at New York, Chicago, New Orleans and Los Angeles; Smith Enthusiastic

AFTER months of careful preparation Associated Exhibitors, Inc., announce their releases for the coming year, coincident with an announcement by General Sales Manager E. J. Smith, of the date and place of the annual sales convention.

So that the sales conferences will not interfere with the vigorous selling campaign now in progress, each division will stage a sectional conference for salesmen associated with exchanges grouped together in a particular territory. Each of these divisional meetings will be presided over by General Sales Manager Smith. All salesmen, branch managers, and district managers of each division will assemble in the city specified as the meeting place for their particular district, and in addition to acquainting themselves with forthcoming A. E. product, will discuss local problems with the heads of their organization.

The personnel of the Southern Division exchanges will gather in New Orleans; the Central and Western forces will assemble in Chicago; Los Angeles is the convention seat for those affiliated with the Pacific Coast; and the Eastern Division meets in New York. Oscar A. Price, president of Associated Exhibitors, Inc., will preside at the Eastern convention. Robert E. Welsh, director of advertising and publicity, will also be in attendance at this conference, as will Carl J. Goe, Assistant General Sales Manager.

Powers and Offeman To Confer With Smith

On the West Coast, Messrs. P. A. Powers and Emil Offeman, West Coast Representative and General Manager of the Associated Studios, will preside with Mr. Smith. Ben Westland, director of studio publicity, will be in attendance.

Owing to the fact that Mr. Smith will attend conferences at New York, Chicago, New Orleans, and Los Angeles, it was necessary to hold each divisional conference on a subsequent date. New York commences May 23, at the Biltmore Hotel; Chicago, May 27, at the Drake Hotel; New Orleans, May 30, at the Roosevelt Hotel; Los Angeles, June 4, at the Ambassador Hotel. The Los Angeles conference will take place while the Association of National Exhibitors are in convention there.

On his recent visit to the Associated Studios, Mr. Smith helped to formulate and acquainted himself with complete details of plans for next season's product. This information, together with the future selling policies of the organization, will be revealed and discussed by Mr. Smith at each divisional gathering. He is most enthusiastic over what Associated have to offer exhibitors for the coming year and looks with a most optimistic eye at the largely increased sales quotas set.

Associated offer exhibitors a program of high-class entertainment pictures for next season. Approximately eighty pictures will be released and this number includes photo-plays of all varieties for use in every type of theatre. Although "action" pictures form the

bulk of this production, sufficient of the regular type of features are listed, to insure the Associated product ranking with the best there is.

Among the producers of proven box office worth who will contribute to the A. E. line-up are John Gorman, S. S. Hutchinson, Paul J. Brady, Max Graf, Lewis Moomaw, H. C. Weaver, Lester F. Scott, Van Pelt Bros., Abe Carlos, etc. All of these have established reputations for turning out box-office winners of high calibre. With the technical facilities of the Associated Studios and the resources of that organization to aid and supervise their productions, confidence is expressed that the output of these producers for the coming year will be of outstanding worth from every angle.

Each production on the A. E. list will be of first run calibre and with the exception of the 32 pictures in the "whiz bang" action series, will be released in groups of twelve. The first twelve are:

"FLAMES"—Eugene O'Brien, Virginia Valli, Jean Hersholt, Spectacular forest fire melodrama produced by Lewis H. Moomaw in Oregon.

"LORD HOKUM"—Edward Everett Horton and Dorothy Devore heading a strong cast. Fast moving comedy drama. An S. S. Hutchinson Production.

"CODE OF THE NORTHWEST"—Sandow, the international police dog in a mounted police thriller. This dog, recently imported, will be a sensation surpassing any previous feats of canine prowess on the screen. Jack Richardson, Bill Frane, Tom London, and a strong supporting cast.

"GRANDMA'S BOY"—Harold Lloyd's greatest re-issued. Full feature length and certain to be one of the big money makers of the year.

"FINNEGAN'S BALL"—First of a series of Max Graf comedy specials. Charles Murray probably starred. A "Charley's Aunt" and "The Cohens and the Kellys" rolled into one. One of the best remembered of stage hits.

"HOME SWEET HOME"—Vola Vale, C. Emmett Mack, Huntly Gordon, Myrtle Steadman included in the cast. What a title! A John Gorman Production.

"THE TOTEM POLE LADY"—Tentative title—Wanda Hawley, Anne Cornwall, Gareth Hughes, Tom Santschi, Dan Mason, Violet Palmer in the cast. An H. C. Weaver Production.

"THE POWER OF THE WEAK"—With remarkable cast. To be made by producers of "Headlines." Title tentative.

"CALL OF THE WILDERNESS"—Second of the Sandow, police dog, features. Supporting cast to be approved by Associated.

"THE RAW COUNTRY"—An H. C. Weaver Production. Star and cast to be approved by Associated. The lure of the Yukon Alaskan dance halls, all the sure-fire audience stuff of the snow melodrama—made in Tacoma.

"SECOND GRAF COMEDY SPECIAL"—A surprise comedy drama of the same type as "Finnegan's Ball."

"THE FANGS OF ALASKA"—Third in the series of Sandow, police dog.

The following pictures comprise

"THE SECOND TWELVE"

"COME-ON CHARLEY"—Edward Everett Horton and Dorothy Devore. An S. S. Hutchinson Comedy Production.

"TWO GRAF COMEDY SPECIALS"—Well known and remembered hits of the American stage of the "Finnegan's Ball" type.

"A BROADWAY DRIFTER"—Cast and production by John Gorman, producer of "Home Sweet Home."

"LURE OF THE YUKON"—An H. C. Weaver Production. Made at Tacoma, Wash.

"SAILOR MADE MAN"—On the heels of "Grandma's Boy" this revival will be a clean-up. Most critics still argue as to which of the two is Lloyd's greatest.

"THE VANISHING BREED"—Sandow, the police dog, with a strong surrounding cast.

"THE HAUNTED LADY"—Paul J. Brady Production from novel by Adela Rogers St. Johns, author of "The Skyrocket" in Cosmopolitan Magazine.

"SPEEDY EDDY"—Tentative title. Edward Everett Horton and Dorothy Devore in an S. S. Hutchinson comedy drama special.

"THE VOICE OF HIS MATE"—Sandow, the police dog with a strong supporting cast.

"LOST AT SEA"—The surprise special of the year. The tense human drama of "The Sea Beast" combined with the so-



HAY YOU! Here we see Marian Nixon and Pat O'Malley trying a new mode of travel, simplified by one of the elephants in Universal's forthcoming picture of circus life, written by Nellie Revell and called "Spangles".

ciety atmosphere of "Lying Lips." Sure fire. Cast and producer to be announced. **"BEHIND THE LINES"**—The most ambitious production in the list starring Sandow, world's greatest police dog.

Negotiating on Many Big Features

Negotiations are in progress on features which will add many pictures to those listed above, but on which information cannot be divulged at this time. Several tremendous "specials" will also be on the A. E. schedule, on which complete details will shortly be forthcoming.

In the field of "action" pictures Associated Exhibitors, Inc. present a rostrum of stars which place that organization in a highly enviable contractual position. A total of thirty-two of these "bread-and-butter" pictures are included in the "Whiz-Bang" group which has already received a remarkable reception from exhibitors. Bill Cody will make six notable features for Action Pictures, Inc. He will appear in "The Galloping Cowboy," "Flashing Heels," "Lawless Valley," "The Arizona Whirlwind," "The Phantom Ranger," "The Border Thunderbolt."

Lester R. Scott's trio of western stars—Buffalo Bill, Jr., Wally Wales, and Buddy Roosevelt, will make a total of eighteen pictures for Associated release, titled as follows:

Buffalo Bill, Jr. "Rawhide," "Blazing Courage" (tentative) "The Wildcat Kid" (tentative) "Ride 'Em Rough" (tentative) "Cy-clone Sam" (tentative) "Cowboy Grit" (tentative).

Buddy Roosevelt, "The Dangerous Dub," "The Flaming Fury" (tentative) "The Riddle Ranch" (tentative) "The Outlaw Broncho" (tentative) "The Two Gun Terror" (tentative) "The Rip Roaring Rider" (tentative.)

Wally Wales, "Twisted Triggers," "Tornado Jones," (tentative) "Against the Wall" (tentative) "Bull Dog Luck" (tentative) "The Bandit Buster" (tentative) "The Walloping Wildcat" (tentative).

Eight pictures in the "action" group will be made by Abe Carlos with that intrepid screen aviator, Al Wilson, starring. Titles are "The Flying Mail," "The Sky Peril," "King of the Air," "No Speed Limit," "The Phantom Flyer," "Bandits of the Air," "Sky High," and "The Flying Fool."

Prominent Players Are Picked for Gigolo Cast

AUGMENTING a splendid story, Director William K. Howard has signed an outstanding coterie of featured players for the cast of "Gigolo," in which Rod LaRocque is to star at the DeMille Studio.

Jobyna Ralston has been borrowed from Harold Lloyd for the feminine lead opposite LaRocque, this engagement marking but the second she has had outside the Lloyd Studio since she went under contract to the popular comedian three years ago. Miss Ralston has played opposite Lloyd in his last five pictures, and comes to DeMille direct from a featured role in "Sweet Daddies," which First National produced.

Louise Dresser has been cast as LaRocque's European-complexed mother. She comes to DeMille from outstanding roles in three important recent pictures, "Fifth Avenue," "The Goose Woman," and "The Blind Goddess."

Cyril Chadwick, who plays the "heavy," and George Nichols, direct from a featured role in support of LaRocque in "Bachelor Brides" complete the cast.

"Gigolo" was adapted by Garrett Fort from Edna Ferber's widely read short story of the same name. Marion Orth wrote the continuity.

Cast of "The Boy Friend"

The complete cast of Monta Bell's "The Boy Friend," announces Metro-Goldwyn-Mayer with reference to its elaborate film version of John Alexander Kirkpatrick's stage play, "The Book of Charm," reads as follows: Marceline Day, John Harron, Ward Crane, Gertrude Astor, Elizabeth Patterson, Otto Hoffman, Clarence Geldert, Maidel Turner, Gwen Lee, Evelyn Atkinson, Estelle Clark, Virginia Bradford, Archie Burke, Edgar Norton, Ruth Hanford, Dorothy Seay, Aileen Manning. Alice D. G. Miller is author of the scenario.

Goldwyn Changes Address of Studio and Eastern Office

SAMUEL GOLDWYN, producer of pictures released through United Artists Corporation, recently changed both the address of his studio center in Hollywood and his New York office.

In New York Mr. Goldwyn's business headquarters are now located at 729 Seventh Avenue. Mr. Mulvey will be in charge of eastern operations.

In California, Mr. Goldwyn is now using the Cecil De Mille studios at Culver City for the production of Harold Bell Wright's "The Winning of Barbara Worth." Previous Goldwyn productions were made at the United Studios in Hollywood. Mr. Goldwyn and other producers vacated when these studios were taken over by Famous Players-Lasky Corporation.

Sax Moves Units From Metropolitan to "U" City Studios

UPON his return to New York last week Sam Sax made known the fact that the coming season's productions are to be released through Lumas Film Corporation and would be made in Universal City.

This transfers all the production units under Mr. Sax's control from the Metropolitan studios to the Universal plant and includes the twelve Gotham Productions also, the series of eight features being made by Camera Pictures, Inc., with William Fairbanks starred.

The production units will be directed under the personal supervision of Renaud Hoffman, who for the third consecutive year has either personally directed or supervised the entire Lumas output with the exception of the productions made in the East.

Rin-Tin-Tin Departs For Pittsburgh and Other Cities

RIN-TIN-TIN, Warner Bros.' dog-star, has departed New York after four weeks in the big city, during which time he disported for numerous thousands who tested the seating capacity of Warner's Theatre on Broadway for the showing of "The Night Cry." Rinty proved as popular in New York as he has in every city he visited on his present appearance tour.

The wonder dog has departed for Pittsburgh, where he will be seen in connection with his picture all of next week. He then leaves for Chicago to fulfill an engagement, after which he will visit various cities on his way to the coast, where he is to resume work in the pictures in which he will be starred on the 1926-27 program.

The next picture in which Rin-Tin-Tin will be seen is titled "A Hero of the Big Snows," which should be an ideal attraction for the warmer months to come.

Cosmopolitan Productions Announces Elaborate Program for Next Season

*Marion Davies to Appear in Special Picture As Well As in
"The Red Mill" and "Polly Preferred;" Six Other
Features Are Scheduled*

AN unusually elaborate program is announced by Cosmopolitan Productions for the season 1926-27. The schedule calls for nine feature pictures to be filmed by Metro-Goldwyn-Mayer under the contract negotiated last year between Cosmopolitan Productions and the Loew organization. Included in the new season's plans, will be a Marion Davies special production, the title of which is yet to be selected.

In addition to this, Miss Davies will appear in "The Red Mill," an elaborate picturization of the popular Henry Blossom-Victor Herbert musical comedy of the same name which ran for an entire season some years ago at the Knickerbocker Theatre. As a feature of its presentation, "The Red Mill" will have the Victor Herbert score which includes such well known melodies as "In Old New York," "Good-a-by John," and "Every Day Is Ladies Day With Me."

Production of "The Red Mill" is scheduled to start this week, with a cast including Owen Moore, George Siegmann and Tully Marshall. The film will be staged on an elaborate scale under the personal supervision of Irving Thalberg. Most of the scenes are laid in Holland as in the original stage version.

Miss Davies will also be seen next season in a film version of "Polly Preferred," adapted from the stage comedy by Guy Bolton, which had an unusually successful run in New York and London.

In addition to the pictures starring Miss Davies, there will be six other Cosmopolitan Productions scheduled for next season. These include, "The Flaming Forest," adapted from James Oliver Curwood's novel and directed by Reginald Barker. The action of the film centers about a great forest fire. Work on this production will start shortly.

"The Understanding Heart," a Western story by Peter D. Kyne, author of "Never The Twain Shall Meet," will also be filmed.

Another Cosmopolitan Production will be "Captain Salvation," a story of the sea by Frederick William Wallace. "Captain Salvation" as a novel achieved wide popularity both in this country and abroad and the

motion picture rights were sought by a number of the large producing companies.

"The Temptress," by Vicente Blasco Ibanez, is now being filmed and will be released as a Cosmopolitan Production early next season. It will be one of the most elaborate productions of its kind ever filmed at the Metro-Goldwyn-Mayer studios.

The action of "The Temptress" is laid in Paris and the Argentine and the story concerns the conquests of a beautiful but soulless woman. It is the first production to be filmed in this country by Mauritz Stiller, well known Scandinavian director, and will feature in the leading roles Greta Garbo, Swedish screen beauty who recently made her American debut in the Cosmopolitan Production "Ibanez' Torrent," and Antonio Moreno. Others in the cast include H. B. Warner, Armand Kaliz, Kathleen Key and Theodore Von Eltz.

In addition to the above named, there will be two other Cosmopolitan Productions, the titles of which are yet to be selected.

Actual Camera Work Is Completed on "Brown Derby"

THIS week will see the completion of all camera work on "The Brown Derby," Johnny Hines' new comedy for First National, produced by C. C. Burr. The filming has been progressing at a rapid rate under the direction of Charles Hines at the Tec-Art Studio in the Bronx, and after working all night on the last big interior, which was filmed in the lobby of the Marie Antoinette Hotel, comedy sequences in a barber shop setting were filmed at the studio and the remainder of the time has been consumed in shooting inserts.

A particularly fine supporting cast has been assembled by C. C. Burr to surround the comedian including such names as Diana Kane, opposite the star; Ruth Dwyer, Flora Finch, Edmund Breese, Bradley Barker, Herbert Standing, J. Barney Sherry, Harold Foshay, Bob Slater and a host of extras.

Wyler to Direct New Acord Film

Willy Wyler, Universal's newest director, has been selected to direct Art Acord's new picture of the West, "Riding Honor." Wyler's work in his previous Acord production, "Lazy Lightning," elicited such praise from studio cognoscenti that he was unanimously chosen for the new production.

"Riding Honor" is a racing story adapted from "The Grappler," by Charles A. Logue.

Howard With "D. W."

Constance Howard, sister of Frances Howard (Mrs. Samuel Goldwyn) will be seen in D. W. Griffith's Paramount special "The Sorrows of Satan."



SALLY RAND AND HARVEY KARRELS add a colorful touch to "Sunny Ducrow," the Producers Distributing Corporation picture starring Vera Reynolds.



RAYMOND KEANE

Dimitri Buchowetzki found young Keane stalking the streets of Hollywood, and cast him for a role in Universal's "The Midnight Sun." He was an instant hit!

Ginsberg Signs Many Important Independents for New Product

Other Big Exchange Deals Pending

HENRY GINSBERG, president of the Ginsberg-Kann Distributing Corporation, has signed contracts with many of the most important independent exchanges in the country to handle his twelve Sterling and six new Banner productions for the season of 1926-27. This is the first announcement of his line-up of franchise holders for the new season. Other deals, equally important, are pending, announcement of which will be given to the trade upon their conclusion.

Realizing the ambitious nature of the Ginsberg-Kann producing and releasing plans for the coming season, and the extent to which it will figure in the independent market, the bigger independent exchanges have shown unusual eagerness to close for the product early, before other exchanges can beat them to it.

Another element which has entered into the eagerness to back Ginsberg-Kann releases is the fact that during the present season the distributing corporation has lived up to its schedule as put forth in its announcement book for 1925-26. It is one of the few organizations which has made every picture that it announced, and one of the fewer to have each picture completed far ahead of schedule. Most of the time it has been three months in advance of schedule.

Ginsberg-Kann intend to pursue this same policy of making every picture scheduled, and to have it completed long in advance, during the new season. That it may get away to a good start, Sterling Pictures Corporation, the company formed in Hollywood by Mr. Ginsberg on his recent trip to the West Coast, has already begun work on its first picture, "Men of the Night," from

the story by Florence Wagner. A nationally known director will have charge of production.

Banner Productions has the first of its new pictures for Ginsberg-Kann about ready to go into work. This will be "Christine of the Big Tops," a circus story published in a million-a-month circulation magazine.

The franchise holders with whom Mr. Ginsberg has already closed deals to handle his product follow:

Hollywood Pictures Corporation, 729 Seventh avenue, New York City, a newly-formed independent exchange serving Greater New York and northern New Jersey. Jack Bellman is the franchise holder.

Twentieth Century Film Co., 1321 Vine street, Philadelphia; Gene Marcus, franchise holder; covering eastern Pennsylvania and southern New Jersey.

Independent Films, Inc., 10 Piedmont street, Boston; J. A. McConville and A. Montague, franchise holders; covering the New England States.

Premier Films, Inc., 810 South Wabash avenue, Chicago; Joe Friedman, franchise holder; covering northern Illinois and the state of Indiana.

Celebrated Players Film Corporation, 713 Wells street, Milwaukee; Jack Grauman, franchise holder; distributing throughout Wisconsin.

Favorite Film Co., 143 East Elizabeth street, Detroit; W. B. Hurlbut and J. L. Saxe, franchise holders; covering all of Michigan.

St. Louis Film Exchange, 3334 Olive street, St. Louis; Skouras Bros., franchise holders; covering eastern Missouri and southern Illinois.

Trio Productions, Inc., 926 New Jersey avenue, Washington, D. C.; Gene Marcus and Ben Amsterdam, franchise holders; distributing throughout Maryland, Delaware, Virginia and the District of Columbia.

All Star Features Distributing Corporation, 1928 South Vermont avenue, Los Angeles, Calif.; Elmer Benjamin, manager; with main office at 209 Golden Gate avenue, San Francisco; Louis Hyman, franchise holder; covering the states of California, Arizona, Nevada and the Hawaiian Islands.

De Luxe Feature Film Co., 2015 Third avenue, Seattle; Al Rosenberg, franchise holder; covering the states of Washington, Oregon, Montana and southern Idaho.

Film De Luxe Corporation, 12 Mayer street, Montreal, Canada; C. LaLumiere, franchise holder; covering the Dominion of Canada.

Franchises have been sold to two exchanges distributing pictures in South America:

Service That IS!

Last week the exhibitor was given an exclusive, timely and exhaustive Screen Test article as part of the up-and-doing policy of the paper that serves and satisfies—Moving Picture World.

This week there is another example of real, dyed-in-the-wool—can't-be-matched Service—the plans and the story of a small town house that can survive and be a credit to its community.

Plans that were drawn by the exhibitor, Charles W. Lewis, himself. Plans that YOU would be proud to file, and from which you could bring into your own town something that would survive.

Thanks to Mr. Lewis' fine cooperation in the interest of the exhibitor, **YOUR EQUIPMENT** carries the big Service this week—on page 276.

Assign Gardner James to "Passionate Quest" Cast

Gardner James, a discovery of J. Stuart Blackton, has been signed by Warner Bros. to play the role of Willard Louis' younger brother in the E. Phillips Oppenheim story, "The Passionate Quest," in which May McAvoy has the feminine lead. The signing of James came as the result of his good work in Warner's "Hell Bent For Heaven" and "Bride of the Storm." The production is being directed by J. Stuart Blackton.

Made Business Agent

Simon Terr has been elected unanimously as New York business agent for Local No. 306, I. A. T. S. E. Sam Kaplan was elected unanimously to the Fourth District convention.

To the convention of the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada, which will take place in Cleveland, Ohio, commencing on June 19, 1926, the following were elected: Sam Kaplan, Dave Engel, Harry Sherman, Simon Terr, Joseph Basson, Max Feinberg, Harry Levine, Edgar T. Stewart, Richard E. Weis, Jacob S. Winck, James Lefante.

Argentine-American Film Co., 220 West 42nd street, New York City; Mr. Ricci, franchise holder; for the distribution of the twelve Sterling pictures.

Sociedad General Cinematografica, 1482 Broadway, New York City; Juan Keinzler, franchise holder; for the distribution of Ginsberg-Kann's six new Banner Productions.

Other foreign deals are now being negotiated by George E. Kann, vice-president of Ginsberg-Kann, who is now in Europe.



PHYLLIS HAVER

The newest graduate from the comedy ranks, who has been signed under a long term contract by Metropolitan Pictures, which are released by Producers Distributing Corporation

Big Circuit Books "The Sea Beast"

Despite the fact that Warner Bros.' "The Sea Beast" has already played a two-weeks engagement at Pantages Theatre in Minneapolis, Finkelstein and Ruben have booked this sensational success for their Grand Theatre, their leading down town second run house, and also for their residential district theatres and their other houses on their extensive circuit.

Not only have Finkelstein and Ruben purchased "The Sea Beast" for their entire circuit, but they have also contracted for a number of other Warner pictures for their St. Paul houses, the Capitol and Garrick. Pantages, whose only Twin City theatre is in Minneapolis, has the contract for first run of the entire Warner product there.

Begin Production On Excellent's Picture "Kick-Off"

WESLEY RUGGLES, who will direct George Walsh in "The Kick-Off," in the opinion of the management of Excellent Pictures Corporation is the ideal choice for the star in that particular story. Actual production has been started. It has only been waiting on the definite arrangement for the services of Mr. Ruggles.

"It was the brilliant direction of 'The Plastic Age' that made me wish to secure Wesley Ruggles as director for 'The Kick-Off,'" said Samuel Zierler, president of Excellent Pictures Corporation. "I consider 'The Plastic Age' an outstanding achievement; one of the certain, sure-fire successes of the forthcoming season. I felt from our first contemplation of 'The Kick-Off' with George Walsh that if we could get Ruggles in the combination we would make a picture of the century. Well, now we have Ruggles and we are going ahead right away. We have a splendid story, a star unexcelled for its purposes and the best director in the country for this star and story. The result will be well nigh perfect."

The Excellent contract with George Walsh calls for six pictures. Now that "The Kick-Off" is under way production will be practically continuous; at least to the extent which is practical with good artistic results. Besides the football story, the star will appear as a prize-fight champion, also in another story of collegiate atmosphere as a rowing champion. Other types, all denoting the power and strength of the finest Walsh impersonations will be among the six pictures.

Excellent is planning immediately to make contact with distributing organizations for franchises on the entire group of George Walsh productions.

F. B. O. Has Complete Schedule Of Pictures for Release in May

Keeping to Plans Announced at Beginning of Season

F. B. O. comes forward again in May with a full schedule of releases notwithstanding the beginning of the warm weather season. Its Gold Bond productions and all its individual stars, as well as its short subjects are represented. In making these releases F. B. O. is keeping exactly on the schedule announced at the beginning of the season last Fall.

"A Poor Girl's Romance," adapted from the novel by Laura Jean Libbey, will be released on May 23. This is the last of the series of twelve Gold Bond productions announced for the season of 1925-6, all of which have been produced and released on the scheduled time. The picture was made under the direction of F. Harmon Weight from the adaptation by Enid Hibbard and Betty Roberts, and has Creighton Hale and Gertrude Short in the leading roles.

The first release of the month, on May 1, will be a Fred Thomson picture, "Hands Across the Border," which departs somewhat from Thomson's type of Western melodramas in that much of the action takes place in Mexico, with colorful fiestas and the star in Mexican costume. Bess Flowers plays opposite Thomson as the Spanish beauty and others in the cast include Tyrone Power, William Courtwright and, of course, Thomson's famous horse, Silver King.

The Lefty Flynn release for May will be "Glenister of the Mounted," a thrilling story of the Royal Canadian Mounted Police, in which the former Yale football star has the rugged type of character in which he excels. The picture was directed by Harry Garson from an original story by Arthur Guy Empey.

Bob Custer will be represented on F. B. O.'s May releases with "The Valley of Bravery," adapted by Carl Krausada

from an original story by E. Lanning Masters and directed by Jack Nelson. While "The Valley of Bravery" is Western in theme considerable of the action takes place in France during the World War. Eugenia Gilbert has the principal feminine role and others in the cast are Tom Bray, William Gillispie, Ernie Adams, Art Artego and Nelson MacGowell.

"The Masquerade Bandit" will be the Tom Tyler release for May. This will be the seventh of the series of eight Tyler productions for the current season and like the others is Western in character, although entirely new in story. Tyler has his famous pals, Flash, his horse, little Frankie Darro, and Frankie's dog, "Beans." Dorothy Dunbar plays opposite the star and others in the cast are Ethan Laidlaw, Al Houston, Ray Childs, Ray Hampton and Earl Haley. Bob DeLacey directed the production.

Chat Withey, who has directed Evelyn Brent in many of her pictures, wrote a story especially for the star and it will be her May release. The picture, under the tentative title of "The Jade Cup" is nearing completion under the direction of Frank Hall Crane, who gave personal supervision to the production as Mr. Withey was engaged in directing Pauline Frederick in "Her Honor the Governor," one of next season's Gold Bond productions.



Coming

**GENE
TUNNEY**

**Leading
contender
for Dempsey's
crown, in a
Pathéserial**





"The Fire Brigade" Wins Title Contest on M-G-M Production

Over 50,000 Titles Were Submitted; William Nigh to Direct Picture from Story by Kate Corberly with Charles Ray, Tom O'Brien and Irene Butler in the Cast

TREMENDOUS interest has been raised throughout this country and Canada among firemen by the big title contest which Metro-Goldwyn-Mayer has just concluded in connection with the filming of the spectacular fire production shortly to be produced at the Culver City studios under the leadership of Hunt Stromberg. William Nigh is to direct this big feature from an original story by Kate Corberly, continuity by Al Cohn, with Charles Ray, Tom O'Brien of "The Big Parade" fame and Irene Butler in the cast.

Fifty thousand titles were submitted in this contest, which engaged the interest of every fire fighter in the two countries. "The Fire Brigade," suggested by Joseph F. Barker, of 180 West 137th Street, New York, is the prize-winning title, and the picture has accordingly been given this tentative title pending final deliberations now being held by M-G-M officials. The film has hitherto been known under the working title "Flames."

This contest brings to a climax one of the most successful and original exploitation campaigns ever waged in the industry. Louis B. Mayer, vice-president in charge of production for M-G-M, who created the idea of the entire production and its campaign, first "sold" the feature to the fire-fighters of the United States and Canada at the convention held by 2,000 fire chiefs from both countries early in the season at Louisville, Ky., by pledging a large percentage of the profits to the International Order of Fire Chiefs for use in fire prevention work. Mr. Mayer attended the conference in person and was cheered to the echo by his audience on concluding an address describing the aim of the film as, primarily, entertainment of the most thrilling, dramatic and spectacular sort and,

secondarily, as teaching the overwhelming importance of fire prevention.

At a banquet given at the Culver City studios to representatives of the Fire Chiefs the aid of the International Order and of the Pacific Coast Fire Chief's Association was pledged with enthusiasm. Fire Chief William Scott was engaged to act as technical advisor for the film, which will show aerial, marine and land fire-fighting apparatus in action amidst dangerously spectacular scenes. An ardent romance is to carry the burden of in-



WILLIAM NIGH
Who is to direct the big fire Production for M.-G.-M.

terest throughout the picture, and its primary importance in the making of the film is not to be overshadowed at any time by the secondary theme of the film, which is educational.

Warners Schedule Two Big Pictures for Release During May

Broadway Success and Zanuck Story Listed

WARNER BROS. have two releases scheduled for the month of May. They are "Hell Bent Fer Heaven," which went to exhibitors on May 1st, and "The Social Highwayman," which is due on May 15th. Previews on these two pictures have brought the unanimous criticism that they are among the best of the forty produced by Warners during the current season.

"Hell Bent Fer Heaven," as a Broadway legitimate production, was perhaps more discussed than any play produced along the Great White Way in recent years. It held the boards for a full season two years ago and was the subject of much discussion in church and women's clubs and in the editorial pages of New York's leading papers.

It is an intensely dramatic story having to do with a mountaineer feud of long standing and renewed through the cunning and nefarious antics of a religious fanatic. Its climax is reached in a tremendous flood scene, which for realism and dramatic appeal has never been surpassed on the screen. As a play, "Hell Bent Fer Heaven" was awarded the Pulitzer prize as the best of its season.

The original story was by Hatcher Hughes and in the preparation of the scenario Marion Constance Blackton stuck closely to the action of the play. The picture version was directed by J. Stuart Blackton, veteran producer of many of the screen's most successful photoplays.

The cast was carefully selected by Jack L. Warner, production chief for Warner Bros. It is headed by Patsy Ruth Miller and John Harron, who have roles admirably suited to them. It is predicted they will be seen to better advantage than ever before. Others in chief supporting roles are Gayne Whitman, Wilfred North, James Marcus,

Gardner James and Evelyn Selbie.

"The Social Highwayman" is an original story by Darryl Francis Zanuck, adapted by Phil Klein and E. T. Lowe, Jr., and scenarized by Lowe. William Beaudine directed. The cast is one of the best balanced on the entire Warner schedule, being made up of Dorothy Devore, John Patrick, Montagu Love, George Pearce, James Gordon, Russell Sampson, Frank Brownlee, Lynn Cowan, Fred Kelsey and Charles Hill Mailes.

Universal Engages

New Story Editor

Frank Beresford, well-known scenario writer and film executive, has been engaged by Edward J. Montague, Universal scenario chief, as story editor of the studio.

He will succeed Winifred Eaton Reeve, who will devote herself exclusively to writing in the future.

Beresford is a scenarist of long experience, and has held important executive positions in several studios. He is also the author of a number of successful screen stories.

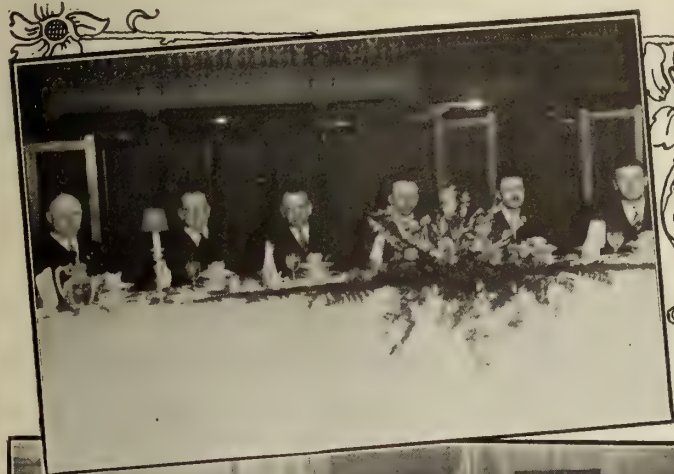
Mrs. Reeve, who will turn all of her attention to writing, is now preparing an adaptation of Lucille Van Slykes' story "Brides Will Be Brides." The story will be used as a starring vehicle for Laura LaPlante.



CHARLES RAY

Who heads the cast of M.-G.-M.'s feature spectacle, "The Fire Brigade."

Cut Yourself a Piece of Paramount Cake!



Top row: Paramount-Exhibitor Banquet in Pittsburgh; a gathering of the St. Louis Conventionees.

Second row: Just before the Philadelphia meeting with exhibitors of Eastern Pennsylvania and Southern New Jersey; Pittsburgh's police chief cuts the fifteenth anniversary cake.

Third row: The San Francisco convention; the Washington, D. C., group.

Bottom row: The banquet closing the Pittsburgh convention.

Big Little Plans

Who says the small town house is doomed?

Not while aggressive, up-and-get-there exhibitors, backed by public spirited colleagues and loyally supporting citizens continue to thrive!

Grand Gorge, New York, has that powerful combination—and generosity in the bargain.

Because of the aggression and public spirit there is a fine little house in that live little town. Because of the generosity of the exhibitor, Charles W. Lewis, the exhibitor readers of Moving Picture World are given the story and the plans of that monument to the American spirit of push and perseverance—plans of a house that will stand—and stick!—in your town!

Race over to **YOUR EQUIPMENT**, in this issue—page 276.

Stella Dallas Finishes Half Year of Special New York Run

SAMUEL GOLDWYN'S presentation of "Stella Dallas," the Henry King Production which has been on view at a \$2 top at the Apollo Theatre, 42nd Street, New York City, since November, 1925, has completed this week the first half year of its continuous run at that theatre. As yet no date has been announced for its departure from the New York theatre so the exact length of its run is undetermined.

It has been estimated by the treasurer of the Apollo that 358,679 persons have paid at the New York box office during the past six months to view the drama of romantic womanhood in which Belle Bennett, Ronald Colman, Lois Moran, Alice Joyce and Jean Hersholt display their talents. Coincident with completion of the first half year of the continued run in New York, comes news of openings of "Stella Dallas" in Chicago, San Francisco and New Haven and Bridgeport, the film having also been shown in Boston, Providence, Pittsburgh, St. Louis, Los Angeles, Cleveland, Hartford and Rochester to the same box office rewards that have kept it in New York half a year.

"The Escape" Re-titled

Phil Rosen's picture, "The Escape," it was announced last week by Louis B. Mayer, vice-president in charge of production at the Culver City studios, has been re-titled "Heaven on Earth." This Metro-Goldwyn-Mayer picture features Conrad Nagel and Renee Adoree.

First National Starts Four New Pictures On Coast

DURING the first week in May, four big pictures will go into production at the First National Studios on the West Coast, according to the present schedule. They are "Delicatessen" starring Colleen Moore; "The Amateur Gentleman" starring Richard Barthelmess; "Forever After" and "Midnight Lovers." With these pictures being filmed in addition to those already in production, the West Coast plant will be taxed to its full capacity in preparing product for the late summer and First National's Banner Group to be released during the coming season.

Miss Moore took a short vacation after finishing "Ella Cinders" during which Director Alfred E. Green completed preparations for the filming of "Delicatessen," a story by Brooke Hanlon which offers the popular comedienne a new type of characterization. Thus far announced for the cast supporting Miss Moore are Jean Hersholt, Dorothy Seastrom and Arthur Stone.

"The Amateur Gentleman" will be the second picture Richard Barthelmess has made on the West Coast, "Ranson's Folly" having been completed a few weeks ago. In his coming picture, based on a story by Jeffrey Farnol, Barthelmess plays the part of a prize fighter who despite his pugilistic prowess retains a social polish. Appearing with the star are Dorothy Dunbar, Brandon Hurst, Gardner James, Billie Bennett, J. Edwards Davis and Sidney Degrey.

B. P. Fineman launches his initial production for First National in the screen version of "Forever After," the successful play by Owen Davis, which is strong in heart interest qualities. The leading roles will be carried by Lloyd Hughes and Mary Astor.

"Midnight Lovers" is the screen title of "Collusion," a stage play by J. H. Harold Terry, which enjoyed a protracted run. John Francis Dillon is to direct "Midnight Lovers" with Anna Q. Nilsson and Lewis Stone in leading roles.

Arthur Stone Signed on Long Term Contract by F.N.

A further evidence of the fact that the comedian is becoming more and more important in the film industry is the announcement of John McCormick, general manager of First National's West Coast units, that Arthur Stone, well known comic, has been signed to a long term contract.

The comedian will be cast in First National pictures in light characterizations, according to McCormick. Stone is a veteran of both stage and screen, having been for many years one of vaudeville's best known headliners. More recently he contributed risibility to Hal Roach comedies.

Signs Corliss Palmer

Corliss Palmer has been signed by Metro-Goldwyn-Mayer, it was announced by Irving G. Thalberg, studios associate for M-G-M. No assignment has yet been given her by M-G-M, but she will probably play juvenile leads in some of the large productions now on the production schedule of that company.

"Meet the Prince" Started Under Henabery's Direction

"Camera" sounded on stage four at the Metropolitan Studios recently and brought before the light Joseph Schildkraut and an all-star supporting cast in the screen version of Frank R. Adams' story, "Meet the Prince," the first of the new Metropolitan pictures which Joseph Henabery is directing.

Associated with Schildkraut in this, his first featured role, are such recognized players as Marguerite De La Motte, Julia Faye, Vera Steadman, David Butler and Helen Dunbar.

Jane Murfin wrote the adaptation and Harold Shumate the continuity for "Meet the Prince" under the supervision of Jack Cunningham.

Chester Conklin Added To Paramount Company

Chester Conklin, whose comedy characterizations have been provoking a growing howl of laughter, was officially rewarded when he affixed his name to a long-term Paramount contract. Jesse L. Lasky announced the addition of Conklin to the list of the organization's contract players.

"We are going to give Conklin even greater opportunity than he has had in the past," said Mr. Lasky. "He will be cast in roles suitable to his particular forte of comedy—a style of human and humorous characterization of which he is absolute master. His first picture under his contract will be "The Ace of Cads," adapted from Michael Arlen's story in which Adolphe Menjou will be starred. This is scheduled to go into production July 5.

Safier Visiting Exchanges

Morris Safier, district manager for United Artists in Cleveland, Cincinnati, Chicago, Detroit and Indianapolis, is on a tour of inspection of the various offices, in connection with the recent expansion policy of United Artists Corporation.

Louise Herself!

Louise Fazenda will be seen as her radiant self in Warner Bros.' production of "Footloose Widows," for the first time since she played the title role in "Grounds for Divorce" over a year ago. Miss Fazenda is featured with Jason Robard and Jacqueline Logan in this Roy Del Ruth directed picture.

In more than a dozen roles in the past year, Miss Fazenda has appeared in everything from her favorite part of Swedish maid to a rampant chorus girl. In "Footloose Widows" she first appears as a smartly dressed New York shop girl and later as a mysterious beauty, gowned in a dozen fluffy and elaborate creations bearing the latest Parisian stamp.

Peggy Hopkins Joyce To Appear at the Capitol, Detroit

PEGGY HOPKINS JOYCE, star of "The Skyrocket," will make her first personal appearance in conjunction with the opening of her photoplay, when "The Skyrocket" commences its engagement at the Capitol Theatre, Detroit, Michigan. Since her sensationally successful debut in the films there have been many requests for Miss Joyce to make personal appearances, but all have been turned down as her producers desired that she be recognized entirely on her merits as a screen actress and Miss Joyce completely severed her connection with the stage upon the commencement of her screen career.

So great was the pressure exerted by the John H. Kunsky Enterprises, owners of the magnificent 4,000-seat Capitol Theatre and numerous other first-run theatres in Detroit, that Miss Joyce has finally succumbed to a particularly lucrative offer they made her.

Miss Joyce has postponed her European trip in order to accept the Detroit offer and it is quite possible that she will agree to accept another important booking before she goes abroad to commence preparations for the picture she is to make in France for release by Associated Exhibitors, Inc.

Holds Midnight Show Of Warner Picture "Sea Beast"

MIDNIGHT shows are becoming quite popular as a result of the unprecedented success attendant upon the showing of Warner Bros., "The Sea Beast," in different parts of the country. This John Barrymore starring vehicle was so popular in Pittsburgh that Manager Howard Foerste of the State Theatre, inaugurated a midnight Sunday show, which proved a sell-out, as did three subsequent Sunday midnight shows. This is the more remarkable in that never before did a picture showing in Pittsburgh run four weeks at an admission price higher than the usual price charged by the theatre.

So successful was Manager Foerste's venture with "The Sea Beast" that he continued the Sunday night policy with "Oh What a Nurse," the Syd Chaplin starring vehicle. In fact he inaugurated the run of that picture with a midnight performance and was forced to put out the S. R. O. sign.

The same condition existed when a midnight showing of "The Sea Beast" inaugurated the run at the Liberty Theatre in Cleveland. This, however, was an invitational affair and De luxe presentation was given with a splendid accompanying program. The capacity of the house was tested, as it has been for the duration of the run.

To Play Opposite Meighan

Renee Adoree is to play opposite Thomas Meighan in his next starring picture for Paramount, "Tin Gods," according to an announcement by William LeBaron, associate producer. Allan Dwan will direct.

"Say It Again," New Title of Richard Dix Picture

"Say It Again" has been selected as the final title for Richard Dix's picture, previously announced under the name of "Take a Chance," now in production at the Paramount Long Island studio.

The picture is from a story by Luther Reed and Ray Harris, the screen play having been done by Harris and Dick Friel. Gregory LaCava is the director and Alyce Mills has the feminine lead.

In "Meet the Prince"

Joseph Schildkraut, who recently finished his role opposite Seena Owen in "Shipwrecker," has again been loaned to Metropolitan through the offices of Cecil B. De Mille, and will have the featured role in "Meet the Prince," Frank R. Adams' Munsey Magazine story, according to an announcement from William Siström, general manager of the Metropolitan organization.

This role gives Schildkraut his first opportunity either on the screen or stage to entirely discard costumes and wear modern clothes throughout the story.

Renew Contracts

Thomas J. Geraghty, supervising editor at the Long Island studio of Paramount, and Forrest Halsey, well-known scenario writer, have just renewed long-term contracts with Famous Player-Lasky Corporation.

Mr. Geraghty has just finished W. C. Fields' first starring picture for Paramount, "It's the Old Army Game," and is working on another story for Fields, "So's Your Old Man." Halsey recently made the screen version of D. W. Griffith's production, "The Sorrows of Satan."

"Lew Tyler's Wives" Cast Completed; Work Started

J. G. BACHMANN has completed casting the principal roles for the screen version of Wallace Irwin's novel, "Lew Tyler's Wives," which will be the first Preferred Picture to be released through the newly-formed Famous Attractions Corporation.

Frank Mayo has been selected for the character of Lew Tyler with Ruth Clifford playing Jessie, the first wife, and Hedda Hopper as Virginia, the second wife.

Camera work was started this week at the Tec-Art Studio, in New York City, where the production will be made, with Harley Knoles directing and J. G. Bachmann personally supervising.

"Lew Tyler's Wives" leads off the schedule of thirteen stories adapted from well known novels and stage plays which Mr. Bachmann will bring to the screen.

Signs for Ginsberg Pictures

Ginsberg-Kann's twelve Sterling and six new Banner Productions for the season of 1926-27 will be distributed throughout the New England states by Consolidated Films, Inc., of which Joseph A. McConville and A. Montague are the executive officers.

Begins "The Yes Man"

Using the largest set that has thus far been constructed for any of his productions, Harry Langdon has started the actual filming of his next feature comedy for First National, "The Yes Man" at the West Coast Studios. This will be the comedian's second production for First National and will be released as one of the Banner Group.



Coming

**GENE
TUNNEY**

**Big, handsome
popular, famous,
in a
Pathéserial**

Ruggles Will Direct "Kick-Off" With George Walsh

WESLEY RUGGLES has been chosen to direct George Walsh in "The Kick-Off," the first of a series of productions Mr. Walsh will star in for Excellent Pictures Corporation, according to an announcement by Samuel Zierler, president of the producing company.

The supporting company is now being assembled and, in all likelihood, actual shooting will begin within a week or ten days. The picture will be made in the East.

"The Kick-Off" will be completed in time for the high tide of football enthusiasm next Autumn. It is a college story with the football hero as its main character, "and how George Walsh can play a football hero!" as Wesley Ruggles remarked after he read the story.

The material for the other Walsh productions which are to follow "The Kick-Off" is now being lined up. It is reasonably certain that he will be seen as an oarsman, a baseball hero, probably also as a boxer. The college atmosphere will serve as a background for all his exploits, according to the present plan. The baseball story is expected to follow "The Kick-Off" in production.

Excellent Pictures Corporation is planning a production schedule of considerable variety. They started with "The Nest," starring Pauline Frederick, directed by Will Nigh. This is finished and is being put into shape also for Autumn release.

Vaudeville Headliner Signs With Paramount

A headline appearance of the vaudeville duo of El Brendel and Flo Bert at the Palace Theatre, New York, marked the farewell to vaudeville and musical comedy of these nationally known entertainers.

Brendel has signed a long term contract with Paramount. His first screen appearance is in a new Ernest Vajda story which stars Florence Vidor and which is being directed by William Wellman.

Miss Bert, in private life Mrs. Brendel, accompanied her husband to the Pacific Coast. She has announced stage retirement and will not appear in pictures.

Two New Story and Gag Writers Engaged By Lloyd

With the addition of two well known vaudeville and musical comedy writers to the scenario staff, preparations have virtually been completed for the filming of Harold Lloyd's second comedy for Paramount release. While in New York Production Manager John L. Murphy, engaged Ben Burt and Seymour Brown, two of the most prolific and successful stage writers in New York, for the staff which will prepare the story and gags. They have just arrived in Los Angeles and will begin work immediately.

Smith Goes Abroad

H. M. K. Smith, costume director at the Paramount Long Island studio is going to Europe to observe the trend of fashion.

Final F.B.O. Gold Bond Picture for Season Nears Completion

WITH the completion of "A Poor Girl's Romance," which has now reached the cutting stage, Film Booking Offices will have made its final Gold Bond special production for the screen of 1926-27. The Laura Jean Libbey story will be released on May 23, the exact date set for the final Gold Bond at the beginning of the season, and completes the entire schedule as announced with but a single exception, the substitution of "The Non-Stop Flight" for another picture previously announced.

"A Poor Girl's Romance," which completes this year's Gold Bond productions, offers Gertrude Short her first leading role in a feature length picture. Others in the cast include Rosa Dudam, Clarissa Selwyn, Charles Requa and Johnny Gough. The picture was directed by F. Harmon Weight.

"Morganson's Finish" Tiffany's Next Nears Finish Mark

FROM reports received by M. H. Hoffman, the latest Tiffany release, "Morganson's Finish," from the story of the same name by Jack London, which is nearing completion under the direction of Fred Windemere, will compare more favorably with the Tiffany production "Souls for Sables," which is credited with being one of the best productions this year.

"The reports I have received," said Mr. Hoffman, "indicate that we will have good reason to be quite as proud of "Morganson's Finish" as we are of "Souls for Sables." No expense and no effort was spared in making this marvelous Jack London story. Such well-known players as Anita Stewart, Mahlon Hamilton, Johnnie Walker, Victor Potel and others, have contributed towards making this Tiffany production one of the outstanding features of the year."

It is said that the snow scenes are the most beautiful ever photographed while the river and rapids, in which some of the dramatic action takes place, are beyond comparison from a scenic and photographic standpoint.

"Morganson's Finish" is scheduled for release early in May.

"The Rough Riders"

Forty hitherto unpublished photographs of Theodore Roosevelt are in possession of Herman Hagedorn, Roosevelt's official biographer, now at the Paramount studio preparing the screen story with John Russell for "The Rough Riders."

Elvin Buys Rayarts

Elvin Films of New York has purchased the eight Al Hoxies, scheduled on the Rayart program.

Here's Somebody Giving Something Away! (Get This!)



Out in Hollywood, at Christmas, the Metro-Goldwyn-Mayer Spring "Santa Claus" gave a lotta deserving fellows in the M.-G.-M. Studios wallets (in which to carry money, presumably!), and here we see Howard Dietz and Pete Smith, East and West publicity directors, comparing their presents. Now, if they'll give these two deserving lads a lotta cash for these wallets, we'll be happier than ever.

Cruze Adds Fetherston To Big Cast of "Ironsides"

SHORTLY before Director James Cruze and his "Old Ironsides" company left Hollywood last week for location, on the Santa Cataline Islands, Eddie Fetherston, one of the most popular of New York City's young stage leading men, was signed for the role of "Lieut. Summers," the naval officer. This Paramount special is one of the outstanding offerings on the Famous Players-Lasky Corporation list for the 1926-27 season.

Mr. Fetherston was born on Staten Island, and has been on the stage for several years. He played the lead in one of the road shows of "Sally, Irene and Mary," while Eddie Dowling was holding down this role in the prolonged New York run. That was in 1923-1924. The following season young Fetherston had the lead in "The Gingham Girl," on tour, and created a fine impression with the public and the critics.

In addition to playing with Pearl White in "The Thief," Fetherston has played in several feature pictures and short comedies. His most recent stage work has been in "Kosher Kitty Kelly," in San Francisco.

Frank S. Mattison Will Produce Series of Dramas

AN ANNOUNCEMENT from Hollywood which will interest exhibitors who keep an eye on the independent market concerns the plans of Frank S. Mattison, who has demonstrated his ability to make features that appeal to live wire showmen.

Mr. Mattison announces he will produce and distribute six society melodramas, and he has asked his friends in the independent field to keep an eye open for his first production, which, he states, will introduce his newest efforts to theatre owners.

Mr. Mattison has formed his own company, with headquarters at 1442 Beechwood Drive, Hollywood, and he will start work within the next week for Fall release. He has produced a number of money-making Westerns, and prior to that he produced a great many comedies in the East. He is one of the youngest of the independent producers, in point of years, but a veteran in harness.

Urson Directs "Risky Business"

Frank Urson, who has assisted Cecil B. De Mille in the direction of his last two features, "The Road to Yesterday" and "The Volga Boatman," has been assigned to direct "Risky Business," Jetta Goudal's first starring picture from the De Mille studio.

Urson co-directed with Paul Iribe on several Paramount pictures before he signed with De Mille. He starts production on "Risky Business" immediately, Jeanie Macpherson and Garrett Fort having completed the adaptation.

"The Phantom Bullet" Nearing Completion

Hoot Gibson's latest Universal production is a western mystery story, spiced with action and comedy and now is in the cutting stage at Universal City. It is "The Phantom Bullet," an adaptation by Curtis Benton of Oscar Friend's western novel, "Click of Triangle T."

Cliff Smith, who directed some of Gibson's earlier pictures, including "The Arizona Sweepstakes," is with the popular star once more as director of this production.

Eileen Percy plays opposite the star. Allan Forrest, Pat Hammond, Nelson McDowell, William H. Turner, Rosemary Cooper, "Pee Wee" Holmes, Robert Milash and others are in the supporting cast.

Young Chicago Beauty Signed By Universal

The audible plaudits of the crowd brought Marion Rice, pretty Chicago girl, a five-year contract with Universal.

She has just arrived in Hollywood and has placed her name on a contract to play in Universal pictures.

Miss Rice, who is an unusually beautiful girl and shows great promise as an actress, was chosen by the audience at the Randolph Theatre in Chicago ten days ago and was immediately proffered a contract. The contest was staged as the grand climax of Universal's twentieth anniversary tribute to Carl Laemmle, staged by exchange men of the windy city.

Vernon Keays Appointed

Vernon Keays has been appointed as assistant director for "Old Ironsides" which James Cruze is filming for Paramount.

Assign George B. Seitz To Handle Direction of "Last Frontier"

GEORGE B. SEITZ, director of "Wild Horse Mesa," "Desert Gold" and "The Vanishing American," has been signed to direct the long anticipated production, "The Last Frontier." Seitz is now on a location expedition in the Mojave Desert and other places in the West, where there are Indian tribes as well as a few herd of buffalo. It is expected that upon his return to the studio filming will start immediately.

"The Last Frontier" was acquired from the Thomas H. Ince Corporation by Metropolitan several months ago and it is the hope of the Metropolitan organization to bring this epic drama to the screen in a manner that will be a credit to its original owner, and to Courtney Ryley Cooper, author of the story from which the elaborate screen treatment was adapted.

Director for Cecil De Mille Also Given Featured Role

Frank Reicher, whose fame as a director is exceeded only by his reputation as an actor, has just been assigned to a featured role in support of Jetta Goudal in "Her Man O' War," Miss Goudal's first starring picture for Cecil B. De Mille.

"Her Man O' War," which was written especially as a starring picture for Miss Goudal, should arouse genuine interest in that unlike other recent war films, it is laid behind the German lines, rather than in Allied territory. William Boyd, fresh from his predicted triumph in the title role of "The Volga Boatman," will be seen opposite Miss Goudal. Frank Urson is to direct.

Harrison Ford Will Play "Nervous Wreck" For Christie

AFTER months of deliberation over the famous title role of "The Nervous Wreck," it has been definitely decided that Harrison Ford will play this celebrated character in the big feature production of the stage play which Al Christie will make as his one big special for next season's release through Producers Distributing Corporation.

This announcement from the Christie Studio sets at rest the many rumors to the effect that certain other stars were to play his role.

Arrangements have been made for Ford to start his work in the Christie picture as soon as he completes the leading role opposite Marie Prevost in "Almost a Lady" which will be produced at the Metropolitan Studio.

According to Al Christie the selection of Harrison Ford is ideal for this role. Al Christie also stated that Ford had been under consideration for a long time and since seeing him with Marie Prevost in "Up in Mabel's Room," the Christie production which E. Mason Hopper has just completed, he is convinced that Harrison Ford will burst forth in a blaze of glory in next season's special.

It is announced that "The Nervous Wreck" will be released by Producers Distributing Corporation as a special and not sold in conjunction with the regular 1926-27 program.

"Outside the Law," Universal's Big Production to Be Revived

Starts Indefinite Run at Colony

THE phenomenal success that attended the revival of "Outside the Law," a Universal-Jewel production at the Cameo Theatre in Pittsburgh some weeks ago prompted Universal to revive the picture nationally; with the result that on Sunday, May 9, "Outside the Law" will start an indefinite run on Broadway at the Colony Theatre.

The picture has been re-cut and re-titled, and as it now stands, is a gripping exciting melodrama co-starring Priscilla Dean and Lon Chaney, two of the most famous stars in the industry.

An elaborate atmospheric presentation is being arranged by Paul Leni, famous European director and scenic artist, whose latest film, "The Three Wax Works," was so enthusiastically received when shown recently at the Cameo Theatre in New York.

A colorful musical score is being prepared by Dr. Edward Kilenyi, which will embrace many Chinese melodies in addition to some good American tunes.

Five years ago, "Outside the Law" was a sensation in New York. In addition to being an exciting and gripping film, its success was more than insured by a clever and well-remembered billboard campaign which was conceived by P. D. Cochrane, secretary of the company. These billboards admonished people that if they drove their cars on Sunday, played cards on Sunday or kissed their wives on Sunday they were outside the law, and were signed "P. D." It was at the time when there was an agitation over the so-called Blue Laws and on account of the significant initials, every police official or supernumerary in New York felt personally agitated.

In addition to this unusual advertising campaign, it will be recalled that "Outside the Law" is the picture that "made" Lon Chaney. Within comparable skill, this character actor portrayed two widely different types, one being "Black Mike," a crook, and the other "Ah Wing," a Chinaman. This amazing characterization attracted world-wide attention.

Priscilla Dean, one of Universal's first and most famous stars, is the star of the production. The balance of the cast includes Ralph Lewis, Wheeler, Oakman, E. A. Warren, Stanley Goethals, Melbourne MacDowell and Wilton Taylor. Tod Browning is the director and author of the piece.

The details that attended the revival of this crook melodrama in Pittsburgh are interesting. The manager of the theatre was disappointed in the drawing power of a picture, and suddenly faced with the necessity of putting another picture in its place for the second week. The manager of the Universal exchange suggested that he revive "Outside the Law," of which he happened to have a print. Because of some censorship difficulty in Pennsylvania it had been just returned to him. The theatre man jumped at the chance, and the upshot of it was that despite the worst possible weather conditions, and without any exploitation or advertising whatsoever the theatre did wonderful business.

This is amazing, particularly in view of the fact that when the print, which had been

shown in Pittsburgh, reached the Universal home office, it was discovered that the whole last reel was missing, and had been shown in Pittsburgh the entire week without a single complaint, although the film ended in a most unsatisfactory and unsettled fashion. The negative, which was sent for and recently arrived from Europe, contains the last reel, of course, and depicts one of the biggest fight sequences ever filmed, a fight in which Lon Chaney, in the character of "Black Mike" Silva, knocks himself, in the character of a Chinaman, off a staircase.

Arthur J. Lamb Will Produce Super Feature

ARTHUR J. LAMB, having made a successful venture into the business of producing short subjects, including "The Molly-May Series" and "The Ann Pennington ("Sally Runs Wild") Series," has decided to produce a super-special to be shown on Broadway during the late summer.

Mr. Lamb and his associates have decided that his "The Bill of Sale" is best suited for special treatment and Broadway will have this name in the bright lights in August.



DORIS HILL

New and winsome young contract player with Warner Bros., should have no trouble getting a full basket of fish if the fish have any sense.

Newmeyer Back on Coast; Infected Leg Still Bothers Him

MORE firmly convinced than ever that California is the only place to make motion pictures, Fred Newmeyer, director of some of Harold Lloyd's greatest successes, returned to Los Angeles from the East to accept one of three directorial propositions offered him on completion of "The Savage" for First National. Newmeyer is still nursing an infected leg, which developed following an insect bite received in Florida, where part of "The Savage," in which May McAvoy and Ben Lyon are starred, was filmed.

While in the East, Newmeyer partially completed First National's "The Lunatic at Large," starring Leon Errol, which will not be finished until the coming summer, as Errol, which will not be finished until the coming summer, as Errol had to take the road with Ziegfeld's "Louis the Fourteenth."

"Florida's campaign to get the motion picture industry to move there ended very abruptly with me," declares Newmeyer, "in fact, it died when the one hundred and one different kinds of bugs that the real estate sharks there always forget to mention, began to get in their deadly work. Florida has not a thing to offer that cannot be matched in Southern California, so far as picture making is concerned, with the latter offering many natural and production advantages that will always enable it to hold its motion picture supremacy."

"Newmeyer probably will get started to work herewith within the next two weeks."

Sales Managers Give Sam E. Morris Saruk Rug

THE esteem in which Sam E. Morris, general manager of distribution for Warner Bros., is held by the men of the distributing organization of the company was exemplified at the recent Warner convention, when the genial sales chief was presented with a handsome Saruk rug, the finest of Oriental ware.

The gift was made to Mr. Morris by the division managers and branch managers who participated in the New York convention and by Lloyd Willis, special Home Office representative, and C. W. Bunn, in charge of special sales.

There was no presentation speech in delivering the rug to Mr. Morris. He had moved his residence the day the New York convention opened. When he arrived at his new home that night the first thing he saw was the new rug laid out on the living room floor. It is 11 by 17 feet and the pride of the new Morris household.

Buys "Four Flusher"

Universal announces that it has bought the screen rights to "The Four Flusher," a Broadway stage success of last season, and will adapt it as a Reginald Denny production for the coming season.

"The Four Flusher" was written by Caesar Dunn, and was staged with Russell Mack in the leading role, and had a successful run in the Times Square Theatre.

Custer to Make New Series of Western For F. B. O.

BOB CUSTER, whose thrilling Western pictures have been one of the outstanding features in Film Booking Offices productions during the past season, will continue under the F. B. O. banner during the 1926-27 season. Through arrangements just completed with Jesse Goldburg, producer of the Custer pictures, the Western star will make a series of eight for the new season. Custer's most recent release was "The Fighting Boob." He is now filming "The Valley of Bravery," with two more production to be made under his present contract.

Mr. Goldburg, who has just returned from the West Coast, says that the new Custers will be entirely different from those made in the past. While the usual attributes of a "Western" would be retained, he said, several novelties would be interested, and it was planned to make a superior product and one more commensurate with the individual talents of the star. More time, cost and energy would be put in the new productions, he said, and the negative cost increased accordingly.

Bob Custer has been growing steadily in popularity as a Western star and now is considered one of the best exponents of the fast-riding, hard-fighting, he-man type of hero. Flattering offers recently have been made for his services by other producers and special inducements were made to have him appear in big, super-special productions. Mr. Goldburg has elected, however, to have Custer continue in the same type of pictures which he has helped to make popular and to confine his screen activities solely to F. B. O.

"Twelve Gold Tips" Novel Exploitation Stunt for Sterling

GINSBERG-KANN Distributing Corporation is out with a novel stunt to exploit among independent exchanges and exhibitors its series of twelve Sterling Productions for release during the season of 1926-27.

The stunt consists of twelve specially made, gold-tipped cigarettes, neatly packed in a gold box. Each cigarette has printed on it the name of one of the twelve Sterling pictures. The gold on the outside of the box is relieved with a line of red along the edges. The following is printed in black on the outside of the cover: "12 Gold Tips. Each one a Sterling Production."

On the inside of the cover appears the following: "Sterling Productions. Each one a golden opportunity. Distributed throughout the world by Ginsberg-Kann Distributing Corporation, 1650 Broadway, New York City."

The stunt was worked out by Henry Ginsberg, president of the distributing organization, while en route to Hollywood to organize Sterling Pictures Corporation to produce the photoplays. Sample boxes have been sent to independent exchanges and to a selected list of independent exhibitors.

Columbia Nationalization Plans 98% Complete; List of Franchise Holders to Handle New Product

THE arrangements for Columbia Pictures Corporation's National Franchise plan are 98 per cent. complete. Only 2 per cent. is open and this will be closed within the week.

In nearly every instance competitive bids were made for the privilege of securing the product for each territory. These were carefully weighed and the man, or group, having the best facilities and proper finances, were selected in each case.

In New York City, Samuel Zierler has secured the franchise for his Commonwealth Film Corporation, covering Greater New York and Northern New Jersey. Abe Montague and Joseph A. McConville of Independent Films, Inc., two of the ablest men in the independent field, are again handling Columbia Pictures in the New England territory. They have offices at 10 Piedmont Street, Boston, and 134 Meadow Street, New Haven. Maurice Chase, a veteran in the sales field and a man of keen judgment, with offices at 678 Broadway, Albany, and 505 Pearl Street, Buffalo, will handle Northern New York through Chase Pictures Corporation.

Louis Berman secured the franchise for Eastern Pennsylvania, Delaware, Maryland, Virginia and District of Columbia. Mr. Berman's exchanges will be known as Columbia Pictures Exchanges with offices at 1319 Vine Street, Philadelphia and 916 G Street, N. W., Washington.

The Premier Film Exchanges associated with the A. H. Blank Enterprises, will be the franchise holders for Iowa and Nebraska with offices at 1005 High Street, Des Moines and 1511 Chicago Street, Omaha. Henri

Ellman is associated with Cooney Brothers of Chicago and operates the Capitol Film Exchanges which have been handling Columbia Pictures with offices at 738 South Wabash Avenue, Chicago and 146 West Vermont Street, Indianapolis, for distribution in Northern Illinois and the State of Indiana. So enthusiastic has Mr. Ellman become about the marvelous output of Columbia Pictures for 1926-27 that he has opened an exchange at 1016 Forbes Street, Pittsburgh, to handle the Western Pennsylvania and West Virginia territory.

Barney Rosenthal who, in association with Robert Taylor operates Columbia Pictures Corporation at 3317 Olive Street, St. Louis, will again distribute Columbia Pictures in Southern Illinois and Eastern Missouri. Celebrated Players Film Corporation, 713 Wells Street, Milwaukee, of which Jack Grauman is president, has secured the franchise for the State of Wisconsin. E. C. Rhoden of Midwest Film Distributors, 130 West 18th Street, Kansas City, a man who has earned a reputation for distributing only high-class pictures, will concentrate on Columbia Pictures for the Kansas and West Missouri territory.

William N. Skirboll will be an exclusive franchise holder for Columbia Pictures, with offices in Cleveland and Cincinnati, for the State of Ohio. E. V. Richards, Morris Ashe and Oscar Oldknow, through Liberty Film Distributing Corporation, will handle the franchise for the entire South exclusive of Tennessee, with offices at 111 Walton Street, Atlanta, Georgia, 223 South Liberty Street, New Orleans, Louisiana, 2009 Jackson Street, Dallas, Texas, and 223 West 4th Street, Charlotte, North Carolina.

Another strong link in the chain of Columbia Pictures franchise holders, is Lee Goldberg of Big Features Rights, 221 South Third Street, Louisville, who will distribute throughout Kentucky and Tennessee. T. M. Witman with offices in the Joseph Mack Building, Detroit, has formed the Columbia Pictures exclusively through this exchange in the State of Michigan.

In the Northwest, Jack Lannon, president of Greater Features, Inc., with offices in Seattle, Butte and Portland, will continue, as in previous years to distribute Columbia product in Oregon, Washington, Alaska, Montana and Northern Idaho. The Denver and Salt Lake offices of Greater Features which are now owned by J. T. Sheffield will distribute in Colorado, Wyoming, New Mexico, Utah and Southern Idaho. Louis Heyman of All Star Feature Distributors, with offices at 209 Golden Gate Avenue, San Francisco, and 915 South Olive Street, Los Angeles, will distribute in California, Arizona and Nevada.



SAM TAYLOR

Who has recently been signed by Metro-Goldwyn-Mayer to direct comedies of a satirical order. No more slapstick is Taylor's new slogan.

"EL LIDER DE LA INDUSTRIA"

Meaning: "The Top
of the Industry"
in
Central America

By JOHN PYCROFT SMITH

THE peril lurking in any increase in your admission price may not be apparent at the outset, but—

Down in Honduras, where our genial friend Dr. R. H. Wilson, sits in the amusement seats of the mighty, "boosting the admission" is more of a laughing matter than one would suppose.

The doctor was superintendent of a hospital down there, now more than thirty years ago, and ministered to all and sundry for many years, gradually removing himself from surgical work and the routine of the life of a physician for the more interesting work of operating motion picture theatres (the Rex is a model of excellence in many ways), and since he has taken a keen interest in this hot weather sport (the thermometer hits 110 very often these days!) he has been showing about 98 per cent. of American pictures.

A few days ago, Louis Goldstein, the Metro-Goldwyn selling plater, working out of Guatemala City, visiting in Honduras, was chatting with Dr. Wilson while the latter

was having his new shoes polished again.

"Scaramouche" was the bill that night and Dr. Wilson had shifted his cigar over to the left jowl and directed his house manager to shoot up the admission prices a bit, just in honor of Ramon Novarro, Lewis Stone, Alice Terry, and the splendid company of players that Rex Ingram shot upward to fame in this brilliant Metro picture of several seasons since.

There was a lull in the chat between Dr. Wilson and Mr. Goldstein, when the little boothblack piped up:

"Can I go in to see this here 'Scary-mooch' tonight, Dr. Wilson?"

"Well, now, my boy," began the doctor. "It costs MORE tonight than usual. The price has gone up."

"That's all right, doctor. I'll give you a better shine than I've ever given you before. I'll make it worth it!"

Dr. Wilson and Mr. Goldstein had a hearty laugh.

"It's all right, my boy. You can go in. Run around later on."

The doctor explained to the Metro-Goldwyn representative that the joke was on him. He had been allowing the boy to see all of the pictures in exchange for a shine. And he just HAD to see "Scaramouche."



THE BIG FELLOW ON THE RIGHT, Dr. R. H. Wilson, dominates the exhibitor situation in Honduras, and the little fellow on the left, somewhat in negligee owing to 110 degrees above, is Louis Goldstein, the "high average" selling guy for Metro-Goldwyn in Central America.



SIEGFRIED LAEMMLE, THE NOTED EUROPEAN ART DEALER, is visiting his brother, Carl Laemmle, President of Universal Pictures Corporation, in Hollywood. Here we see the brothers, standing together (left), and to the right we see Miss Rosabelle Laemmle, daughter of the motion picture magnate, kissing her uncle.

6,995
Feet**"Paris at Midnight"—Prod. Dist. Corp.**Colorful and Well-Acted Story of Paris
Latin Quarter Based on Novel by Balzac

Drama

A COLORFUL STORY of life in the Latin Quarter of the French capital is "Paris at Midnight," a Producers Distributing Corporation release, produced by Frances Marion from her own adaptation of Honore Balzac's famous classic "Pere Goriot."

A noted boarding house run by Madame Vauquer which was the rendezvous of Dumas, Balzac and other noted French authors furnishes the background of the story and the various types among the boarders presents an interesting cross-section of life in its various angles, with its pathos, humor, romance, self-sacrifice and even thrills.

The story is essentially a character study of these people and the author has followed out several lines which are interwoven. Dominating the picture is the role rich in sympathy and sacrifice that gave Balzac the title "Pere Goriot" which is admirably portrayed by the noted French director Emile Chautard. This is a fascinating character, a kindly old man who lives in the cheap boarding house and stints himself in order that his two ungrateful daughters may reign as belles of the Quarter. Under the spell of one of

Reviewed by C. S. Sewell

CAST:

Delphine Jetta Goudal
Vautrin Lionel Barrymore
Victorine Taillifer Mary Brian
Eugene Edmund Burns
"Papa" Goriot Emile Chautard
Count Taillifer Brandon Hurst
Anastasie Jocelyn Lee
Madam Vauquer Mathilde Comont

Based on Balzac's novel "Pere Goriot."

Scenario by Frances Marion.

Directed by E. Mason Hopper.

these, Delphine, comes Eugene, a young artist who is loved by Victorine a sweet girl whose father has cut her off in spite because of her likeness to her mother. Completing the list of principal characters is Vautrin, a noted crook who is in hiding, and who takes upon himself the task of righting the injustices of the others. By killing Victorine's step-brother in a duel, he avenges her and forces her father to take her back. By disguising as Papa Goriot he escapes the police on his trail and is instrumental in unmasking Delphine's shallowness and bring-

ing her to the bedside of her dying father, and also again brings Victorine and Eugene together for the happy ending.

The picture has been produced on a lavish scale with an unusually effective and spectacular scene of a masked ball. The character drawing throughout is well-done and there is strong heart interest and the story is acted by an unusually competent cast. The development is out of the ordinary and fascinating, and it is in every respect a beautiful production and one that while it appeals to the highest class because of its literary and poetic qualities should furnish worthwhile entertainment for the masses as well. There is no dearth of drama or pathos and there is a decided punch in the scene where Papa Goriot, suspected of being an easy-mark for the beautiful girls who visit him, discloses that they are his own daughters. The character of Vautrin, with its element of mystery and revenge is interesting, and in this role Lionel Barrymore gives a commanding performance. Jetta Goudal is capably cast as Delphine, while Mary Brian is charming as Victorine. Edmund Burns makes a likeable Eugene

5,457
Feet**"The Imposter"—F. B. O.**Evelyn Brent in Exciting Melodrama of Rich
Girl Who Posed as Crook to Aid Her BrotherMelo-
drama

EVELYN BRENT'S newest starring vehicle in her series for F. B. O. "The Impostor," is an out and out melodrama which offers plenty of suspense and action for her fans and all who like entertainment of this type.

The story centers around the masquerade of a society belle as a tough dance hall girl in her efforts to get back a valuable necklace that blackmailing crooks have taken as the price of silence concerning a disgraceful tangle into which the girl's brother has been snared. She gets the jewel but is accused by the villain of double crossing him and is

Reviewed by C. S. Sewell

CAST:

Judith Gilbert Evelyn Brent
Dick Gilbert Carrol Nye
Gordon Jim Morrison
DeMornoff Frank Leigh
Lefty Jimmy Quinn

Story by Clifford Howard

Scenario by Ewart Adamson

Directed by Chet Withey

locked in a cellar. Her efforts to escape result in breaking a gas pipe and she is slowly suffocating when rescued by a reporter who wishes to reform her. She returns the jewel

in time to save her brother bringing about the arrest of the crooks and reveals her identity to the astonished reporter and also the fact that he has won her love.

Miss Brent gives a pleasing and capable performance and is assisted by a competent cast headed by Jimmy Morrison as the reporter, while Frank Leigh is cast as the principal crook, a polished villain.

There is good suspense in several of the scenes and while some of the developments are quite implausible and the punches rather theatrical they are of the kind that have proven sure-fire with the melodrama fans.

5,385
Feet**"The Big Show"—Asso. Exhib.**Dramatic Circus Story with Real Wild West
Show Backgrounds Offers Good Entertainment

Drama

"THE BIG SHOW," an Associated Exhibitors picture presenting John Lowell and Evangeline Russell, features a distinctly interesting circus background, with scenes of the different colorful aspects of the 101 Ranch Wild West Show. Therefore, not only because of its dramatic story but because of its views of daring horseback riders and bulldoggers of steers is it welcome on the screen. The direction and the acting are uniformly good.

Lowell plays a strong, silent man, a stranger in the show. Miss Russell is the elephant act performer. F. Serrano Keating is the sheik who double-crossed her in his attempt to marry the eastern daughter of the proprietor of the show. Keating gives the

Reviewed by Sumner Smith

CAST:

Bill John Lowell
Ruth Gordon Evangeline Russell
Norman Bracket F. Serrano Keating
Marian Kearney Jane Thomas
Col. Jim Kearney Col. Joseph Miller
Pedro Dan Dix
Fifi Alice Leachneur
Dolly Madi Blatherwick

Story by L. Case Russell.

Directed by George Terwilliger.

Photographed by David Gobbett.

elephant tobacco and incurs its enmity. When his evil plans seemed assured of success,

the elephant turns on him and kills him. Lowell is revealed as the dead man's brother, victimized by him out of oil lands while in service during the war. So Lowell wins the heroine.

The story is unquestionably dramatic. The events are well-knit, telescoping into a surprising though inevitable climax. It would be a good story with other backgrounds, but with the circus background it is especially strong. Col. Joseph Miller, owner of the 101 Ranch Wild West Show, appears as himself and performs creditably. If he doesn't look out, some movie company may be trying to enlist him as a regular. Besides Lowell and Miss Russell, Keating appears to advantage.

Along Exchange Row

With the Men Who Sell the Pictures

Omaha

*Moving Picture World
Bureau, Omaha,
May 3.*

Ed Rostermundt, who was with Fox Films as salesman for some years, has gone with United Artists, Omaha exchange.

TAYLOR TOURS

C. W. Taylor, manager of Associated Exhibitors, Omaha branch, made a business trip into South Dakota territory recently.

MARRIAGES

Robert Riddle, assistant booker at the Educational Exchange, Omaha, recently married Miss Helen Schaeffer. Miss Florence Berry, inspector at Metro-Goldwyn-Mayer office here, was recently married to George Lowe, an employee of the Union Pacific railroad.

AIKEN IN TOWN

F. C. Aiken, district manager of Pathe, was here recently visiting the Omaha exchange.

HENSLEMAN MANAGER

F. C. Hensler has succeeded C. T. Lynch as branch manager of the Metro-Goldwyn-Mayer office at Omaha. Mr. Lynch has gone into the managership of the company's exchange at St. Louis. Mr. Hensler came here from Milwaukee.

REDUCES FORCE

The Omaha office of Pathe has cut its sales force down from six to four men, following the resignation of Mr. Wilson and Mr. Rogers of the sales force.

Canada

*Moving Picture World
Bureau, Ottawa,
May 5.*

Announcement has been made by George Balsdon of Montreal, general manager for Vital Exchanges of Canada, Ltd., that the Canadian Vital has secured all Tiffany productions for release in the Dominion. He announces that Vital has made good headway with a number of independent pictures.

BRAGG RESTING

Thomas Bragg of Toronto, comptroller of Famous Players in Canada, has gone to Kentucky for a lengthy holiday and rest. He suffered a serious illness 18 months ago.

The birthday party of Famous Players-Lasky Film Service, Ltd., for the observance of the fifteenth anniversary of Paramount Pictures, held at the King Edward Hotel, Toronto, was a noteworthy affair for both exchanges and exhibitors of Ontario. A New York delegation, headed by Phil Rolsman and Mel Schulberg, attended. Those who took an active part in the proceedings included M. A. Mulligan, general manager of Famous Players-Lasky for Canada and A. C. Benson, Toronto branch manager. M. Schauer, general manager of advertising sales, gave an interesting outline of Paramount's new features.

Detroit

*Moving Picture World
Bureau, Detroit,
May 4.*

Sponsored by the Detroit Film Board of Trade, with W. D. Ward as general chairman, a vaudeville benefit is to be held within the next few weeks to raise money for Robert J. Rowan, former manager of the Standard Film Service in Detroit. Mr. Rowan was taken seriously ill last summer and was forced to give up all active work. It will be some time yet before he will be out, and

realizing that in his predicament a helping hand would be welcome, Detroit exchange members volunteered to give the benefit. Bert Williams, manager of the Grand Riviera Theatre, has offered the use of his house for a midnight performance.

Pittsburgh

*Moving Picture World
Bureau, Pittsburgh,
May 4.*

"Tommy" Skelton, for several months booker and office manager of the Producers Distributing Corporation, has resigned to become booker at the local United Artists' branch. Harry Reese, who heretofore looked after bookings at the U. A. office, will hereafter spend all of his time on the road. "Tommy" is succeeded at P. D. C., by Frank Jene, who comes here after having been connected with the F. B. O. exchange in Cleveland, where he served as booker and office manager for four years.

NEW OFFICE

Columbia opened its Pittsburgh branch on May 3. The office is located on the ground floor of the Seltzer Film Building. Moe Glanz has been appointed manager.

KRAMER CONVALESCENT

Earl Kramer, Universal's eastern sales director, is recovering in a Cleveland hospital from an operation for appendicitis. Mr. Kramer was taken ill suddenly on the train en route from Pittsburgh to Cleveland.

GRELLE RECOVERED

Harry F. Grelle of the Supreme Photoplay Company is back on the job after a week's tussle with the grip.

SNYDER ARRIVES

Joseph Snyder, formerly of Charlotte, N. C., has arrived in Pittsburgh to join the Metro-Goldwyn-Mayer sales force.

NARROW ESCAPE

H. R. Cantwell, F. B. O. salesman, had a narrow escape from death or serious injury recently when his automobile overturned on the road near Brockwayville.

KIMMELMAN MOVES

David Kimmelman, for three years on the sales force of the Standard-Federated exchange, has resigned to accept a similar position with Paramount here.

Seattle

*Moving Picture World
Bureau, Seattle,
May 1.*

Two important changes in Seattle distributing circles have been reported within the past week. Jack J. Sullivan, president of the Film Board of Trade, and Seattle manager for Fox, leaves next week for Los Angeles to assume management of the company office there. He will be succeeded here by George M. Ballentine, Vancouver, B. C. manager. Wm. H. Drummond, manager of Producers Dist. Corp., in Seattle, has resigned, effective immediately. His successor is Dave Fraser, for a year and a half connected with Producers. Mr. Fraser comes direct from the position of district representative in the Denver territory, where he was personal assistant to L. W. Weir, Coast district manager.

NEW OFFICERS

The Northwest Film Board of Trade held a special election on Monday for the purpose of electing a new president and vice-president to succeed President Jack Sullivan,

who leaves for Los Angeles next week, and Vice-President Bill Drummond, resigned. George Endert of Famous Players was named president and Jack Lannon, of Greater Features, vice-president.

DYRNESS MOVES

Marvin Dyrness, formerly head booker for Pathe in Seattle, who has been booking for Associated Exhibitors in Portland, has resigned from the latter position to become Portland booker and city salesman for Greater Features, Inc., which recently moved into its new building at 462 Glisan street.

Kansas City

*Moving Picture World
Bureau, Kansas City,
May 4.*

Business still is traveling along at a fast pace along Kansas City's Film Row. Jack Flannery, Metro-Goldwyn salesman, is helping out on a sales drive at the Des Moines branch this week. Tom Byerle, First National branch manager, after 130 days in a hospital, again is back on the job, looking a bit pale of face, but hustling as much as ever. Earl Cunningham, Paramount exploiter, left for Indianapolis, where he was assigned to some special work. William Hayes, Universal city salesman, has been promoted to special representative in the key towns. M. A. Levy and Stanley Meyer, branch manager and city salesman, respectively, of Fox, left behind them a busy office when they joined the Fox delegation, which went to the West Coast sales convention. The advertising business has tripled in the last year, as far as figures compiled by C. C. Knipe, advertising accessory manager for Universal, which, he contends, proves that exhibitors are becoming better advertisers.

San Francisco

*Moving Picture World
Bureau, San Francisco,
May 1.*

W. O. Edmunds, head of Progress Features, San Francisco, has returned from a month's trip to the southern part of the state. The return was made by way of the San Joaquin Valley, where prospects were found to be excellent, owing to ideal crop conditions. In the southern end of the State many communities were found to be sadly overbuilt, as far as theatres are concerned.

WOLDENBERG ON TRIP

Fred Woldenberg, with All Star Features Distributors, San Francisco, is making a selling trip through the San Joaquin Valley territory and is sending in a lot of contracts, the April rains having improved the outlook. During his stay at headquarters his father passed away at the ripe age of 78 years.

MAGNER MOVES

Nat Magner, well known San Francisco film man, who does quite an export business in this line, has moved his offices to 120 Golden Gate avenue.

St. Louis

*Moving Picture World
Bureau, St. Louis,
May 5.*

Walter Aiken has joined the F. B. O. sales organization and will take over Northern Illinois. He succeeds Ray Nettemeier, who resigned to road show "Damaged Goods" for Steve Farrar of Harrisburg, Ill.

MORE HONORS

The St. Louis office of the F. B. O. won first honors in the "Eleven Weeks Go and Get It" sales drive. Tom McLean and his go-getters are hard to beat.

ROSENTHAL AWAY

Barney Rosenthal, president of Columbia Pictures, has been in New York for the past week. He is expected to bring back some new pictures.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Abe Stone to Build Another in Albany

Moving Picture World
Bureau, Albany,
May 5.

ALTHOUGH Abe Stone runs a neighborhood house in Albany and charges but 17 cents admission, he takes off his hat to no other picture theatre in this part of the state when it comes to projection and cleanliness. These two features have worked to Mr. Stone's advantage during the past few years, enabling him to accumulate a sum sufficient for a new theatre to be started a few months hence in this city. It so happens that before Mr. Stone became an exhibitor he was a projectionist for fifteen years. When he took over the Arbor Hill Theatre he spent much of his time and thought toward improving the projection, and even the same rectifier that has been doing duty for twelve years is still in use. Mr. Stone also has the lightest house in the city. There is no stumbling over seats, but the lights have been so arranged that the theatre is a model of its kind. Another feature which appeals to mothers is a square set apart in the lobby in which baby carriages and their occupants may be parked for an hour or two.

LOOKING AHEAD

Some day Harry Hellman of the Royal in Albany may build another house and it will be resplendent with marble. Mr. Hellman bought the marble last week from two banks being torn down and has stored it in the rear of his theatre. Double features are being run each night except Saturday and business continues good, even though one of the larger theatre chains in the city has stripped the field of second-runs, leaving the Royal and other houses as third-run theatres.

AFTER AL'S LAURELS

Back from New York City, where he attended the Actors' Equity benefit, Toney Veiller is dividing his time between the theatre and what threatens to become a rival to Governor Alfred E. Smith's zoo. Tony has three cats and a dog, the latter a cousin to "Laddie Boy" of White House fame. And there is a strong possibility that the feline department may be augmented in the near future.

COMPETITION AT LAST

"Al" Sardino, who has been having things pretty much his own way at Inlet, is to face opposition in the near future. One of the hotel proprietors in the well known resort is planning to open and operate another theatre there this summer.

SMALLEY IS HOST

All roads led to Johnstown and Bill Smalley's theatre last Friday night.

Mr. Smalley, who had come up from Cooperstown for the occasion, played the part of host. Nearly all of the film exchanges in Albany were represented and other exhibitors were on hand. The theatre is the latest addition to Mr. Smalley's chain and was acquired from Charles Sesonke.

WALTERS WEDS

Floyd Walters, organist at the Mark Strand in Albany, has married Miss Elinor Chatham of Albany. The couple have hosts of friends in the capital city.

A PRODIGAL PUSSY

"Regent" is the prize cat at the Regent Theatre, managed by Sam Aaron, in Albany. Pussy came to the theatre nearly two years ago, but wandered away one Saturday night last month and remained absent for exactly one week. The house didn't seem the same with "Regent" gone. But he is back, and according to Mr. Aaron, will wander no more.

FREE ADV.

Mine host, Bob Wagner, is the way it should read these days, for the former owner of the Gateway in Little Falls is now running a road house three or four miles out of Utica, and also a theatre in Oriskany. The road house is most attractive, with its big fire places and its chicken a la Maryland, with Mr. Wagner always on hand to bid one welcome.

CAPPA SELLS OUT

Louis Cappa has sold the Rialto in Schenectady to Arthur Deitz of Albany. Mr. Cappa ran the Dreamland in this city one time, then jumped over to Schenectady and took over the Rialto. Now he's looking around for another house.

SUFFICIENT ASSURANCE

Those who spend a portion of this summer at Thousand Island Park are assured of good picture entertainment, for S. H. Ballard has decided to run the theatre there and will open up soon for three nights a week. From July on the house will be operated six nights a week.

HEALTH NOTE

According to Ollie Stacey, owner of the Majestic in Albany, the word "gym" rhymes with "swim" and the two go well together, so much so that Mr. Stacey spends two or three evenings a week at the plunge. Of all the exhibitors in Albany, Mr. Stacey keeps himself as fit as a fiddle, and for years has had a medicine ball at the theatre, which he uses for an hour or so during the morning hours with the porter.

INTERRANTE YIELDS

Jake Rosenthal's opposition in Troy was too stiff a proposition for Austin Interrante, who opened the Astor Theatre in that city two or three weeks ago. Mr. Interrante folded his tent, like the proverbial Arab, and has wended his way to Brooklyn.

THEATRE CHANGES

The following changes in management, improvements and new theatres in the Kansas City territory have been announced: Hippodrome Theatre, Joplin, Mo., operated by Ben Levy, to undergo \$40,000 worth of improvement work; Princess Theatre, North Topeka, Kas., has been taken over by A. Ulapmerl; New Capitol Theatre, North Kansas City, Mo., opened by George Hartman; Panama Theatre, Burlingame, Kas., purchased by R. V. Turner from D. Beverly.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: Harry McClure, Emporia, Kas.; L. Bruenninger, Cozy, Topeka, Kas.; O. K. Mason, Regent

BIG AMATEUR NIGHT

John Garry of the Empire in Glens Falls put on his first amateur night this past week and had so many applicants that he has now decided to stage one of these nights each week until the hot weather sets in. In Albany, Troy and Schenectady, amateur nights are rather common and some of the houses will cut them out this month.

ALL THE NEWS

Alex Sayles of the Leland in Albany takes the stand that a news reel is exactly the same as a newspaper, and for that reason should never be cut. Mr. Sayles was one time city editor of a local newspaper and knows what he is talking about. He has built up a good business from among those who enjoy a 100 per cent. news reel.

TOO MUCH NIGHT AIR

Frank Briggs, manager of the Clinton Square in Albany, has developed into a radio bug with the result that he is losing sleep these days. In spite of this, however, Mr. Briggs is smiling, for he is welcoming his patrons into a redecorated theatre and one that presents a far cozier appearance than in the past.

VISITORS

Julius Byck of Tannersville was in town this week and stated that he would endeavor to buy a theatre in Hunter, which is to be auctioned off in the very near future. Vic Warren of Massena was another exhibitor who stopped off in Albany on his way back from New York city in a brand new car.

STARTLING NEWS

Herman Vineberg, manager of the Albany Theatre in this city, was particularly interested one night last week in the account of the arrest of Vincent de Pascal in Chicago on a charge of theft. It was only a few weeks ago that Mr. de Pascal was in Albany, where he was presented with the sum of \$1,000 on the stage of the theatre, having been the winner of a title contest.

"Maybe" Means "Yes"

When Joe Saperstein of Harmanus-Bleecker Hall states that he can not kick on business, it means that the house is crowded six nights a week. Mr. Saperstein has made a name for himself in Albany this past winter in the many features presented along with the picture program. This week Mr. Saperstein is staging a "Vanities of 1926," employing about twenty of Albany's most beautiful girls. As soon as it gets hot, however, Mr. Saperstein plans to cut out all amateur nights and similar features, but will resume during the early fall.

PEPPING IT UP

George Marceaux of Rensselaer is the manager of the alace in Troy and about the busiest exhibitor in the Collar City. He is now staging an amateur night on Monday, a novelty night on Wednesday and gives away lamps on Friday.

Start Midland Bldg., Kansas City, Soon

Moving Picture World
Bureau, Kansas City,
May 3.

ACTUAL construction of Loew's Midland Theatre, Kansas City, to be the third largest in the United States, will start within sixty days, it is announced by M. B. Shanberg, who will be managing director. Additional plans of the structure, which will seat 4,000 persons, call for a 15-story office on the Main street side of the building, which will be on Thirteenth street between Main and Baltimore avenue.

and Zim, Winfield, Kas.; Myers Bros., Slater, Mo.; W. P. Cuff, Strand, Chillicothe, Mo.; Frank Weary, Harris, Richmond, Mo.; D. Smith, Prescott, Kas.; H. E. Ulrich, Midland Theatre Circuit, Hutchinson, Kas.; H. M. Wells, Star, Altoona, Kas.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.

GET STATE CHARTER

A state charter has been granted to the Jawhawk Theatre Company of Topeka, Kas., the new corporation having capital stock of \$100,000. The Jayhawk Theatre now is under construction in connection with a large hotel of the same name. The incorporators are W. L. Deau, Garfield Hooper, Maurice Jencks, H. Everett and George T. McDermott.

Sunday Battle Rages in Perry, Iowa

Moving Picture World
Bureau, Omaha,
May 5.

THEATRE NEWS

EXHIBITORS at Perry, Ia., are in the midst of agitation for Sunday shows, though they have taken no active part in the fight, deeming it best to remain neutral while the two factions battle. The city council recently tabled a petition sent to them asking that they place the matter of Sunday shows before the people at a special election. And there the matter stands as yet. Exhibitors there are planning to give a few free shows on Sunday to test out sentiment. They are permitted to give a free show.

J. A. Lane has leased a store building at Iowa City, Ia., and is opening a new theatre, the Majestic. It will seat about 300. The Princess at Davenport, Ia., has been sold by C. J. Votach to Lawrence, Neb. The Crescent, Marion, Neb., is now under the management of W. S. Van Pelt. He is running it for the Business Men's Association of Marion. At Hastings, Ia., the Business Men's Association has bought the theatre from K. P. Hull at that place. The theatre has been placed under the management of a Mr. Crawford.

STEPPING OUT

J. Douglas of the Strand Theatre, Pierce, Ia., is sporting a new Essex coach which he bought while in Omaha a few weeks ago.

SALES

Our Theatre at Brayton, Ia., has been sold by S. R. Nelson to Lawrence Lehr. The Florence at Merna, Neb., has been sold by C. W. Dorse to Burton & Haines. The Franklin at Omaha has been sold by Harry Melcher to H. H. Cohn. The Lyceum at Slater, Ia., has been sold by the American Legion to Ed Winsett. The Lincoln at Stanhope, Ia., has been sold by H. Gottlieb to F. A. Burquis.

VISITORS

Among the out-of-town exhibitors in Omaha recently were H. Goldstein, Strand Theatre, Sioux City, Ia.; Ted Bryant, formerly of the Gem Theatre, Oelwein, Ia.; A. C. Smead of the Garden Theatre, Council Bluffs, Ia.; F. M. Honey, Folly Theatre, Sterling, Neb.; Nick Paper, Strand Theatre, Lincoln, Neb.

More Big Theatres Rumored in Seattle

Moving Picture World
Bureau, Seattle,
May 4.

STUDENTS' PRICE

In order to give students the opportunity to see pictures of merit at a reasonable price, Manager J. Von Herberg has inaugurated a new "students' ticket" with a 25 cents admission day or evening, good at the Liberty. If the plan works out satisfactorily it will be adopted by other J. & V. houses throughout the circuit. The admission applies to children from 12 to 16. Children under 12 are admitted for 10 cents.

LINCOLN OPENS

E. A. Halberg opened his beautiful new Lincoln Theatre in Mount Vernon, Wash., April 21. It is one of the finest houses in the state and the first in Mount Vernon to have a pipe organ.

NEW ONE FOR MCGILL

J. A. McGill, owner of the Liberty, Port

Orchard, Wash., announces plans practically completed for a 300-seat house in Manchester. Mr. McGill will continue to exhibit weekly in the Community Hall until the new house is built.

FIFTH ANNIVERSARY

Roy Czerney, owner of the Kent Theatre, Kent, Wash., is this week celebrating his fifth anniversary. He opened with a big week of special attractions, got out 2,000 extra heralds, tied up with the Boy Scouts, lending his screen for slides in connection with their drive for greater membership, and addressed the school in assembly, both on the Boy Scout movement and on his new serial "The Radio Detective." In addition he distributed ice cream bars to all youngsters attending the Sunday matinee. The celebration started off with a bang and is continuing to a well sustained business.

F. & R. Enter Little Falls, Minn., Field

Moving Picture World
Bureau, Minneapolis,
May 1.

FINKELSTEIN & RUBEN have entered the Little Falls, Minn., field with purchase of an interest in the Lowell Theatre, owned by H. B. Smooths, who also operates the Harwha Theatre. A. J. Hand with his Lyric leads the opposition.

SUNDAY SHOWS WIN

Sunday shows have won in Farmington and Holland, Minn. Business men presented a petition to the city council which resulted in the opening at Farmington, and at Hol-

land a referendum decided the issue although the town has no regular picture theatre at present.

REQUEST THEATRE

Petitions have been handed Clinton & Meyers in Duluth asking for improved programs in its Star Theatre in the West End. Business men declared that the theatre was not doing its part to hold business for the section.

EXPECT DELAY

High prices asked in Rochester, Minn., for theatre sites may hold up the construction of a new \$300,000 theatre there, according to I. H. Ruben of Ruben & Finkelstein, which plans the house.

FAST WORK

The Duluth Orpheum Theatre was the second theatre in the United States to show "The Volga Boatman," the first outside of New York. The Madison at Madison, Wis., showed it the next day, however.

SPRING IS HERE

Al Allard of the F. & R. advertising department was married on May 1. Marion Walker, son of the owner of the Rialto, Orpheum and Lyric at Aberdeen, also is on his honeymoon.

New Indianapolis House

The neighborhood theatre business seems to be on the boom in Indianapolis this year and despite the fact that several houses are now under construction on the North Side, William H. Griffin, manager of the Garrick, has announced that a new house will be built at Thirtieth and Illinois street, on a part of the old Charles W. Fairbanks estate. The new theatre will replace the present Garrick and will seat more than 2,500. It will cost \$500,000 and will be constructed by nationally known financiers, Mr. Griffin explained.

WOOLLEN LEAVES

Frank Woollen has resigned his position as Minneapolis director of publicity for Finkelstein & Ruben after holding the place for five years.

SOLVES EVERY PROBLEM

An important exhibitor was in town last week from New London, Minn. He is Frank Covell, who not only owns the theatre but edits the only newspaper there and holds the office of constable besides. He has no trouble getting newspaper co-operation or in keeping order in his place.

Pope Honors O'Brien Ontario Showman

Moving Picture World
Bureau, Ottawa,
May 4.

THE distinguished papal honor and title of Knight Commander of the Order of St. Gregory has been conferred by His Holiness, Pius XI, upon Hon. M. J. O'Brien of Renfrew, Ontario, in recognition of his many benefactions to the church. Mr. O'Brien, who returned recently from California, where he spent the winter, is the owner of the O'Brien Theatre, Renfrew. The ceremony of presentation of the insignia will take place shortly under the direction of His Lordship Bishop Ryan of Renfrew, who returned a few days ago from a pilgrimage to Rome. Mr. O'Brien has taken a personal interest in his theatre for many years.

BOOSTS ATTENDANCE

A popularity contest has been conducted by Manager J. T. Moxley of the Imperial Theatre, Ottawa, Ontario, for some weeks past as an attendance booster.

Louis Sidney a Visitor In Pittsburgh

Moving Picture World
Bureau, Pittsburgh,
May 3.

LOUIS K. SIDNEY, former managing director of Loew's Aldine Theatre here and now the head of Loew's Presentation Department, with headquarters in New York, visited the Steel City a few days ago. Other recent exhibitors to Pittsburgh's Film Row included: Jack Marks, Clarksburg; J. B. Cox, Mt. Pleasant; Carl Becker, Butler, and Jack Maple, Pt. Marion.

JOINS DAVIS MAGAZINE

Miss Kathryn Kean, formerly editress of Rowland and Clark's "Film Forecast," has resigned to become associate editor on the staff of Pittsburgh's new film magazine, "The Pittsburgher," sponsored by the Harry Davis Enterprises and edited by Milton D. Crandall. Miss Marie Fritsch will in the future edit the "Forecast."

Oriental Opens This Week in Chicago

*Moving Picture World
Bureau, Chicago,
May 5.*

THE opening of the magnificent Oriental Theatre of Balaban & Katz was postponed to May 6 with a preview for the trade on May 5. The workmen have been hustling day and night to get the house ready. The opening was scheduled for May 3. Paul Ash and his stage organization are preparing a magnificent opening week program.

GROVE AND BELMONT NEXT

Lubliner & Trinz is preparing for the early opening next month of the Grove Theatre at 75th and Cottage Grove avenue. The magnificent Belmont on Belmont avenue near

Lincoln and Ashland avenues will also be ready for opening next month, and this 3,500-seat theatre will be operated on a de luxe program, with magnificent stage shows and feature films. A large orchestra with a well-known leader will supply the music.

ANOTHER FOR ORPHEUM

The Orpheum Circuit will add another house in this city when the Balaban & Katz Northshore Theatre on Howard avenue is ready for opening in about two months. Both circuits will have the joint management of the new theatre, which will feature a combination policy. The new Tower Theatre, taken over last month from Lubliner & Trinz, is doing a capacity business, it is reported.

NEW MEMBER

Joe Hopp, president of the American Theatres Corporation, has returned from a busi-

ness trip over the territory and reports business as holding its own in most of the smaller cities in the state. The Strand, at Rockford, under the management of Frank Charelli, has joined the booking department of the organization.

NARROW MARGIN

Manager Harry Perciny of the Stockton Theatre at Stockton, Ill., lost the battle for Sunday opening at a recent election by eight votes.

SUMMER CLOSING

The Family Theatre, Mt. Carroll, Ill., under the management of E. Barter, has closed for the summer.

ADDS ARGMORE

Joseph Pastore has added the Argmore Theatre to his circuit.

New Kunsky Holding Company in Detroit

*Moving Picture World
Bureau, Detroit,
May 5.*

THE Kunsky Theatre Corporation, recently capitalized for \$1,000, is a new holding company for the Kunsky-Balaban & Katz first-run downtown theatres. The Michigan, State, Adams, Capitol and Madison are to be leased to the new corporation on a straight rental basis. John H. Kunsky and George W. Trendle control the majority of the stock.

DUNBAR OPENS

The Dunbar is the name of a new theatre, formerly the Circle, at Hastings and Alfred streets. It will cater to colored patrons by offering colored vaudeville and colored pictures.

MUNZ INTERESTS TO BUILD

Due to the success of the Grand Riviera Theatre since its opening last fall, the C. W. Munz interests have decided to erect another large theatre, of similar design and elaborateness, within a few blocks of the present house. Work is to start at once.

COHEN IMPROVING

Ben Cohen of Ben and Lou Cohen, Inc., proprietors of a chain of first-run and neighborhood theatres, is on the road to recovery following a severe attack of flu.

MOLAR MISERY

J. Oliver Brooks of the Butterfield forces had one of his wisdom teeth chiseled from his mouth last week and was forced down and out for several hours. However, he recovered rapidly and is again back at his work.

New San Francisco Theatre Goes Up Soon

*Moving Picture World
Bureau, San Francisco,
May 4.*

CONSTRUCTION work on the \$2,000,000 Capitol Theatre to be erected at Market and Hayes streets, San Francisco, is to commence about the middle of May, when the completed plans are scheduled to arrive here. The property is owned by the Capitol Company and the theatre has been leased to William Fox. The plans for the new house have been prepared by Thomas H. Lamb of New York and H. A. Minto of this city is acting as consulting architect. The house, which will seat 4,800, will be finished after the Empire period mode.

OPENS MAY 8

Samuel H. Levin has set May 8 as the date for the opening of his newest neighborhood theatre, the Hardings at Divisadero and Hayes streets, San Francisco. This is a

1,500-seat house, built in Venetian-Gothic style, with a large stage.

SMALL BUT NEAT

The Parkview Theatre has been opened at Forty-sixth avenue and Irving street, San Francisco, by Mark Harrison, former owner of the Star Theatre. The new house is a small one, seating about 400, but it is an unusually well appointed one.

ENOS NAMES ALLEN

William Allen, formerly of the Northwest, has been made assistant to Joseph Enos, manager of the Silver Palace and Unique Theatres of the Aaron Goldberg Theatres, San Francisco. Ballyhoos are being used again at both houses and films featuring Sesue Hayawaka were recently shown at the Silver Palace, this being the first time pictures with this star have been shown here in many months.

NEW ORCHESTRA HEAD

Rodney Pantages, manager of Pantages Theatre, San Francisco, has signed Joe Roberts, the celebrated banjoist, to head a special stage orchestra.

SAVES RECEIPTS

The vigilance of a patrolman probably prevented a heavy loss recently at the New Fruitvale Theatre, Thirty-eighth avenue and East Fourteenth street, Oakland, Cal. While patrolling his beat he noted the peculiar actions of a man near the theatre and proceeded to investigate. Upon his approach the man ran and an investigation disclosed the fact that a side entrance was open. The patrolman entered the office and found that the safe had been drilled a charge of nitroglycerine set and an electrical contrivance in place to cause the explosion. M. E. Rosenberg, manager of the theatre, stated that the safe contained the receipts of two days' business.

FILMS GET CASINO

Ackerman & Harris have arranged to take over the Casino Theatre, San Francisco, and will operate it as a 15-cent picture house. It was last devoted to musical comedy.

KINBECK APPOINTED

Walter Kinbeck has been made manager of the Franklin Theatre, Oakland, Cal.

Building Starts on Publix House, Denver

*Moving Picture World
Bureau, Denver,
May 1.*

ACTUAL construction has been started on the new \$1,000,000 Publix Theatre which will be erected at 16th and Glenarm place, in the heart of the business district of Denver. According to plans and specifications, Denver is due to have one of the most magnificent amusement houses in the country. The theatre will not be completed until February, next year.

MAY CLOSE VICTORY

Paramount now operates the Rialto and Victory Theatres of Denver, and it is rumored that on the completion of the new theatre the Victory will be closed.

A NEW CHAIN

A new theatre chain is being organized in the Denver territory. The enterprise is being represented by Jack Eaton, manager of the State Theatre of Denver, and James

St. Louis Visitors

Out-of-town exhibitors seen along Picture Row the past week included: W. W. Watts, Springfield, Ill.; Gus Kerasotas, Springfield, Ill.; John Rees, Wellsville, Mo.; John Pratt, Fulton, Mo.; Tom Reed, Duquoin, Ill.; Billy Sohm, Quincy, Ill.; Steve Farrar, Harrisburg, Ill.; Henry Immig, Newton, Ill.; Jimmy Clayton, West Frankfort, Ill.; Messrs. Price & Dahlremple, Oblong, Ill.; Paul & Overton, Winchester, Ill., and Frank Russell, Shelbyville, Ill.

Hommel, former manager of the local branch of producers. They have already secured the Alamosa American Legion Theatre and the America Theatre of Colorado Springs.

MAJESTIC SOLD

Paul H. Hoppen, former owner of the America Theatre of Longmont, Col., and the Rialto Theatre of Loveland, Col., has purchased the Majestic of Pueblo, Col., from the Bishop Cass theatre interests. Mr. Hoppen will take possession in about thirty days.

The new Broadway Theatre of Pueblo, Col., celebrated its grand opening on April 24. The new theatre, with 800 seats, is one of the finest theatre buildings in Pueblo. Its promotion builders are E. K. Lucy and W. S. Wilkinson, formerly of Holisington, Kansas.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

AIR HAWK. (5 reels). Star, Al Wilson. A good thrill picture with lots of action and some comedy. Should please all Western fans. Tone, fair. Sunday and special, no. Appeal, 80 per cent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

ALL AROUND FRYING PAN. (5,329 feet). Star, Fred Thomson. As usual with the Thomsons we had a packed house and everyone was pleased. Fred and Silver King are our best box-office attraction. No other Western star draws over half the business here. Thomson's Westerns are different. We have numerous patrons who come to our show only when Fred and Silver King are shown. Tone, excellent. Sunday, yes. Special, no. Appeal, 100 per cent. Town 400. Draw farming type. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

ARIZONA STREAK. Star cast. Very good. Pleased all who saw this one. Harold Youngren, State Theatre, Two Harbors, Minnesota.

BANDIT'S BABY. Star, Fred Thomson. Seemed below Thomson's standard, and didn't draw well at all. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BORN TO BATTLE. (5,153 feet). Star, Tom Tyler. Outside of "Let's Go, Gallagher," "Born to Battle" is the best of this fellow's picture. Kid stuff. Very good. Print new. Tone, good. Special, no. Appeal, good. R. A. Preuss, Arvada Theatre Arvada, Colorado.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. Yes, boys, they sure liked it. Good Saturday night show. Tone, okay. Sunday or special, no. Appeal, good. Town 412. Draw farmers and negroes. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

BROKEN LAWS. (6,413 feet). Star cast. Majority thought it very good. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

CHEAP KISSES. (6,538 feet). Star cast. Good picture, but the treatment we get from F. B. O. is poor at Oklahoma City. No accommodation. Won't set a picture over or do anything to help us. Tone, good. Sunday and special, no. Appeal, 80 per cent. Oil and farm class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

DRUSILLA WITH A MILLION. (7,301 feet). Star cast. Very good. Cost me one-half of price being asked for most of the stuff and it drew two full houses. Tone, good. Sunday and special, yes. Appeal, 100 per cent. College and farmer class town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

DRUSILLA WITH A MILLION. (7,301 ft.). Star cast. F. B. O. gave me a good buy on this, and I was able to put it at program prices, but it has all the earmarks of a special. Had several complimentary remarks from some hard boiled Western fans, who told me how they appreciated this wonderful picture. Tone, okay. Sunday and special, yes. General appeal. Rural class town of 300. Admission 15-30, special 25-50. Charles W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

FLAMING WATERS. (6,951 feet). Star, Malcolm McGregor. A good melodrama that certainly pleased. My people like McGregor and also Mary Carr, so this picture drew very well for me. Tone and appeal, good. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

OUR GANG.

FOOLS IN THE DARK. Stars, Matt Moore and Patsy Ruth Miller. Strong melodrama; lots of action; full of thrills and some good comedy thrown in. Went over big here. Special, no. Appeal, ninety per cent. Town, 1,000. Draw all classes. Admission, 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

ISLE OF HOPE. (5,500 feet). Star, Richard Talmadge. While not his best, was fair entertainment. Business not up to standard for this star. Tone, none. Sunday or special, no. Appeal, fair. Town, 2,900. Draw all classes. Admission, 10-25; 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

KEEPER OF THE BEES. (6,712 feet) Star cast. "A very fine picture," seemed to be the consensus of opinion of the majority of our people. Had all the bee-keepers for miles around. Many had read the story in McCall's Magazine, and were eager to see the story in picture form. A business getter. Rural class town of 300. Admission 15-30; special 25-50. Charles W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

KEEPER OF THE BEES. (6,712 feet). Star cast. Big business for three days. A great picture. General class town of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

LET'S GO GALLAGHER. (5,182 feet). Star, Tom Tyler. Our first Tyler picture, and oh, boy, how they ate it up. Tom's gang is especially good, and let's hope they appear in the rest of his pictures. Not a big production, but mighty entertaining, and gave our patrons their money's worth. Tone, okay. Sunday and special, no. General appeal. Rural class town of 300. Admission 15-30; special 25-50. Charles W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

LILIES OF THE STREET. (7,216 feet). Star cast. People here raved about this one and satisfied comments were heard on all sides. A very good box office bet. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MAN OF NERVE. Star, Bob Custer. A mighty good Western full of action, that will please all Western fans. Would call it Custer's best picture. Tone, fair. Sunday and special, no. Appeal, ninety per cent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MYSTERIOUS STRANGER. (5 reels). Star, Richard Talmadge. Here is one that should take well with any kind of an audience. "Dick" is a very good drawing card here and my patrons like his pictures very much. Had the worst snow storm of the winter to contend with, but at that made a little above expenses. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

RIDIN' THE WIND. Star, Fred Thomson. Nothing "windy" about this picture but the title. As all the Gang have said before, there is nothing to it that can compare with Fred's earlier pictures. Very illogical where Fred pulls off some weak slapstick stuff when trying to escape from an old maid's room. No plot. Tone, fair. Sunday, yes. Not a special. Very weak appeal. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RIDIN' THE WIND. (6 reels). Star, Fred Thomson. This is another "cracker jack" of the Thomson pictures and went over in great shape. Think everyone was well pleased. Thomson and Silver King are good drawing cards here. Keep him in these kind of pictures and he will soon be ahead of Tom Mix. Box office receipts very satisfactory. Tone, good. Sunday, yes. Special, no. Audience appeal one hundred per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SCAR HANAN. (6,000 feet). Star, Yakima Canutt. Talk about your "cracker jacks." Canutt has them all beat. There is not a Western star on the silver sheet today that can equal Canutt on a horse. If your people like Westerns, try this one on them and then sit back and listen to their comments, for they sound good. Tone, okay. Sunday and special, no. General class town of 300. Admission 15-30; special, 25-50. Charles W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

SILK STOCKING SALE. (5,367 feet). Star, Evelyn Brent. A very good crook drama, good enough for any house and F. B. O. will give you a square deal. Print A-1. Book it for Saturday night. Good tone. Appeal 80 per cent. No for Sunday or special. Draw farming class, town 650. Admission 10-25. Jack Schneider, Kalona Theatre, Kalona, Iowa.

TEXAS BEARCAT. Star, Bob Custer. This boy is coming to the front. Bob is well liked and this picture is okay. You will make no mistake in playing it and F. B. O. are mighty fine to deal with. A. E. Sharer, Globe Theatre, Savannah, Missouri.

THAT DEVIL QUEMADO. (4,720 feet). Star cast. People like Fred Thomson and his horse and the youngsters rave over the pair. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHILE FANG. (5,600 feet). Star, Strongheart (dog). Opened our remodeled theatre with this to big business, and will say frankly that it did not give entire satisfaction. In my estimation the poorest of the Strongheart pictures, but will get by at program prices. Tone, okay. Sunday and special, no. Fair appeal. Rural class town of 300. Admission 15-30, special 25-50. Charles W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

WHITE FANG. (5,600 feet). Star cast. Went over very well here and while the picture didn't begin to compare with the book, it seemed to please the majority. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WILD BULL'S LAIR. Star, Fred Thomson. Plenty of action, good story and good picture. Tone, good. Sunday, yes. Special, no. Appeal, good. Town of 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

First National

PERFECT FLAPPER. (7,000 feet). Star, Colleen Moore. A comedy that is great. Colleen and Syd Chaplin make a great combination that should please any audience. Tone, good. Sunday or special, no. Appeal, eighty per cent. Town of 400. Draw farming type. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

QUO VADIS. (8,745 feet). Star cast. Here considered a very fine picture. It's a good box office bet. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SCARLET WEST. (3,391 feet). Star, Herbert Frazer. This just misses being a big picture. It lacks something to put it over, it seemed to me that it needed a little more comedy relief. It could have been shortened a bit and it would have helped a lot. Tone, okay. Sunday, yes. Special, no. Appeal, good. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

SINGLE WIVES. (7,308 feet). Star, Milton Sills. A slow moving picture. Not much action, but good acting by stars. Can class this only a fair picture. Not enough action for small towns. Tone, fair. Sunday and special, no. Appeal, sixty per cent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

TWENTY-ONE. (6,560 feet). Star, Richard Barthelmess. A very good picture of the younger class of the older times. Ran it two days to good business. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

WINDS OF CHANCE. Star cast. Very good story and picture. Pleased the patrons. Tone, good. Sunday or special, yes. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Fox

AS NO MAN HAS LOVED. (10 reels). Star cast. Of its kind, wonderful. It is not the largest. "The Birth of a Nation" held more thrills, but if the public wants to see a powerful lesson in patriotism, show them "As No Man Has Loved." Didn't do a rushing business, but got business from the older group that don't come often. Print new. Rental high. Sunday, yes. Special, of its kind. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

AS NO MAN HAS LOVED. Star, Pauline Stark. This is an excellent history fiction drama. One reading Hale's story of "A Man Without a Country" wonders if a picture could really be made. The proof is in the taking and this one is sugar coated. Tone, okay. Sunday, okay. Special, yes. Appeal, excellent. Town 3,700. Draw general class. Admission 10-25-30. Kriehbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

BEST BAD MAN. (4,893 feet). Star, Tom Mix. Along with this picture came a blizzard started in at 5 p. m. and went through the night. Picture is better than the one before this, but the weather hurt business. Special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CYCLONE RIDER. (6,673 feet). Star, Reed Howes. We packed 'em in on this one. It's an extra good picture with action, speed, thrills and everything. Book it. A. E. Sharer, Globe Theatre, Savannah, Missouri.

DAUGHTERS OF THE NIGHT. (5,470 feet). Star cast. This was a rather poor effort and so was the result at the box office. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

EVERLASTING WHISPER. Star, Tom Mix. A Rotten Mix. The picture is good, but for a Mix no good. Beautiful scenery. Direction poor. For instance, Mix saves girl on runaway horse. They go to her mountain lodge and stay for party that night. Where does he get change of clothes from his rough riding clothes to his party clothes. Tone, okay. Sunday or special no. Appeal, poor for Mix. Town of 3,700. Draw general class. Admission 10-25-30. Kriehbaum Bros., Char-Bell Theatre, Rochester, Indiana (seats 800).

EVERLASTING WHISPER. Star, Tom Mix. Good picture, but not enough action for Mix, as the people expect more of him than he showed in this one. Tone, good. Sunday or special, no. Appeal, good. City 13,500. Draw working class. Admission 10-15. G. M. Bertling, Favorite Theatre (163 seats), Piqua, Ohio.



KATHLEEN KEY

M-G-M player, as she appears in support of Owen Moore, Claire Windsor and Bert Roach in "Money Talks."

THUNDER MOUNTAIN. (7,508 feet). Star, Madge Bellamy. Leslie Fenton also starred in this picture of the Blue Ridge country. Many fine comments. It is clean, too, and there is enough action to satisfy those who ordinarily do not like this type of picture. Arthur Houseman's characterization as the villain was excellent. It is hoped that Fox puts him in some more "villainous" roles, as that boy is a REAL actor. Tone, okay. Sunday, yes. Special, almost. Appeal, strong. Town about thousand. Draw general type. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WARRENS OF VIRGINIA. (6,000 feet). Star cast. This picture went over very well here and apparently pleased everybody. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WHEN THE DOOR OPENED. All star cast. A real picture with a real flood and a real cast that do what they are supposed to do. Can't go wrong on this one. Tone, good. Sunday or special, yes. Appeal, good. City of 13,500. Draw working class. Admission 10-15. G. M. Bertling, Favorite Theatre (163 seats), Piqua, Ohio.

WINDING STAIR. Star, Edmund Lowe. Just a fair offering from Billy Fox. Good cast, well directed only in spots. Can be used as a program attraction only. Tone, fair. Maybe suitable for Sunday. Special, no. Fair appeal. General class town of 1,000. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

MERRY WIDOW. (10 reels). Star, Mae Murray. A wonderful picture which did not do the business it should have done. I don't believe it is an extra good small town picture. That is the consensus of opinion in this vicinity, but the picture is marvelous. Tone, okay. Sunday and special, yes. Fine appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. This picture went over very well. Pleased everybody. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MIDSHIPMAN. (7,498 feet) Star, Ramon Novarro. Good audience picture. Just the stuff the masses fall for. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MIKE. (6,735 feet). Star, Sally O'Neill. Broke all records of theatre. If exploited right biggest box office bet in years. Tone, good. Sunday and special, yes. Very good appeal. Middle class. Admission 25 cents. Harry A. Needle, Normany Theatre (1,800 seats) Brooklyn, New York.

MIKE. (6,538 feet). Star, Sally O'Neill. A good comedy feature. Audience in uproar most of time. Ford Sterling and Murray make very good comedy team. Sally is a little pippin as Mike. Tone, okay. Sunday, okay. Special, no. Appeal, very good. Town 3,700. Draw general class. Admission 10-25-30. Kriehbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

MONTE CARLO. (7 reels). Star, Lew Cody. A comedy drama and few hundred feet of a fashion show in natural colors. Title didn't attract at all, because all I had was my usual patrons and then they didn't come early to get a good seat. Carl Dane and Trixie Friganza supply some good comedy. Print good. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MONSTER. (6,435 feet). Star cast. Somehow this picture didn't seem to draw here and no one was wild about it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

NEVER THE TWAIN SHALL MEET. Star, Anita Stewart. Considered a good picture by the majority and brought out a fair attendance. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SILENT ACCUSER. Star, Peter the Great. While we did not see this picture, our patrons were well pleased with it and report the dog's acting as good as Strongheart. Tone, good. Special, no. Appeal, ninety-five per cent. Town 400. Draw farming type. Admission 10-15. Ross S. King, Opera House (225 seats), Barnes City, Iowa.

SLAVE OF FASHION. (5,906 feet). A pleasing picture that especially captivated feminine part of the audience. Not that the men didn't care to look at Norma Shearer; surely they did. City of 110,000. Admission 10-230. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. Old but good, but title killed business. Metro has the titles and pictures for big towns only. Three years back I made more money on Metro's product than I am at present, but they were pictures like "Quincy Adams Sawyer," "Turn to the Right," etc., clean pictures with drawing power. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SNOB. (6,912 feet). Star, Conrad Nagel. Fair picture that did a fair business. Had many favorable comments on it. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

UNHOLY THREE. (7,000 feet). Star cast. A box-office tonic very much needed. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

ZANDER THE GREAT. (6,844 feet). Star, Marion Davies. This is a good comedy-drama inspired by the Volstead act; brings out the bootleggers and all classes. Will please ninety per cent.; at least our audience liked it. Tone, okay. Special, no. Appeal ninety per cent. Town 1,000. Draw all classes. Admission 10-25. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

Paramount

AIR MAIL. (6,976 feet). Star, Warner Baxter. Very good. Worth a little extra exploitation. Tone, very good. Special, not quite. Appeal, seventy-five per cent. Town 600. Draw farmers and small town type. Admission 10 and 25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

AMERICAN VENUS. (7,931 feet). All-star cast. Boys, here is a dandy. One of the very best. Good story as well as a fashion show, beautiful colored photography. Step on this. Town 2,500. Draw town and rural class. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

AMERICAN VENUS. (7,931 feet). Star cast. By combining a "fashion show" and a personal appearance of "Miss Little Rock" the Kansas contestant in the Atlantic City pageant, we packed 'em in. The picture is "classy," and proved pleasing enough to back up the exploitation campaign. Put on a style show when you play it. It's ideal for the purpose. Tone, okay. Sunday or special, yes. Appeal, good. City 14,000. Draw better classes. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

A SON OF HIS FATHER. (6,925 feet). All-star cast. Not what I thought it was going to be, but it's a good picture just the same. Drags in spots, but in other places has plenty of action. Tone, good. Sunday or special, no. Appeal, fair. City 13,500. Draw working class. Admission 10-15. G. M. Behtling, Favorite Theatre (168 seats), Piqua, Ohio.

BEHIND THE FRONT. (5,555 feet). Stars, Berry and Hatton. Dust every seat in the theatre and put extra ones in; you will need them when you show this. Showing the sunny side of the war. One hundred per cent. fun. Sunday or special, yes. Appeal, great. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BEHIND THE FRONT. (5,535 feet). Star, Wallace Beery. The wittiest, most delightful screen entertainment the writer has ever seen. They rocked with laughter and came out talking about it. An absolute knockout and so original that it cannot fail to create comment. Don't pay a lot for it, for it will draw big, but it will surely please all who see it. Tone, okay. Sunday, yes. Special, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

GOLDEN PRINCESS. (8,364 feet). Star, Betty Bronson. Rates A. I. If there had been no story to speak of, no good cast (that it really had) the beautiful mountainous scenery and fine photography to make it stand out, this picture still would have been well worth seeing. But, having everything it should have had, it went over big at 15-25. R. H. Hyde, Moore Theatre, Anadarko, Oklahoma.

MAN WHO FOUND HIMSELF. (7,298 feet). Star, Thomas Meighan. Played this on Christmas and, of course, had everything in my favor, a splendid accompanying comedy and everything passed off lovely at the box office and the program was voted good entertainment as a whole. Of the feature itself, I should say it will please where they like "Tom" Meighan, and he has many admirers here. Special, no. Attendance fine. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

STAGE STRUCK. (6,691 feet). Star, Gloria Swanson. The picture drew in spite of heavy opposition, but I heard many kicks. This star should never choose a story of this type; it's too bad to do this, Gloria. Draw town and rural class, town 2,500. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

A SON OF HIS FATHER. (6,925 feet). Stars, Bessie Love and Warner Baxter. If they were all as good as this one we could make some business. It has action, scenery and about all you could ask for, so don't be afraid of it. Tone, good. Sunday or special, yes. Appeal, good. Town of 600. Draw small town and farming class. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CODE OF THE WEST. (6,777 feet). Star cast. A very good Western picture. Tone, good. Sunday and special, no. Town and country class town of 600. Admission 10-25, specials 35. Oren J. Spalt, Strand Theatre (235 seats), Pleasantville, Iowa.

FORTY WINKS. (6,203 feet). Star, Raymond Griffith. Fine picture, with plenty of comedy and is fine for any audience. Tone, good. Sunday, yes. Special, no. Appeal, 100 per cent. Farm and city class. Admission 15-30. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

GRAND DUCHESS AND THE WAITER. (6,314 feet). Star, Adolphe Menjou. For high class trade, good. Not so good for the country trade. Lots of good comedy. Print new. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.



It looks like Reginald Denny and Marion Nixon have about reached their destination in this scene from the Universal-Jewel "Rolling Home."

GRAND DUCHESS AND THE WAITER. Star cast. Worth seeing, but not a real special. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GRASS. Star cast. No entertainment value. Some patrons walked out before it was half over. Too much like a travelogue. Suitable for a college only. Tone, good. Sunday and special, no. No appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HANDS UP. (6,500 feet). Star cast. Rental too high. No profit. Worth seeing. Very poor drawing card. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HANDS UP. (6,500 feet). Star, Raymond Griffith. I've seen a few bad reports on this one, but I must say it pleased here. This fellow is very clever and my patrons liked the story. Town 2,500. Draw family and rural class. Admission 10-25. S. H. Rich, Rich Theatre (400 seats), Montpelier, Idaho.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. Good picture, but rental too high. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. We played this two days to pleased audiences, young and old. Miss Lois Wilson made a very good appearance opposite Tom. A very good print on this. Tone and appeal, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. A real picture that got us better than average business. General class town of 4,500. Admission 15-30. Carl E. Anderson, Liberty Theatre, Kalispell, Montana.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. Plenty of shots of Ireland and they are beautiful. Meighan plays a double roll and it is the cat's pajamas. Lois Wilson is mighty good to look at. Tone, okay. Yes for Sunday or special. Appeal, 85 per cent. Town, 1,380. Draw farming class. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

LIGHT OF WESTERN STARS. (6,650 feet). Star, Jack Holt. A real picture, best work of Holt and Beery. Don't pass this one up. Tone, good. Sunday, yes. Special, no. Appeal, 100 per cent. Farm and city class. Admission 15-30. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. A poor effort for Miss Daniels. Didn't please here. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MISS BREWSTER'S MILLIONS. (6,200 feet). Star, Bebe Daniels. Good story, full of humor. Tone, good. Sunday, yes. Special, no. Appeal, good. Town of 1,650. Draw farmers and merchants. Mrs. J. R. Travelle, Elite Theatre, Placerville, California.

NIGHT LIFE IN NEW YORK. (6,908 feet). Star cast. Proved to be very poor competition against a Buck Jones picture. It has an excellent cast, but is not very exciting for a Saturday night show. Tone, good. Not a special. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

NOT SO LONG AGO. (6,943 feet). Star, Betty Bronson. Very small audience to see this. I believe those that saw it liked it. Betty is sure coming along and is very easy to look at. Excellent print. Tone and appeal, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

PATHS TO PARADISE. (6,741 feet). Star cast. Excellent entertainment supported by a good cast. The story is full of humor and thrills. It will hold any audience. Raymond Griffith is at his best. Tone and appeal, good. Special, no. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

PONY EXPRESS. (9,929 feet). Star cast. I ran this picture two days and it is one real big Western I have ever seen and I have seen a few. Everybody in it is good and good action and right up to the minute. If you can get it, go to it. Tone and appeal, good. Sunday and special, yes. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

REGULAR FELLOW. Star, Raymond Griffith. I can't give this one very much—too foolish and impossible. Griffith is good, but he must have better stories than this one. Tone okay. Sunday, yes. Special, no. Appeal, fair. Town of 3,000. Draw all classes. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Pathe

GIRL SHY. (7,457 feet). Star, Harold Lloyd. As the rest of his a dandy comedy that will please all who see it, but had rainy weather here so no profits. Bust this one with lots of advertising, for it will please. Tone, fair. Sunday, no. Special, yes. Appeal, one hundred per cent. Town and country class town of 700. Admission 10-25. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

Producers' Dist. Corp.

MADE FOR LOVE. Star, Leatrice Joy. Fair picture. Elaborate settings. Wonderful acting by both Miss Joy and Edmund Burns. Tone, fair. Sunday, yes. Special, no. Good appeal. Middle class. Admission twenty-five cents. Harry A. Neale, Normandy Theatre (1,800 seats), Brooklyn, New York.

MAN FROM RED GULCH. Star, Harry Carey. Very good for Carey, from whom we do not expect very much, as he has had his day. Town 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

Universal

FAMILY SECRET. (5,076 feet). Star, Baby Peggy. This is a fine program picture. Will please most any audience. Tone, okay. Special, no. Appeal, ninety per cent. Town 1,000. Draw all classes. Admission 10-25.

G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

LITTLE GIANT. Star, Glen Hunter. Just fair, about the weakest of the White List. Tone, good. Sunday, yes. Special, no. Town 3,000. Draw miners and railroad type. Admission 10 and 35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

LOVE AND GLORY. (7,024 feet). Star cast. Several patrons went out of their way to assure us that this was a wonderful picture and the attendance was fair. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MAD WHIRL. (6,184 feet). Star cast. Fair program picture that seemed to please the majority. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MAN IN BLUE. (5,629 feet). Star cast. Fair entertainment that pleased generally. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

OH, DOCTOR. (6,507 feet). Star cast. People laughed and laughed and went away laughing. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

PHANTOM OF THE OPERA. (11 reels). Star, Lon Chaney. Price okay. Big special that did not draw or please. Advise all small towners to lay off. It's big and probably costs a lot, but that doesn't mean anything to a lot of small town people and farmers. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

PRICE OF PLEASURE. Star cast. People here thought this a wonderful picture and they said all kinds of nice things about it. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RAFFLES. Star, House Peters. House Peters absolutely miscast and as a consequence the picture is unconvincing from start to finish. A rather poor effort. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RAFFLES. Star cast. Very good. Tone, good. Sunday and special, no. Appeal, sixty per cent. College and farmer class town of 1,000. Admission, 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

RIDIN' THUNDER. Star, Jack Hoxie. A very good program Western picture and where they like Westerns will suit especially for Saturday. Sunday and special, no. Appeal, eighty-five per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

ROSE OF PARIS. (6,362 feet). Star cast. A fair picture that just didn't get them in. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SIGNAL TOWER. (6,714 feet). Star cast. Good audience picture with a stock of well-known sure-fire ingredients. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SIGN OF THE CACTUS. Star, Jack Hoxie. My people like Westerns. They liked this one. Tone, good. Special, no. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, N. Y.

SIGN OF THE CACTUS. Star, Hoot Gibson. Only fair. Tone, good. Sunday and special, no. Appeal, sixty per cent. College and farmer class town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

SMOULDERING FIRES. Star cast. While opinions differed the majority seemed to think this a very good picture. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

SPOOK RANCH. (6 reels). Star, Hoot Gibson. Played this April 7th, Carl Laemmle Day. The weather was beautiful and we packed the house, and for all the laughs that this picture got, it must have genuine comedy in it. With good spooky music, you can put on a show that the majority will like, for a change. Print fair. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.



DORIS HILL

Warner Bros. contract player, believes in a more strenuous form of exercise than the daily dozen. This chinning process is one that is recommended for quick reduction.

TEASER. (6,300 feet). Star, Laura La Plante. Only a fair picture. Tone, okay. Sunday, okay. Special, no. Appeal, fair. Town 3,700. Draw general class. Admission 10-25-30. Kriehbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

UNDER WESTERN SKIES. (7 reels). Star, Norman Kerry. I put this one on one of my best nights and it drew very good. Picture was well liked, as a few of our hard-boiled critics said it was fine. Print new. Good appeal. Good tone. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

UP THE LADDER. (5,922 feet). Star, Virginia Valli. Worth seeing. Good story and acting. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

UP THE LADDER. (5,922 feet). All-star cast. A rather good picture that seemed to please the majority. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Warner Brothers

A LOST LADY. Star, Irene Rich. While Irene Rich commands quite a following she wasn't able to put this one over. The book was a remarkable character study, but absolutely unfit for moving picture purposes. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BEAU BRUMMEL. (10 reels). Star cast. A wonderful production that pleased the majority. It sets the intelligent ones raving about it. It's a masterpiece. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

BELOW THE LINE. (6,082 feet). Star, Rin-Tin-Tin. Good dog picture. Worth seeing. Tone, good. Sunday or special, yes. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BOBBED HAIR. Star, Marie Prevost. Good story and picture. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

CORNERED. Star cast. Did a fair business and pleased the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FIND YOUR MAN. (7,300 feet). Star cast. Not as good a picture as usual, still Rin-Tin-Tin got them in. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HER MARRIAGE VOW. Star cast. A fair picture that seemed to please the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

KISS ME AGAIN. (6,722 feet). Star cast. Another Ernst Lubitsch masterpiece. Considered excellent entertainment here. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LIGHTHOUSE BY THE SEA. (6,700 feet). Star cast. Rin-Tin-Tin has brought in droves and old and young were pleased. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

NARROW STREET. All-star cast. Everybody seemed pleased and we had many favorable comments from satisfied patrons. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RED HOT TIRES. (5,452 feet). Star, Monte Blue. I was a little disappointed in this one. I thought it a little foolish and not so funny. Too much repetition for me. Don't boost it too much as it won't stand it. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THIS WOMAN. Star cast. Excellent picture that seemed to please everybody. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Independents

RANCHES AND RUSTLERS. (State Right). Star, Leo Mahoney. A dandy good five-reel Westerner. I like these pictures because they have plenty of pep and that pleases my crowd. Tone, good. Sunday or special, no. Appeal, one hundred per cent. Town 300. Draw oil fielders and farmers. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

RECREATION OF BRIAN KENT. (State Right). Star cast. Only fair. Not what I expected. Tone, good. Sunday and special, no. Appeal, sixty per cent. College and farmer class town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

SCARRED HANDS. (State Right). Star, Cliff Smith. A good oil field picture that interested my crowd. Lost money, but it was an awful bad night, as it was snowing. Tone, good. Sunday or special, no. Appeal, ninety per cent. Town 300. Draw oil fields and farmers. Admission 10 and 15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

STOP AT NOTHING. (State Right). Star, George Larkin. Ouch. This picture is terrible and that's letting it off easy. Between George Larkin's trick clothes and the heroine's beauty (?), a good laugh was had by all. One of the worst I ever played. Appeal, none. Town 7,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

UNCHASTENED WOMAN. (State Right). Theda Bara. Poor. Star lacks color and box-office attraction of former years. Should be played as double feature to best advantage. Tone and appeal, fair. Sunday and special, no. Middle class. Admission twenty-five cents. Harry A. Neale, Normandy Theatre (1,800 seats), Brooklyn, New York.

UNDER FIRE. (State Right). Star, Bill Patton. An old-fashioned Indian picture with real attraction. Picture is not bad and would please average small-town audience. Make sure that you get a good print on this. Tone, okay. Appeal, fair. Town 7,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

UNSEEN ENEMIES. (State Right). Star, Al Hoxie. Ordinary Western with an unknown star in these parts. Business poor. Tone, none. Sunday or special, no. Appeal, none. Town 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor—

Epes Winthrop Sargent

Second Day Display From Rittenberg Shows Layout for Trick Composition

FOR this second day display on The Merry Widow at the Fulton Theatre, Jersey City, Arnold S. Rittenberg decided upon a trick display. He gives up some of his space to white to increase the display of what remains, and he gets a decidedly effective showing in 80 lines across three columns.

Eighty lines is a little more than five and a half inches deep, which gives a nice proportion, and cutting away the right hand side gives a display value that is greater than could be gained with a larger cut.

In making his layout Mr. Rittenberg outlines the space and then indicated a double rule panel in the lower left hand corner. This seems to be two pieces of rule. Often you can find a single rule that will give the double line. It all depends upon the office.

LARGE CROWDS AT THE FULTON LAST NIGHT WERE STRIKING PROOF OF THE POPULARITY OF THE MERRY WIDOW, VON STROHEIM'S PRODUCTION WITH MAE MURRAY AS THE DANCING HEROINE & JOHN GILBERT AS A HANDSOME HERO. EVERYBODY'S TALKING ABOUT IT. AND NO WONDER! IT'S THE FIRST REALLY GREAT PHOTOPLAY TO BE SEEN IN JERSEY CITY THIS YEAR. ENGAGEMENT ENDS SUNDAY EVE.



A Metro-Goldwyn Release

THE NEWSPAPER SPACE

His first move was to map off a quarter-inch space inside the panel, and to mark this on all four sides to make certain that the printer would not go wrong. He indicates a light rule for the lower right hand corner and not only draws it to scale but as a further safeguard marks the end of each piece, to prevent the printer from running it further along. He is seeking a background for the cut.

The pasted in cut is marked "Cut from ad of Saturday, Mar. 13," to indicate that it is a pick-up. He ensures proper placement by telling the printer to shove the cut up against the rule, though he uses the word "mat" where "cut" really is intended.

There is a note "this lineage allows for plenty of open space between lines to ensure a good display." Most of the emphasis comes from the ruled underlines, and a note asks that these lines be placed under the type. On the type used there is a shoulder above and below the line, and this moves the rule slightly away from the words. If you are very particular, and can get it, call for a face with the smallest possible shoulder. Here the directions merely call for 18 point bold without further specification. We don't quite reconcile that "set solid" with the note about plenty of open space between

the lines. It may be a localism, but in general a compositor would take this to mean set without spacing between the lines, and it would be better to omit the "solid" unless you want it without spacing, and a two point space will add four points to the apparent size of a letter in 18 point size.

This is the most unusual layout of the series, but it calls for less direction, since there are few changes in style. The small cut will give you the idea of how it worked out, but it should be seen in the full three column width to be properly appreciated.

Girl in Window Helps in Newark

Copying from Metro, the Capitol Theatre, Newark, put over Mrs. Valentino in When Love Grew Cold with a girl making up in a drug store window using the cosmetics approved by the star. Several times they had to shut the bally down to disperse the crowd.

Another window was gained through a display of Florida costumes supposedly selected by Mrs. Valentino for wear at Palm Beach. Not many Newarkers were going in that direction, but the display seemed to interest.

The trailer the preceding week was a combination of the F. E. O. trailer on this picture with clips of big moments from Valentino's plays to get the advertising value of his name.

Four shoe stores were hooked to the cards showing Mrs. Valentino's

Held a Contest for Best Opera Phantoms

Impersonating "The Phantom of the Opera" is not as simple as a Chaplin or Jackie Coogan contest, but J. L. Cartwright worked it very successfully for the Lyric Theatre, Jackson.

The prizes ran only \$5, \$2.50 and tickets, but he got enough entries to make a decent street parade, the parade winding up at the theatre where they saw the opening matinee.

Mr. Cartwright used the stage advertisement, but put a new twist to the finish. He had the phantom cross the stage in the usual red glare with the "I am the phantom" announcement. As he reached the wings a woman screamed, and immediately a voice from the rear of the auditorium boomed out "I am the Phantom of the Opera."

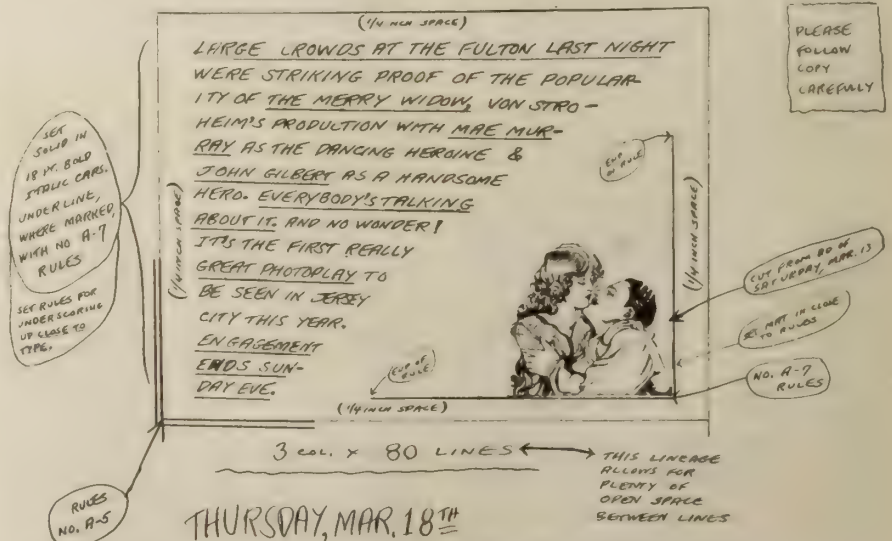
Coming out from the rear of the house this gag was much more effective than if it had come from the stage. It suggested that the phantom was all over the place.

Peggy Pulls 'Em

One of the by-products of Associated Exhibitors, "The Sky Rocket," is the capitalization of Peggy Hopkins Joyce's name for single and double trucks.

Women's shops, beauty parlors, shoe stores and similar enterprises are easily tied to the implication that Miss Joyce is the last word in style, and it is almost childishly simple to win at least a page.

Naturally the newspapers are willing to give extra space to a star who can sell an extra page of ads, and so they help "The Sky Rocket" to shoot a little higher.



A Metro-Goldwyn Release

DROPPING DOWN TO EIGHTY LINES FOR THE SECOND DAY

Here another design is used, and open space is trusted to gain in the display that extra size does not yield. The result is a very useful follow-up that does not take too much space and does gain plenty of attention.

A Useful Phrase That Sold for Edgar Hart

The Phrase Sold

Edgar Hart recently changed the Colonial Theatre, Portsmouth, N. H., over to continuous, making a flat admission on the day instead of giving the matinee price before six o'clock. He writes that he has bettered the business numerically and has made a decided financial gain as well. The chief selling idea was the phrase "Come and leave when you like." This put over the idea and at the same time suggested more for the money. It put the change over with a bang. This is not quite as strong as the phrase with which F. F. Proctor introduced continuous vaudeville to New York City, some thirty odd years ago. His slogan was "After breakfast go to Proctors" which Nat Haines amended to "After breakfast go to Proctor's. After Proctor's go to bed."

Said It With Drums

The bugle and drum corps of the local National Guard unit at Greely, Col., was E. T. Perrin's best bet on "Behind the Front."

At each performance the week before the showing, Mr. Perrin had a very tall and an undersized man cross the stage of the Sterling carrying a banner reading: "Behind the Front." A comedy riot. Equal to 'The Freshman.' See it." During the march they had to stop to adjust their puttees, which gave the audience plenty of time to soak up the message.

The same men did street work with the bugle and drum corps and the latter formed the prologue to the presentation with the army calls and a selection. The corps is newly formed and anxious for publicity, which was why Mr. Perrin was able to afford the cost of fifteen men.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Typical Mark Strand presentations marked the makeup of the program with Lewis Stone in "Old Loves and New," following several weeks during which presentations were omitted in favor of box-office stage attractions. The complete show ran an even 2 hours, with 1 hour and 20 minutes devoted to the Lewis Stone picture; the Mark Strand Topical Review required 8 minutes, leaving 32 minutes for the 2 stage presentations.



Opening each de luxe performance of the day was the reappearance of Charles Wakefield Cadman, billed as "America's Great Composer-Pianist." The incident built up for Cadman also introduced Constance Eberhart, mezzo soprano, daughter of Nelle Richman Eberhart, who writes the lyrics for Cadman's compositions. Eight members of the Mark Strand Ballet Corps also appeared. The piano for Cadman was set center stage in front of a pair of black draw-curtains. Preceding the opening a film title was run on the screen announcing Cadman and naming the routine of the incident. The first selection was "A Rose for Every Heart," which Constance Eberhart sang as Cadman played the accompaniment on the piano. At the chorus the black draw curtains opened disclosing 6 girls of the ballet posed as flowers. For the second chorus the

ballet did a rose dance and the selection closed with the vocal finish by Miss Eberhart.

The second selection was "At Dawning," probably Cadman's best known song, sung by the mezzo soprano. Then followed 2 piano solos by Cadman, after which the mezzo soprano reappeared costumed as an Indian maiden and sang, "From the Land of the Sky Blue Waters." Again the draw curtains opened disclosing an Indian camp with tents, etc., and blue sky in the distance. An Indian brave was standing on huge rock center stage. For the second chorus the ballet, in Indian costume, appeared. The final selection was the "Spring Song of the Robin Woman," sung by the mezzo soprano with an Indian dance by the ballet.

Following the Topical Review came the Kuban Cossacks Chorus, billed as "Russia's Noted Choir of Mighty Voice," "direct from a triumphant world tour." There with 17 singers and 2 dancers, all males, in this presentation, all costumed in Cossack dress. The first selection was "Cossack's Song Before Battle," which was followed by "Humorous Cossack Song." Then came "The Song of the Volga Boatman," and this was followed by a humorous dance by one of the dancers. "Old Folks at Home" came next by the choir and the incident closed with a whirlwind dance by the other dancer. The setting for this scene included a huge set piece, 12 feet high by 18 wide, representing a Russian barrack. Seventeen minutes were given to this presentation.

Circus and F. D.

Obtaining the loan of a Bridgeport fire engine to exploit "The Still Alarm" was easier than finding horses. The fire officials were glad to loan J. J. De Wald, of Poli's Lyric Theatre one of the old engines, but the motorized department could not supply three horses.

But the Ringling show had not yet left the old Barnum & Bailey winter quarters, and

Thomas Lynch, chief hostler, was glad to lend three of the draft stock, with the result that the old engine made a three-hour parade for four days prior to the opening.

The borrow was made through the emphasis given the new apparatus used by the Bridgeport Fire Department, copy on the banner reading: "See the old and the new apparatus. You are protected by the very latest and most efficient equipment obtainable for the Bridgeport Fire Department."



A Fox Release

A MECHANICAL DISPLAY ON THE JOHNSTOWN FLOOD BUILT BY A FOX EXPLOITEER

The river was a flat belt with motor drive, to which was attached the debris supposed to be borne along on the flood. The belt was hidden by a groundpiece of heavy paper wet in glue water and moulded to shape. Made for the Majestic Theatre, Fort Worth, Texas, it was sent over the entire Hoblitzell Circuit.

Searcy Made a Profit on Guatemalan Fete Float

German Pedestals Good Advertisement

Most readers are familiar with the French kiosks which are used for small advertising displays along the main thoroughfares, but the German style is less well known.



A United Artists Release

THE GERMAN IDEA

This advertisement for Charlie Chaplin in *The Gold Rush* is painted directly on the glass, the pillar being lighted from inside during the evening, assuring a proper display when people are not in the theatre-going mood.

Shorthand Letter For His Secretary

Montague Salmon was traveling with the crowd when he sent a letter in shorthand to about a hundred typists, crying up the



A Pathe Release

HOW ONE HOUSE DRESSES UP FOR A SERIAL OPENING
Bert Jordan, of the Majestic Theatre, Memphis, gave the front of the house to the first chapter of the new serial. That is not a cutout on the left, but a perambulator who did the streets dressed all in green.

merits of His Secretary at the Rialto Theatre, Macon, Ga. That has been done in a great many places with uniformly good results.

But Mr. Salmon built this up with a second letter in shorthand which was printed in the daily paper with the offer of a ticket to all who would send in a transcription. About fifty correct replies were received. He figured that they would all bring friends, and those who could not read would at least be interested in the play through the odd characters in contrast with the usual type faces. Nominally for the stenographers, he reached most readers.

On the last night of the run he put in local talent to offset a convention being held in town and kept the receipts up.

Carnival Float is Big Profit Maker

Of course Guatemala had a carnival before Lent set in, and there was a big parade that had no connection with the Metro feature. And equally of course J. C. Searcy, Guatemala distributor for First National and Warner Brothers, declared himself in.

First of all he had balloting for the "queen" of the Palace theatre, and then he put the queen and her retinue in a handsomely decorated automobile that ran just behind that of the queen of the carnival herself.

It took two policemen to keep the crowd from climbing into the car at the start, and it was well remarked all along the line of march. As he was awarded a prize that more than covered the cost of the stunt, he feels that he did as well as could be expected.

He sends photographs of the car, but these cannot be reproduced as they got all stuck together on the trip up. The car is nicely done in crepe paper with the disc wheels lettered for the two companies he represents and the sides announcing the approaching attractions. Lithographic cutouts materially aid the decorative effect, but the chief decorations were the queen and her companions.

Pretty Pirates

Ten thousand score-programs, with an advertisement for *Clothes Make the Pirate* on the back were distributed in Seattle, Wash., when Red Grange and his footballers packed the local stadium.

Leroy V. Johnston put out four of his prettiest ushers dressed as pirates to make the distribution. They nearly nosed the footballer out of first honors before the game.



A Warner Brothers Release

THE FIRST SWANKE LOBBY FROM THE NEW RIALTO
This was used to dress the front in Eldorado, Ark., and was sold before completion to a nearby exhibitor. Pale blue ground, dog in black with green outline, title red with black edge. Scenes are hand painted by Mr. Swanke.

Had a Double Color Contest on Irene and Mike



A Warner Brothers Release

RAISING THE MAN ON THE BOX INTO A KOMEDY KARNIVAL
How the Strand, Memphis, made Syd Chaplin earn extra money. The clown was also used as a street bally when he was not working around the lobby at show times. The box showing the laughing head masks a phonograph.

Had Color Contest With Two Pictures

Following the home office suggestion, C. B. Stiff, of the Imperial Theatre, Asheville, N. C., put over Irene and Mike with a double coloring contest worked with a local paper. Outlines of Colleen Moore and Sally O'Neil were printed in the Sunday edition and passes were given to children under twelve who turned in the most artistic results.

Of course a child's enterprise interests the entire family, and so these two pictures were sold to adults through the kiddie contest. The paper gave exceptional support to the idea with a number of stories in which both the pictures came in for their share of comment.

The week before the showing selections from Irene were featured by the organist as his solo number, blue lighting giving emphasis to the famous My Alice Blue Gown. Mr. Stiff's lobby on Irene was especially effective, with a banner made of cutout letters for the title pierced by a bar carrying the star's name. Generous use was made of the three sheets, these being partly cutout to take from their poster suggestion. Cutting out the threes greatly enhances their value for lobby work. Take a look at the cut and copy the idea. It's not new stuff, but this is an excellent example of how to do it well.

One for Himself

Eddie Collins, of the Queens Theatre, Galveston, coaxed a local paper to help him find his own American Venus, and the winner and runners-up were introduced to the audience the opening night, which helped to get in a crowd that would go out and boost. All it cost him was the prize statue from the Paramount accessories on this picture.

Made Big Carnival of Man on Box

Realizing that The Man on the Box would be a good laughing feature, W. H. Allen, of the Strand Theatre, Memphis, proclaimed a "Korking Komedie Karnival" week, using special tack cards and overpassing his 24-sheets to match.

His ballyhoo was a clown on a baby size bicycle with a full size auto horn almost as large as the machine. The lobby was dressed with colored crepe paper and carried a laughing face cutout backed by the Okeh laughing record.

One of his best bets was a large gold-fish globe placed in the lobby with the announcement that it was the receptacle for buttons laughed off by patrons and offering to sew the buttons back for any patron identifying his property.

After each performance a handful of buttons was deposited in the globe until the last night of the run it was playing to standing room. Many persons watched the collection grow through daily inspection.

The entrance carried a large "All ye who enter here leave gloom behind" and the ushers all wore clown suits to carry on the idea, while the supporting program backed up the laugh feature.

It made a remarkable business at a very small extra cost.

Useless Rings

Wedding rings tagged: "This ring was discarded by a Dancing Mother" and carrying on with the announcement of the showing of that feature at the Howard Theatre, Atlanta, was Ernest Morrison's way of getting attention for the theme.

Put out two days in advance, they helped business very materially.

Money Bags

Ernest Morrison revived an old idea when he advertised "Miss Brewster's Millions" at the Howard Theatre, Atlanta. He sent a whole truckload of money bags around town in a bannered truck. Two soldiers in full uniform and with rifles ready for immediate action were employed to guard the alleged treasure and to increase the effect of the idea.

Miss Brewster also shared her millions with the patrons of a woman's wear shop and a laundry by giving them cards to which pennies were attached.



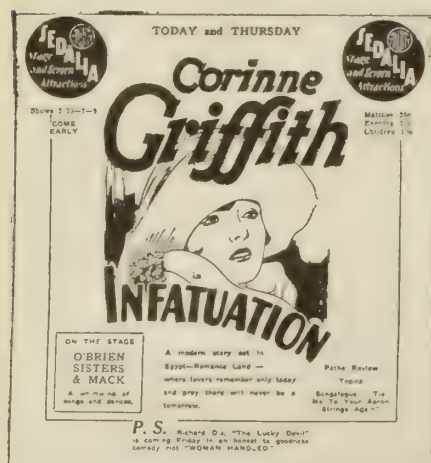
A First National Release

A NICE USE OF CUTOUT THREE SHEETS FOR IRENE
Three of these showing the feather dress, were used in the display at the Imperial theatre, Asheville, N. C., with a banner of cutout letters supported by a bar carrying the name of the star. C. B. Stiff gained a nice display.

Planck's Circle Sigs Are Useful in Making Up

Planck's Signatures Still Handle Nicely

We are lifting this sample from a batch sent in by George E. Planck of the Sedalia Theatre, Sedalia, Mo., to show how well his circular signatures fit into the spaces. It will be recalled that Mr. Planck evolved these after he had done a juggling act with the old-fashioned oblong sigs.



A First National Release

PLANCK'S SIGNATURES

If you have any trouble placing your signatures, get some of these circles made up and you'll never use the others except for paper weights.

Outside of the signatures the display is interesting for the manner in which he handles his rule work. This is only a three sevens, but it looms as large as a three tens because he uses white space and rule to surround a two-column plan book cut.

Snappy Teasers Aid We Moderns Display

Using the same cut, but with a change of copy, the Liberty Theatre, Seattle, had We Moderns more than half sold before the regular advertising was started.

The cut of Colleen Moore was exceptionally good for appeal. It is not just a face, but an interesting one, and scattered through the newspaper it gained a growing interest in the play as well as the star.

Most teasers are all-type or else carry a minimum of cut. And then generally run an inch across one or two columns. These are single threes, but they are worth the additional cost because they carry so much more sales weight.

These are scatters rather than teasers in the strict sense, but the effect is about the same. Scattered through the paper before the regular advertising breaks, the scatters or teasers have the prospect more than half sold before the formal announcement is made. People are looking for more details and as soon as the large spaces start they read them to find out all about the title that has engaged their interest.

The stunt is best when not worked too often, and the bigger the feature, the better the effect.

Cliff Lewis Spreads On His Bat Design

This is a three fives from the Strand Theatre, Syracuse, N. Y., but Cliff Lewis has used a white margin so that the actual space is only 5½ inches. Set in the quarter inch margin, the space looks much larger than it would if it ran to the column rules.

This seems to be the plan book cut and title, but it could not be greatly improved upon and Cliff has skillfully worked it into a space which looks as though the design might have been drawn for the layout instead of the latter being made around the cut.

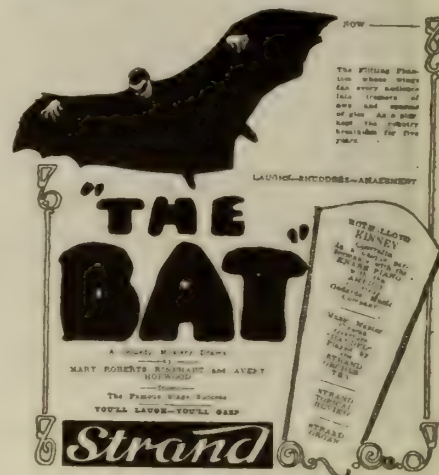
Centering the cut would have spoiled the shape, though this could have been used for a two column space, and probably was so intended. Adding the extra column, taking a margin space, and setting the cut over gives more the effect of a special design and very greatly improves the appearance of the display.

It often happens that changing the placement of a cut betters the appearance of the advertisement, and the experienced layout man knows that a two column cut does not have to go into a two column space, but that often he can use it to better advantage in a three or four column width.

For that matter he often can cut a section off and get a better cut for his purpose than the original. The best plan book cuts

are made to meet the average demand, but they are planned so that they can be tricked for other spaces.

It seldom happens that there can be originated a design so generally useful as these bats, but a great deal can be done with almost any cut.



A United Artists Release

LEWIS' BAT LAYOUT

Cliff has been given the highball on more space and art work lately. That makes it nice for him, but we are sorry to lose him from the class of good small design men.



A First National Release

SIX PICTORIAL SCATTERS USED IN SEATTLE FOR WE MODERNS

Prefers Five Small Cuts to One Large Single

It's easy to find plenty of good designs in three and four column widths and from eight to twelve inches deep, but Cliff was one of the few we could depend on to give us good designs in two fours or fives. He is still interesting, but he has joined the aristocrats.

Nice Design is Simple Selling

This is an unfinished proof from W. S. Kinback, of the Franklin Theatre, Oakland, Calif. We presume that the blank panels at the bottom is mortised for the smaller features.

A Metro-Goldwyn Release

A STRIKING DESIGN

This is an original drawing for a 150 by 2, or about eleven inches. The entire sale is hinged upon Miss Murray in The Merry Widow, for which reason more stress is given the name than the title. It is too light selling for some attractions, but with The Merry Widow still fresh in mind, the best

selling angle is the name, and this is very properly played up.

The artist has done unusually well with the face, and the conceit of showing the reflection in the mirror makes for added effect. The advertisement is rather long for its width, but it gives a striking effect.

Thinks Five Cuts Better Than One

George A. Miller sends in a layout on The Iron Horse as used by him at the Park Theatre, Medina, N. Y. This is about 7½ inches over three and is interesting because of the use of a number of small cuts instead of one large one.

Mr. Miller explains that the three-column cut as supplied was too large, and as he has no house artist, he had to do the best he could with ones. What he really means was that he knew he could better the three column as supplied, but probably he does not realize himself that this was what was in his mind.

In something less than 22 column inches he has made what is practically a full page in miniature. That was what he wanted, and he could not do it with any one supplied cut. Probably he did not put the thought into words even to himself, but merely sensed the fact that he could do better and went ahead and did it.

A Fox Release

A MINIATURE FULL PAGE

With the cuts he got the Indians from one, the Three Musketeers from a second, romance from a third and the hint of tragedy from the fourth, while a small horseman suggested the Western atmosphere. That gives five cut punches as against one.

He also got three panels, room for the stars, his dated signature and mention of the musical score. We do not see how he could have gotten more without printing on both sides of the paper.

Moreover he gets big display with six point lines. It will not show so well in the reduction, but he gets just as much display from the well separated six point lines as some managers would have achieved with twelve point bold in an advertisement four times as large.

The only point where they think his foot

slipped is in the dating. We think that putting the "Tonight, tomorrow, Wednesday," in ten point with space between would have slightly bettered this display.

We cannot recall when we have seen an advertisement that packed more punch in the same space.

He used the larger cuts to print his own herald and not only used it for the herald, but for a house program and special school ticket, for one panel read "This ticket and ten cents—" would admit to a special performance, and with the cuts he got a splashier herald than that supplied by the exchange.

Combines Two Cuts For Larger Space

John W. Creamer, of the Burford Theatre, Arkansas City, Kans., is making rapid progress with his advertising layouts. Primarily he was a display man and newspaper layouts were something new, but he is catching on fast, and his last batch of supplies are far ahead of his first efforts.

A First National Release

A CREAMER COMBINATION

One of his recent efforts is a four tens, using a two-column cut from the First National plan book and combining this with a single for the comedy. He panels with three point rule to get a rather massive effect, and he intelligently avoids overloading his space.

His one bank of selling talk is in six point, below the cut, but most of his sale is made on the plan book line above the panel. His small features are within the panel at the right and there is a special box to announce pictures of Marion Talley, for at the moment Miss Talley was more important to all Kansas than President Coolidge trying to Charleston.

For a man who did not know much about newspaper work a few months ago, we think that Creamer is going to develop into a star. If he sticks to open display and design work he will be one of the record-breakers. We could not ask for a better display than this.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—This Chart Is Built for You

ARROW

Kind of Picture	Review	Feet
Children of the Whirlwind (all-star)..... Crook melodrama	Oct. 17..	6,508
Unnamed Woman (all-star)..... Society drama	Oct. 24..	5,273
Substitute Wife (Novak)..... Domestic drama	Oct. 31..	5,594
In Borrowed Plumes (Welch-Daw)..... Society melodrama	Mar. 27..	5,719

ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
Back to Life (Patsy Ruth Miller)..... Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)..... Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)..... Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)..... Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)..... Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)..... Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)..... Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)..... Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)..... Reissued comedy	Aug. 1..	3,000
The Skyrocket (Peggy H. Joyce)..... Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)..... Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)..... College baseball dr.	Feb. 20..	6,259
Lovers' Island (Hampton-Kirkwood)..... Romantic melodrama	Feb. 27..	4,624
Hearts and Fists (John Bowers)..... Logging camp melo.	Mar. 6..	5,438
North Star (Strongheart)..... Dog melodrama	Mar. 6..	4,715
Shadow of the Law (Bow)..... Crook melo.	Mar. 20..	4,526
White Mice (Jacqueline Logan)..... Romantic melo.	Mar. 27..	5,412
Broadway Boob (G. Hunter)..... Comedy drama	Apr. 3..	5,683
Nut-Cracker (Horton-Busch)..... Farce Comedy	April 17..	5,786
Two Can Play (Clara Bow)..... Drama	Apr. 24..	5,465

CHADWICK PICTURES CORP.

Kind of Picture	Review	Feet
Man of Iron (L. Barrymore)..... Drama	July 4..	6,200
American Luck (G. Walsh)..... Action melodrama	July 11..	5,900
The Bella (L. Barrymore)..... Drama		
Blue Blood (G. Walsh)..... Action romance		
Paint and Powder (E. Hammerstein)..... Stage life drama	Oct. 17..	7,000
Some Punks (Chas. Ray)..... Rural comedy-drama	Dec. 26..	6,508
Perfect Clown (Larry Semon)..... Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)..... Prize ring drama	Jan. 9..	5,800
Count of Luxembourg (G. Walsh)..... Romantic drama	Feb. 27..	6,400
Transcontinental Limited (all star)..... Railroad melodrama	Mar. 6..	6,400

COLUMBIA PICTURES CORP.

Kind of Picture	Review	Feet
Danger Signal (Novak)..... Railroad melo.		5,548
Unwritten Law (Hammerstein)..... Drama		5,345
Steppin' Out (Revier-Sterling)..... Comedy		5,221
S. O. S. Perils of Sea (Hammerstein)..... Melodrama		5,106
Lure of the Wild (Novak-Lightning)..... Dog melodrama		5,700
Ladies of Leisure (Hammerstein)..... Drama		5,770
Screen Snapshots..... Novelty		1,000

Waldorf

Kind of Picture	Review	Feet
Enemy of Men (Revier)..... Drama		5,507
Price of Success (Lake-Glass)..... Drama		5,567
Sealed Lips (Revier)..... Drama		5,613
When Husbands Flirt (Revier)..... Comedy drama		5,505
Fate of a Flirt (Revier)..... Comedy		5,793

We're Shooting Out Dollars

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact. One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000 or 2,000" feet is applied, broadly, to one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

Perfection

Kind of Picture	Review	Feet
Fighting Youth (W. Fairbanks)..... Melodrama		4,781
Speed Mad (W. Fairbanks)..... Racing melodrama		4,441
New Champion (W. Fairbanks)..... Boxing melodrama		4,496
Great Sensation (W. Fairbanks)..... Melodrama		4,470
Fight to the Finish (W. Fairbanks)..... Fight melodrama		4,514
Handsome Brute (W. Fairbanks)..... Police drama		4,779

EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
Beware..... Comedy	Aug. 1..	2,000
Look Out..... Comedy	Aug. 1..	1,000
Tourist..... Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs..... Hodge-Podge	Aug. 15..	1,000
Be Careful (Adams)..... Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)..... J. White prod.	Aug. 22..	1,000
Watch Out (Vernon)..... Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time..... Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)..... Comedy	Sep. 5..	2,000
Props and The Spirits..... Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)..... Comedy	Sep. 12..	2,000
Wild Beasts of Borneo..... Animal special	Sep. 12..	2,000
Busta into Business..... Sullivan cartoon	Sep. 19..	2,000
Fair Warning (St. John)..... Comedy	Sep. 19..	2,000
The Movies (Lloyd Hamilton)..... Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland..... Cartoon	Oct. 3..	1,000
In Deep (Bowes)..... Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)..... Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)..... Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm..... Cameo cartoon	Oct. 10..	1,000
Who Which?..... Cameo comedy	Oct. 10..	1,000
The Story Teller..... Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)..... Comedy	Oct. 17..	2,000
Scrambled Eggs..... Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)..... J. White comedy	Oct. 17..	2,000
Baby Be Good..... Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)..... Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)..... Comedy	Oct. 31..	2,000
Felix the Cat on the Job..... Sullivan cartoon	Oct. 31..	1,000
Knicksnacks of Knowledge..... Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)..... Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)..... Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush..... Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)..... Comedy	Nov. 14..	2,000
Hot Feet (Bowes)..... Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)..... Comedy	Nov. 14..	2,000
On Edge (Conley)..... J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)..... Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)..... Comedy	Nov. 28..	1,000
Framed (Hamilton)..... Comedy	Nov. 28..	2,000
Magical Movies..... Hodge-Podge	Nov. 28..	2,000
Fighting Dude (Lane)..... Acrobatic comedy	Dec. 5..	2,000
Marionettes..... Color fantasy	Dec. 5..	1,200
Felix-the-cat Tries the Trades..... Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)..... Jack White prod.	Dec. 12..	2,000
Bachelor's Babies..... Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)..... Cameo comedy	Dec. 12..	1,000
Weak But Willing..... Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)..... Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End..... Cartoon	Dec. 26..	1,000

Kind of Picture	Review	Feet
A Salty Sap (Dooley)..... Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)..... Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40..... Howe scenic	Jan. 9..	1,000
My Stars (Arthur)..... Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking..... Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color..... Special	Jan. 30..	1,000
Brotherly Love (Bowes)..... Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)..... Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)..... Cameo comedy	Feb. 6..	1,000
Felix the cat Spots the Spook..... Sullivan cartoon	Jan. 30..	1,000
Careful, Please..... Hamilton	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)..... Christie comedy	Feb. 20..	2,000
Sea Scamps..... Juvenile comedy	Feb. 20..	2,000
Page Me (Vernon)..... Comedy	Feb. 27..	2,000
Keep Trying (Bowes)..... Cameo comedy	Mar. 6..	1,000
Hold Your Hat (St. John)..... J. White prod.	Mar. 13..	2,000
Light Housekeeping (Conley)..... J. White prod.	Mar. 20..	2,000
Wireless Lizzie (Hiers)..... Christie comedy	Mar. 20..	2,000
Home Cured (Johnny Arthur)..... Comedy	Mar. 27..	2,000
Don't Stop (Bowes)..... Cameo comedy	Mar. 27..	1,000
Whom Emma (Adams)..... Christie comedy	Mar. 27..	2,000
Felix Fans the Flames..... Sullivan cartoon	Mar. 27..	1,000
Felix Laughs It Off..... Sullivan cartoon	Mar. 27..	1,000
Quick Service (Bowes)..... Cameo comedy	Mar. 27..	1,000
Fool's Luck (Lupino Lane)..... Comedy	Apr. 3..	2,000
Dancing Daddy (Jack Duffy)..... Christie comedy	Apr. 10..	2,000
Congress of Celebrities..... Hodge-Podge	Apr. 10..	1,000
Felix Weathers the Weather..... Sullivan cartoon	Apr. 10..	1,000
Nobody's Business (Hamilton)..... Comedy	Apr. 24..	2,000
Tonight's the Night (Bowes)..... Cameo comedy	Apr. 24..	1,000
Let Us Forget..... Free to exhibitors	Apr. 24..	1,000
Felix the Cat Uses His Head..... Sullivan cartoon	May 1..	1,000

FILM BOOKING OFFICES OF AMERICA

Kind of Picture	Review	Feet
Male..... Pacemakers	May 30..	2,000
Texas Bearcat (Bob Custer)..... Western drama	May 9..	5,530

Quick Reference When Looking Up Footage

	Kind of Picture	Review.	Feet
Speed Wild (Flynn).....	Melodrama	May 16.	4,776
Alias Mary Flynn (Brent).....	Regeneration melo.	May 23.	4,700
Dracula With a Million (Mary Carr).....	Human Interest dr.	June 6.	7,391
Fighting Demon (R. Talmadge).....	Thrill drama	June 6.	5,470
White Thunder (Yakima Canutt).....	Western	June 13.	4,550
If Marriage Fails—? (Logan-Brook).....	Domestic drama	June 13.	6,000
Bandit's Baby (Fred Thomson).....	Western comedy drama	June 20.	5,291
Smooth as Satin (Brent).....	Crook drama	July 4.	6,043
Human Tornado (Canutt).....	Action western	July 4.	4,472
The Bloodhound (Bob Custer).....	Mounted police	July 11.	4,806
That Man Jack (Bob Custer).....	Action western	July 25.	5,632
The Sleuth (Stan Laurel).....	Comedy	July 25.	2,000
What Price Gloria?.....	Pacemakers	July 25.	2,000
Wild Bull's Lair (Fred Thomson).....	Typical western	Aug. 8.	5,280
Don Coo Coo (Vaughn-O'Hara).....	Pacemakers	Aug. 8.	2,000
Dr. Pyckle and Mr. Pride (Laurel).....	Comedy	Aug. 8.	2,000
Lady Robinhood (Evelyn Brent).....	Bandit melodr.	Aug. 15.	5,580
Isle of Hope (R. Talmadge).....	Sea-adventure-thrill	Sep. 5.	5,800
Let's Go, Gallagher (Tom Tyler).....	Action western	Oct. 10.	5,182
Keeper of the Bees (all star).....	Drama	Oct. 17.	6,712
Three Wise Crooks (E. Brent).....	Crook drama	Oct. 17.	6,074
How the Elephant Got It's Trunk.....	Bray cartoon	Oct. 17.	1,000
Ridin' the Wind (Thomson).....	Western action dr.	Oct. 24.	5,010
Adventures of Mazie (Vaughn).....	Comedy series	Oct. 24.	2,000
Last Edition (Ralph Lewis).....	Action newspaper	Oct. 31.	6,400
Wall Street Whiz (R. Talmadge).....	Stunt comedy-drama	Nov. 7.	5,452
Mazie Won't Tell.....	Mazie series	Nov. 14.	2,000
Constant Simp.....	Mazie series	Nov. 14.	2,000
Or What Have You?.....	Mazie series	Nov. 14.	2,000
No Man's Law (Custer).....	Action western	Nov. 21.	4,042
So's Your Old Man.....	Mazie series	Nov. 21.	2,000
All Around Frying Pan (Thomson).....	Action western	Nov. 28.	5,519
How the Camel Got His Hump.....	Bray cartoon	Nov. 28.	1,000
Wyoming Wildcat (Tom Tyler).....	Action western	Dec. 5.	5,150
On the Links (all men).....	Golf-Slapstick	Dec. 5.	1,000
Broadway Lady (Evelyn Brent).....	Comedy	Dec. 19.	5,500
Peaceful Riot (Summerville).....	Comedy	Dec. 26.	2,000
Pike's Pique (Vaughn).....	Adventures of Mazie	Dec. 26.	2,000
Sea for Tooney (Vaughn).....	Adventures of Mazie	Dec. 26.	2,000
Leopard's Spots.....	Bray unnatural history	Dec. 26.	1,000
Cowboy Musketeer (Tom Tyler).....	Western	Jan. 2.	4,500
Flaming Waters (MacGregor-Garon).....	Thrill melodrama	Feb. 6.	6,591
Queen of Diamonds (Brent).....	Crook Melodrama	Feb. 13.	5,129
Mazie's Married (Vaughn).....	Adventures of Mazie	Feb. 13.	2,000
When Love Grows Cold (Natacha Rambova).....	Domestic dr.	Feb. 20.	6,500
In the Air.....	Fat men comedy	Feb. 20.	2,000
Traffic Cop (Flynn).....	Policeman romance	Feb. 27.	5,193
Mummy Love (Neely Edwards).....	Comedy	Feb. 27.	2,000
Midnight Flyer (Landis-Devore).....	Railroad melodrama	Mar. 6.	6,030
King of the Turf (all-star).....	Racing melodrama	Mar. 13.	6,210
Beyond the Rockies (Bob Custer).....	Western	Mar. 20.	4,900
Born to Battle (Tom Tyler).....	Action western	Mar. 27.	5,153
Tough Guy (Fred Thomson).....	Western	Apr. 3.	5,454
Night Patrol (R. Talmadge).....	Crook melodrama	Apr. 3.	5,085
Roll Your Own (Vaughn).....	Fighting Hearts series	Apr. 10.	2,000
It's a Bouy (Vaughn).....	Fighting Hearts series	Apr. 10.	2,000
Plain Jane (Vaughn).....	Fighting Hearts series	Apr. 10.	2,000
Sock Me to Sleep (Vaughn).....	Fighting Hearts series	Apr. 10.	2,000
Secret Orders (Evelyn Brent).....	Spy Melodrama	Apr. 17.	5,486
Sir Lumberjack (Lefty Flynn).....	Action western	Apr. 24.	5,146
Fighting Boob (Bob Custer).....	Western	May 1.	4,549

FIRST NATIONAL

Lost World (Conan Doyle story).....	Special	Feb. 28.	9,700
New Toys (Barthelmess).....	Comedy-drama	Feb. 28.	7,363
Playing With Souls (Jacqueline Logan).....	Drama	Mar. 7.	5,831
One Year to Live (Pringle).....	Drama	Mar. 7.	6,064
Learning to Love (C. Talmadge).....	Comedy-dr.	Mar. 7.	6,099
Heart of a Siren (La Marr).....	Drama	Mar. 21.	6,708
Sally (C. Moore-Leon Errol).....	Stage success	Mar. 28.	5,536
Declasse (Corinne Griffith).....	Society dr.	Apr. 4.	7,869
One Way Street (Lyon-Nilsson).....	Emotional dr.	Apr. 4.	5,600
My Son (Nazimova).....	Drama	Apr. 18.	6,552
I Want My Man (Silla-Kenyon).....	Romantic dr.	Apr. 25.	6,565
His Supreme Moment (B. Sweet).....	Drama	May 9.	7,767
Chickie (Mackail).....	Emotional dr.	May 16.	8,262
Soul Fire (Barthelmess).....	Human Interest dr.	May 23.	7,861
The Talker (Nilsson-Stone).....	Drama	May 23.	6,307
Necessary Evil (Lyon-Dana).....	Drama	June 6.	6,363
Just a Woman (Windsor-Tearle).....	Comedy drama	June 13.	6,837
Desert Flower (C. Moore).....	Society drama	June 13.	6,121
White Monkey (LaMarr).....	Police romance	July 4.	5,751
Making of O'Malley (Silla).....	Algerian drama	July 18.	7,111
Lady Who Lied (Stone-Valli-Naldi).....	Drama	July 25.	7,672
Marriage Whirl (Corinne Griffith).....	Melodrama	Aug. 8.	7,570
Half-Way Girl (Doris Kenyon).....	Comedy drama	Aug. 15.	6,971
Fine Clothes (Stone-Marmont-Griffith).....	Klondike drama	Aug. 29.	9,554
Winds of Chance (A. Q. Nilsson).....	Spightly comedy	Sep. 5.	7,255
Her Sister From Paris (C. Talmadge).....	Comedy feature	Sep. 12.	7,000
Live Wire (Johnny Hines).....	Drama	Sep. 19.	7,311
Dark Angel (Vilma Banky).....	Romance	Sep. 26.	9,901
Graustark (Norma Talmadge).....	Sailor drama	Oct. 3.	6,856
Shore Leave (Barthelmess).....	Domestic drama	Oct. 10.	7,340
What Fools Men (Lewis Stone).....	Prizefight drama	Oct. 10.	7,450
Knockout (Milton Sills).....	Drama	Oct. 24.	9,911
Pace That Thrills (Lyon-Astor).....	Sea melodrama	Oct. 31.	6,570
Why Women Love (Blanche Sweet).....	Romantic comedy	Nov. 7.	6,980
New Commandment (Sweet-Lyon).....	Melodrama	Nov. 14.	6,468
Beautiful City (Barthelmess).....	Newspaper comedy-dr.	Nov. 14.	6,927
Classified (C. Griffith).....	Drama	Nov. 21.	6,880
Scarlet Saint (Astor-Hughes).....	Emotional romance	Dec. 5.	6,613
Unguarded Hour (Silla-Kenyon).....	Typical of star	Dec. 12.	6,600
We Moderns (Colleen Moore).....	Pirate travesty	Dec. 12.	8,000
Clothes Make the Pirate (Errol).....	Gold rush drama	Dec. 19.	7,646
Splendid Road (A. Q. Nilsson).....	Newspaper drama	Dec. 26.	7,900
Joanna (Dorothy Mackail).....	Comedy-satire	Jan. 2.	7,774
Bluebeard's Seven Wives (star cast).....	Drama	Jan. 16.	5,794
Infatuation (C. Griffith).....	Romance	Jan. 30.	6,274
Lost Sinner (Barthelmess).....	Comedy	Jan. 30.	7,000
Too Much Money (Stone-Nilsson).....	Romance-sentiment	Feb. 6.	6,825
Memory Lane (Nagel-Boardman).....			

	Kind of Picture	Review.	Feet
Reckless Lady (Bennett-Moran).....	Drama	Feb. 13.	7,336
Far Cry (Blanche Sweet).....	Society drama	Mar. 6.	6,878
Irene (Colleen Moore).....	Romantic comedy	Mar. 13.	8,400
Girl from Montmartre (LaMarr-Stone).....	Drama	Mar. 20.	6,200
Dancer of Paris (Tearle-Mackail).....	Romantic drama	Mar. 27.	6,229
Kiki (Norma Talmadge).....	Comedy Drama	April 17.	8,279
Old Loves and New (Stone-Bedford).....	Drama	May 1.	7,423

FOX FILM CORP.

Riders of the Purple Sage (Mix).....	Western	Mar. 21.	5,578
House of Flickers.....	Imperial com.	Mar. 21.	2,000
Gold and the Girl (Jones).....	Western	Mar. 28.	4,512
Amateur Detective.....	Van Bibber	Mar. 28.	2,000
Hunted Woman (Seena Owen-Earl Schenck).....	Curwood dr.	Apr. 4.	4,954
Butterfly Man (Sid Smith).....	Comedy	Apr. 4.	2,000
From Mars to Munich.....	"Varieties"	Apr. 4.	1,000
Marriage in Transit (E. Lowe).....	Secret service dr.	April 11.	4,900
Where the Waters Divide.....	"Varieties"	Apr. 25.	1,000
Rainbow Trail (Mix).....	Zane Gray westn.	May 2.	5,251
She Wolves (Rubens-Mulhall).....	Drama	May 9.	5,783
Neptune's Stepdughter.....	Comedy	May 9.	2,000
Wings of Youth (Bellamy-Clayton).....	Modern life dr.	May 9.	5,346
Concerning Cheese.....	Varieties	May 9.	1,000
Kiss Barrier (Lowe).....	Romantic drama	May 23.	1,000
White Paper.....	Varieties	May 23.	1,000
Papa's Darling.....	Sunshine comedy	May 23.	2,000
Scandal Proof (Shirley Mason).....	Drama	June 6.	4,400
Scientific Husband.....	Sunshine comedy	June 6.	2,000
Everyman's Wife (Hammerstein-Rawlinson).....	Domestic drama	June 13.	4,361
Honeymoon Limited (Lee Moran).....	Comedy	June 13.	2,000
Lightnin' (all star).....	Famous stage drama	Aug. 1.	8,058
Lucky Horseshoe (Tom Mix).....	Romantic western	Aug. 29.	5,000
Kentucky Pride (star cast).....	Race horse drama	Aug. 29.	6,597
A Business Engagement.....	Helen and Warren	Aug. 29.	2,000
Shoes.....	O. Henry series	Aug. 29.	2,000
Sweet Marie.....	Imperial comedy	Aug. 29.	2,000
The Wrestler.....	Van Bibber	Aug. 29.	2,000
Sky Jumper.....	Van Bibber	Aug. 29.	2,000
My Own Carolina.....	Varieties	Aug. 29.	1,000
The West Wind.....	Varieties	Aug. 29.	1,000
The Wheel (H. Ford-Claire Adams).....	Human Int. melo.	Sep. 5.	7,264
E-g Game Hunter.....	Van Bibber	Sep. 5.	2,000
Havoc (George O'Brien).....	War drama	Sep. 12.	9,283
On the Go (Sid Smith).....	Comedy	Sep. 12.	2,000
Timber Wolf (Buck Jones).....	Western com-dr.	Sep. 19.	4,809
With Pencil, Brush and Chisel.....	Varieties	Sep. 19.	1,000
Fighting Heart (George O'Brien).....	Prizefight drama	Sep. 26.	6,978
Cuba Steps Out.....	Varieties	Sep. 26.	1,000
Love and Lions.....	Imperial comedy	Sep. 26.	2,000
Thank You (George O'Brien).....	Comedy-drama	Oct. 3.	6,900
On the Go (Sid Smith).....	Imperial comedy	Oct. 3.	2,000
Thunder Mountain (Bellamy).....	Mountain drama	Oct. 10.	7,500
Cloudy Romance.....	Comedy	Oct. 10.	2,000
The Sky Tribe.....	Magazine	Oct. 10.	1,000
Toiling For Rest.....	Varieties	Oct. 10.	796
Winding Stair (Rubens-Lowe).....	Romantic melo.	Oct. 17.	6,056
Heart Breaker (Sid Smith).....	Imperial comedy	Oct. 17.	2,000
Durand of the Bad Lands (Jones).....	Action western	Oct. 24.	5,844
Everlasting Whisper (Mix).....	Action-outdoor	Oct. 31.	5,611
Lazybones (Buck Jones).....	Human interest drama	Oct. 31.	7,234
Transients in Arcadia.....	O. Henry story	Oct. 31.	2,000
All Abroad.....	Helen & Warren	Oct. 31.	2,000
East Lynne (Rubens-Lowe).....	Famous play	Nov. 7.	8,975
Pacemakers.....	Helen & Warren	Nov. 7.	2,000
When the Door Opened (star cast).....	Curwood Canadian	Nov. 28.	6,513
Control Yourself (Sid Smith).....	Imperial comedy	Nov. 28.	2,000
River Nile.....	Varieties	Nov. 28.	1,000
Wages for Wives (Jacqueline Logan).....	Golden stage hit	Dec. 5.	6,600
Best Bad Man (Tom Mix).....	Action western	Dec. 12.	4,893
Desert's Price (Buck Jones).....	Action western	Dec. 19.	5,709
His Own Lawyer.....	Helen & Warren	Dec. 26.	2,000
Flying Fool (Sid Smith).....	Slapstick comedy	Dec. 26.	2,000
Cupid a la Carte.....	O. Henry series	Dec. 26.	2,000
Parisian Knight.....	Van Bibber series	Dec. 26.	2,000
Iron Trail Around the World.....	Variety	Dec. 26.	1,000

The Feud.....	Van Bibber series	Jan. 2.	2,000
Gilded Butterfly (Rubens-Lytell).....	Drama	Jan. 16.	6,200
Whirlpool of Europe.....	Variety	Jan. 16.	756
Fighting Tailor.....	Imperial comedy	Jan. 16.	2,000
Palace of Pleasure (Lowe-Compson).....	Romantic drama	Jan. 23.	5,467
Old Virginia.....	Variety	Jan. 23.	1,000
The Outsider (Tellegen-Logan).....	Gypsy-dancer-drama	Jan. 30.	7,600
First Year (K. Perry-M. Moore).....	Matrimonial comedy	Feb. 6.	6,038
A Flaming Affair.....	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeymoon.....	Comedy	Feb. 6.	2,000
Yankee Senor (Tom Mix-Tony).....	Spanish-western	Feb. 13.	4,902
Cowboy & The Countess (Jones).....	Action melodrama	Feb. 13.	5,345
Officer of the Day.....	Imperial Comedy	Feb. 13.	2,000
Road to Glory (McAvoy-Fenton).....	Drama	Feb. 20.	5,606
Egypt Today.....	Variety	Feb. 20.	707
Pawnshop Politics.....	Imperial comedy	Feb. 27.	2,000
Moving Day.....	Helen and Warren	Mar. 6.	2,000
Drops From Heaven.....	Varieties	Mar. 6.	1,000
Johnstown Flood (all-star).....	Spectacular melo.	Mar. 6.	6,258
Woman of Letters.....	Helen and Warren	Mar. 13.	2,000
Dixie Merchant (Bellamy).....	Drama	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child).....	Western	Mar. 27.	6,038
Yellow Fingers (Olive Borden).....	O. Henry comedy	Apr. 10.	2,000
From the Cabbie's Seat.....	O. Henry comedy	Apr. 17.	7,850
Sandy (Madge Bellamy).....	Comedy	Apr. 17.	2,000
Two Lips in Holland (Marian).....	Comedy	Apr. 24.	6,950
Siberia (Rubens-Lowe).....	Melodrama	Apr. 24.	2,000
A Polar Baron.....	Imperial comedy	Apr. 24.	2,000
Fighting Buckaroo (Buck Jones).....	Comedy melodrama	May 1.	5,095

GOTHAM PRODUCTIONS

Overland Limited (McGregor-Luke).....	Railroad drama	6.02
Police Patrol (Kirkwood).....	Melodrama	6.10
Little Girl in a Big City.....	Noted play	6.04

Star and Type of Story When Needed

	Kind of Picture	Review.	Feet
His Master's Voice (Thunder, dog).....	Melodrama	.....	5,975
Part Time Wife (Alice Calhoun).....	Domestic drama	.....	5,950
Shadow on the Wall (Hale-Percey).....	Drama	.....	6,010
One of the Bravest (Ralph Lewis).....	Fire Dept. drama	.....	5,750
Phantom of the Forest (Thunder-dog).....	Drama	.....	5,300
Speed Limit (McKee-Shannon).....	Romantic com.	.....	6,000
Racing Blood.....	Racing Drama	.....	6,000
Hearts and Spangles.....	Circus Romance	.....	5,900
Sign of the Claw (Thunder, dog).....	Dog picture	.....	6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review.	Feet
Denial (Claire Windsor).....	Drama	.....	4,791
Seven Chances (Keaton).....	Comedy	.....	5,113
Confessions of a Queen (Terry-Stone).....	Mythical romance	.....	4,800
Way of a Girl (Boardman).....	Thrill-comedy	.....	4,111
Man and Maid (Lew Cody).....	Elinor Glyn prod.	.....	5,307
Proud Flesh (Eleanor Boardman).....	Romantic com.	.....	5,776
Prairie Wife (Rawlinson-Devore).....	Domestic dr.	.....	6,487
Zander the Great (Marion Davies).....	Human Interest	.....	6,844
Sporting Venus (Sweet).....	Romantic drama	.....	5,958
White Desert (Windsor-O'Malley).....	Snow-R.R. drama	.....	6,464
Pretty Ladies (Pitts-Moore-Pennington).....	Human int. dr.	.....	5,828
Slave of Fashion (Norma Shearer).....	Drama	.....	5,906
Never the Twin Shall Meet (Stewart).....	South Sea com.	.....	8,143
Unholy Three (Lon Chaney).....	Drama	.....	6,986
Sun-Up (Starke-Nagel).....	Mountain tragedy	.....	5,819
Merry Widow (Murray-Gilbert).....	Romantic drama	.....	10,027
Mystic (Pringle-Tearle).....	Fake spiritualism	.....	6,147
The Circle (E. Boardman).....	Drawing room comedy	.....	5,511
Great Divide (all star).....	Drama	.....	7,811
Rag Man (Coogan).....	Comedy-dr.	.....	5,908
Beauty Prize (Dana).....	Comedy-dr.	.....	5,750
Tower of Lies (Chaney-Shearer).....	Drama of pathos	.....	6,849
Exchange of Wives (Boardman).....	Married life com.	.....	5,300
Midshipman (Ramon Novarro).....	Naval com.-drama	.....	7,496
Go West (Buster Keaton).....	Burlesque western	.....	7,256
Lights of Old Broadway (Davies).....	Old N. Y. drama	.....	6,437
Old Clothes (Coogan).....	Typical feature	.....	5,915
Bright Lights (Chas. Ray).....	Type com.-drama	.....	5,820
Only Thing (Boardman-Nagel).....	Glyn love drama	.....	6,284
Masked Bride (Mac Murray).....	Paris underworld	.....	5,690
Sally, Irene and Mary (Star cast).....	Musical comedy hit	.....	5,564
Time, the Comedian (Busch-Cody).....	Unique drama	.....	4,757

	Kind of Picture	Review.	Feet
His Secretary (Shearer).....	Light comedy	.....	6,433
Ben-Hur (Ramon Novarro).....	Low Wallace story	.....	12,000
Soul Mates (Lowe-Pringle).....	Glyn story	.....	6,073
Mike (Sally O'Neill).....	Human Interest comedy	.....	6,735
Dance Madness (Nagel-Windsor).....	Comedy-drama	.....	6,395
The Blackbird (Lon Chaney).....	Crook Drama	.....	6,688
Mare Nostrum (Rex Ingram prod.).....	Ibanez Novel	.....	6,271
La Boheme (Gilbert-Gish).....	Famous opera	.....	8,530
Auction Block (C. Ray-Boardman).....	Comedy-drama	.....	6,239
"Ibancz" Torrent" (Cortez).....	Drama	.....	6,769
The Barrier (Norman Kerry).....	Alaskan melodrama	.....	6,480
Devil's Circus (Norma Shearer).....	Drama	.....	6,750
Beverly of Graustark (Marion Davies).....	Romantic Comedy	.....	6,710

PARAMOUNT

	Kind of Picture	Review.	Feet
Night Club (Raymond Griffith).....	Farce-comedy	.....	5,721
Shock Punch (Richard Dix).....	Comedy-drama	.....	6,151
Welcome Home (Cruze Prod.).....	Domestic com.-dr.	.....	5,909
Old Home Week (Meighan).....	Comedy	.....	6,780
Any Woman (Star cast).....	Comedy drama	.....	5,963
Little French Girl (Mary Brian).....	Drama	.....	5,628
Are Parents People? (Betty Bronson).....	Domestic problems	.....	5,846
Eve's Secret (Betty Compson).....	Romantic drama	.....	6,205
Beggar on Horseback (all star).....	Imaginative	.....	6,874
Manicure Girl (Menjou).....	Drama	.....	5,959
Lost-A Wife (Menjou).....	Sophisticated com.	.....	6,420
Light of Western Stars (Holt).....	Vivid west dr.	.....	6,850
Paths to Paradise (R. Griffith).....	Whirlwind comedy	.....	6,741
Grounds for Divorce (Vidor).....	Drama	.....	5,692
Lucky Devil (Richard Dix).....	Auto race comedy	.....	5,935
Night Life of New York (All-star).....	Comedy-drama	.....	6,908
Marry Me (Vidor).....	Small town idyl.	.....	5,526
Street of Forgotten Men (all star).....	Bowery drama	.....	6,366
Not So Long Ago (Betty Bronson).....	Drama	.....	6,543
Rugged Water (Lois Wilson).....	Drama	.....	6,015
Trouble With Wives (Vidor).....	Farce comedy	.....	5,840
Wild, Wild Susan (Bebe Daniels).....	Farce comedy	.....	5,774
Wild Horse Mesa (Jack Holt).....	Zane Grey dr.	.....	7,164
The Wanderer (all star).....	Prodigal son epic	.....	8,173
Man Who Found Himself (Meighan).....	Crook drama	.....	5,798
Coast of Folly (Swanson).....	Society drama	.....	7,001
In the Name of Love (Cortez-Nissen).....	Comedy drama	.....	5,904
Golden Princess (Betty Bronson).....	Bret Harte western	.....	6,546
Pony Express (Cruze production).....	Epic of west	.....	9,925
A Son of His Father (Bessie Love).....	Western drama	.....	6,925
A Regular Fellow (R. Griffith).....	Typical comedy	.....	5,022
Vanishing American (Dix-Wilson).....	Indian spectacular	.....	10,063
Flower of the Night (Negri).....	Drama	.....	6,374
Lovers in Quarantine (Daniels).....	Farce-comedy	.....	6,570
Best People (Star cast).....	Society comedy	.....	7,570
King on Main Street (Menjou).....	Comedy	.....	6,224
Seven Keys to Baldpate (McLean).....	G. M. Cohan prod.	.....	8,048
New Brooms (Bessie Love).....	W. DeMille play	.....	5,443
Ancient Highway (Holt-Dove).....	Lumber camp dr.	.....	6,034
Lord Jim (Marmont).....	Malay locale dr.	.....	6,703
Stage Struck (Swanson).....	Comedy feature	.....	6,691
Irish Luck (Meighan).....	Melodrama	.....	5,700
Cobra (Valentino).....	Drama	.....	6,895
A Woman of the World (Negri).....	Comedy-drama	.....	6,353
The Splendid Crime (W. DeMille prod.).....	Daniels-comedy	.....	6,089
A Kiss for Cinderella (Bronson).....	Barrie whimsical	.....	9,621
Enchanted Hill (Holt).....	Western	.....	6,326

	Kind of Picture	Review.	Feet
Womanhandled (Richard Dix).....	Western Satire	.....	6,765
That Royle Girl (Dempster).....	D. W. Griffith prod.	.....	10,253
Mannequin (Joyce-Costello).....	Crook-comedy-dr.	.....	5,941
Hands Up (R. Griffith).....	Burlesque on war	.....	5,983
American Venus (Ralston-Lanphier).....	"Beauties" comedy	.....	5,931
Song and Dance Man (all-star).....	Comedy-drama	.....	6,997
Behind the Front (Beery-Hatton).....	War farce-com.	.....	5,553
Grand Duchess and the Waiter (Menjou).....	Romantic comedy	.....	6,314
Moana.....	South Sea study	.....	6,133
Sea Horses (Holt-Vidor).....	Drama of tropics	.....	6,565
Dancing Mothers (Joyce-Tearle-Bow).....	Comedy-drama	.....	7,169
Let's Get Married (Dix-Wilson).....	Farce-comedy	.....	6,800
Nell Gwyn (Dorothy Gish).....	Farce-comedy	.....	6,900
Miss Brewster's Millions (Daniels).....	Comedy-drama	.....	6,200
New Klondike (Thos. Meighan).....	Comedy drama	.....	7,445
Untamed Lady (Gloria Swanson).....	Society drama	.....	6,432
Crown of Lies (Pola Negri).....	Romantic drama	.....	5,020
Desert G-H (Hamilton-Mason).....	Zane Grey western	.....	6,850
For Heaven's Sake (Harold Lloyd).....	Typical Comedy	.....	17,536
Blind Goddess (Holt-Torrence).....	Mystery Drama	.....	7,363
That's My Baby (Douglas MacLean).....	Farce comedy	.....	6,805
A Social Celebrity (Menjou).....	Comedy drama	.....	6,025

PATHE

	Kind of Picture	Review.	Feet
Ough!.....	Stereoskopik	.....	11,100
Learning How.....	Sportlight	.....	11,100
Daddy Goes a-Gunning (Tryon).....	Comedy	.....	12,200
Sneezing Beezers.....	Sennett comedy	.....	18,200
For Love of a Gal.....	Terry cartoon	.....	18,100
When Men Were Men.....	Terry cartoon	.....	18,100
The Freshman (Harold Lloyd).....	College comedy	.....	6,885
Boys Will Be Boys.....	Our Gang comedy	.....	25,200
Cupid's Boots (Graves).....	Comedy	.....	25,200
Why Kide Leave Home.....	Sportlight	.....	25,100
Bugville Field Day.....	Terry cartoon	.....	25,100
A Yarn About Yarn.....	Terry cartoon	.....	1,100
Tea for Two (Alice Day).....	Sennett comedy	.....	1,200
Innocent Husbands (Chase).....	Comedy	.....	1,200
Kivalina of the Ice Lands.....	Esquimo life	.....	11,500
Bubbles.....	Terry cartoon	.....	8,100
Iron Nag.....	Sennett comedy	.....	8,100
Sons of Swat.....	Sportlight	.....	8,100
Tame Men and Wild Women (A. Stone).....	Comedy	.....	15,200
Lucky Stars (H. Langdon).....	Comedy	.....	15,200
Mary, Queen of Tots.....	Our Gang	.....	22,100
Seven Ages of Sport.....	Sportlight	.....	15,200
Butter Fingers (Bevan).....	Comedy	.....	29,200
Cold Turkey (Alice Day).....	Comedy	.....	29,200
The Window Washers.....	Terry cartoon	.....	29,100
Over the Plate.....	Terry cartoon	.....	29,100
A Runaway Taxi.....	Stereoskopik	.....	5,100
Barrier Busters.....	Terry cartoon	.....	5,100
Barnyard Follies.....	Circus serial	.....	12,100
Wild West (J. Mohan).....	Comedy	.....	12,100
No Father to Guide Him (Chase).....	Comedy	.....	12,100
Madame Sans Jane (Findlayson).....	Comedy	.....	12,100
Ugly Duckling.....	Terry cartoon	.....	19,100
Somewhere in Somewhere.....	Comedy of war zone	.....	19,200
Big Kick (Engle-Mohan).....	Fight comedy	.....	26,100
Your Own Back Yard.....	Our Gang	.....	26,200
Hungry Hounds.....	Terry cartoon	.....	26,100
Nuts and Squirrels.....	Terry cartoon	.....	26,100
Moonlight and Noses (Clyde Cook).....	Comedy	.....	3,200
Outings for All.....	Sportlight	.....	3,100
Lion and the Monkey.....	Terry cartoon	.....	3,100
Caretaker's Daughter (Chase).....	Comedy	.....	10,200
Hero Wins.....	Comedy	.....	10,100
Love and Kisses (Alice Day).....	Terry cartoon	.....	10,200
Solid Ivory (Mohan-Engle).....	Sennett comedy	.....	10,100
Clever Feet.....	Sportlight	.....	17,100
Cuckoo Love (Tryon).....	Comedy	.....	17,200
Good Morning, Madam (Graves).....	Terry cartoon	.....	17,100
All Cooled.....	Roach comedy	.....	24,100
Al Wool (Earl Mohan).....	Terry cartoon	.....	24,100
Closer than a Brother.....	Roach comedy	.....	24,200
A Punch in the Nose.....	Sennett comedy	.....	24,200
A Sweet Pickle.....	Sennett comedy	.....	24,200
Dangerous Curves Behind.....	Sennett comedy	.....	31,200
Better Movies.....	Our Gang	.....	31,200
Honor System.....	Terry cartoon	.....	31,100
Should Sailors Marry (Cook).....	Comedy	.....	7,200
Amundsen Polar Flight.....	Specialette	.....	7,200
Papa, Be Good (Tryon).....	Comedy	.....	14,263
Soapsuds Lady (Alice Day).....	Comedy	.....	21,200
Great Open Spaces.....	Terry cartoon	.....	21,200
Uneasy Three (Chase).....	Roach prod.	.....	21,100
Take Your Time (Graves).....	Sennett comedy	.....	28,200
More Mice Than Brains.....	Terry cartoon	.....	21,100
Laughing Ladies (star cast).....	Comedy	.....	21,100
A Day's Outing.....	Terry cartoon	.....	21,100
Garden of Gethsemane.....	Pilgrimage of Palestine	.....	28,100
Wallowing Wonders.....	Sportlight	.....	28,100
Green Archer (A. Ray-W. Miller).....	Mystery-action serial	.....	5,100
Bonehead Age.....	Terry cartoon	.....	28,100
One Wild Ride.....	Our Gang Comedy	.....	5,200
Hold Everything.....	Comedy	.....	5,100
Starvation Blues (Calk).....	Hal Roach comedy	.....	5,100
Window Dummy (Graves).....	Sennett comedy	.....	12,200
From Rags to Riches.....	Sennett travesty	.....	12,200
Haunted House.....	Terry cartoon	.....	12,200
His Wooden Wedding (Chase).....	Comedy	.....	12,100
English Channel Swim.....	Terry cartoon	.....	19,100
Tollable Romeo.....	Hal Roach Comedy	.....	19,100
Hoty Totsy.....	Sennett comedy	.....	26,200
Wild Cats of Paris.....	Comedy	.....	26,200

	Kind of Picture	Review.	Feet
Gosh Darn Mortgage.....	Sennett comedy	.....	2,200

Review Date Where It's Readily Accessible

	Kind of Picture	Review.	Feet
Good Cheer	Our Gang	Jan. 9.	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9.	2,000
Between Meals	Roach comedy	Jan. 9.	1,000
All Astride	Sportlight	Jan. 9.	1,000
Gold Push	Terry cartoon	Jan. 9.	1,000
Three Blind Mice	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16.	2,000
Lighter Than Air	Terry cartoon	Jan. 16.	1,000
New Melody Series	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23.	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Terry cartoon	Jan. 30.	1,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising Generation	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funnymooners (Graves)	Comedy	Feb. 6.	2,000
Strenuous Life	Sportlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Cost Guard	Action serial	Feb. 13.	10cp.
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry cartoon	Feb. 20.	2,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000
Leaps and Bounds	Sportlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20.	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27.	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	2,000
Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	2,000
Dixie Doodle	Sportlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Sportlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Phillips)	Western Serial	Apr. 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Sportlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000
Baby Clothes	Our Gang	May 1.	2,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1.	2,000

PRODUCERS DISTRIBUTING CORP.

		1925	
Cafe in Cairo (Dean)	Drama	Mar. 28.	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		5,770
Let Women Alone (O'Malley-Hawley)	Drama		5,620
Soft Shoes (Carey)	Western		
Charley's Aunt (Syd Chaplin)	Farce-Comedy	Feb. 21	7,243
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Eber & Fields)	Comedy drama	May 16.	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13.	4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,841
Stop Firting (all star)	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,720
Private Affairs (Huette)	Character drama	Aug. 1.	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.	6,974
Coming of Amos (Rod LaRogue)	Comedy-drama	Sept. 19.	5,077
Without Mercy (Vera Reynolds)	Drama		
Prairies Pirate (Harry Carey)	Western		
People vs. Nancy Preston	Underworld drama		
Road to Yesterday (Schildkraut)	Spectacular drama		
Man from Red Gulch (Carey)	Western		
Madame Lucy (Julian Eltinge)	Farce-Comedy		
Off the Highway (W. V. Wong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
Wedding Song (Leatrice Joy)	Comedy-heart int. dr.	Jan. 2.	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	7,717
Braveheart (LaRogue)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	7,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Danger Girl (Priscilla Dean)	Crook melodrama		
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRogue)	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama-western		
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,660
Paris at Midnight (Jetta Goudal)	Melodrama		

B. P. SCHULBERG PROD.

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison drama	Jan. 24.	5,950
Boomerang (Clara Bow)	Comedy-drama	Mar. 21.	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10.	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,080

TIFFANY PRODUCTIONS, INC.

		1925	
Souls for Sables	Society drama	Sep. 5.	7,721
The Sporting Chance	Racing drama		6,500
Lightning	Drama		6,500
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500
Morganston's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500
Out of the Storm (Logan-Burns)	Melodrama	Apr. 24.	6,500

TRUART FILM CORPORATION

Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

		1925	
America (Griffith prod.)	Historical drama	Mar. 8.	11,442
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11.	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27.	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29.	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31.	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmuter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219

UNIVERSAL

		1925	
Life's Greatest Thrills	Special	Sep. 19.	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26.	6,709
One Wild Night (Edwards)	Comedy	Sep. 26.	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26.	2,000
Bustin' Thru (Hoxie)	Blue streak western	Oct. 3.	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3.	2,000
By the Sea (Puffy)	Comedy	Oct. 3.	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10.	5,924
Just Cowboys	Short western	Oct. 10.	2,000
Taking Chances	Short western	Oct. 10.	2,000
The Raid	Short western	Oct. 10.	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10.	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17.	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17.	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24.	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24.	3,000
Shooting Wild	Mustang western	Oct. 24.	1,000
Hidden Loot (Hoxie)	Action western	Oct. 31.	4,738
Boundary Line (Fred Humes)	Action western	Oct. 31.	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31.	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7.	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7.	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7.	1,000
Oh, Buster	Buster Brown	Nov. 7.	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14.	3,943
Two Many Ducks	Mustang western-com	Nov. 14.	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14.	1,000
A Speedy Marriage	Century comedy	Nov. 14.	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21.	5,410
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21.	ep
Range Law	Mustang western	Nov. 28.	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28.	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28.	1,000
Serapin' Kid (Art Acord)	Heart-int. western	Dec. 5.	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5.	2,000
Happy Go-Lucky (N. Edwards)	Comedy	Dec. 12.	1,000
One Man Ranch (Morrison)	Action western	Dec. 12.	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12.	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 10.	6,200
Top Hand	Short western	Dec. 10.	7,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26.	6,887
Buster's Nightmare	Buster Brown	Dec. 26.	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26.	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26.	1,000
Call of Hazard (Humes)	Mustang western	Jan. 2.	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2.	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2.	1,000

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review	Feet
Still Alarm (star cast).....	Fire-drill melo	Jan. 9.	7,000
Blue Blazes (P. Morrison).....	Western	Jan. 16.	4,700
Six Shootin' Romance (Hoxie).....	Western	Jan. 23.	4,837
Buster's Bust up.....	Buster Brown comedy	Jan. 23.	2,000
Stella Maria (Mary Philbin).....	Wm. Locke novel	Jan. 30.	5,785
Man With the Scar.....	Short western	Jan. 30.	2,000
Honeymoon Squabble (Edna Marian).....	Comedy	Jan. 30.	2,000
Hero of Pipe Rock.....	Mustang comedy	Jan. 30.	2,000
Her Lucky Leap.....	Century comedy	Jan. 30.	2,000
Badly Broke.....	Bluebird comedy	Jan. 30.	1,000
Hot Dog.....	Bluebird comedy	Jan. 30.	1,000
Hearts of the West.....	Short western	Feb. 6.	2,000
Helpful Al.....	Century comedy	Feb. 6.	2,000
Montana of the Ranges.....	Short western	Feb. 6.	2,000
Winged Rider (Cobb).....	Mustang drama	Feb. 13.	2,000
A Dumb Friend (Lake).....	Bluebird comedy	Feb. 13.	1,000
Beautiful Cheat (Laura LaPlante).....	Comedy-drama	Feb. 20.	6,583
Big City (Marian).....	Century comedy	Feb. 20.	2,000
Big Game (Holmes).....	Mustang western	Feb. 20.	2,000
Combat (H. Peters-W. Hawley).....	Action melodrama	Feb. 27.	6,714
Crowning the Count (E. Gordon).....	Century comedy	Feb. 27.	2,000
Accidents Can Happen (Al Alt).....	Century comedy	Feb. 27.	2,000
Cohens and Kelleys (G. Sidney-V. Gordon).....	Hebrew-Irish com.	Mar. 6.	7,774
Watch Your Wife (Valli-O'Malley).....	Comedy-drama	Mar. 13.	6,974
Phoney Express (Puffy).....	Buster Brown com.	Mar. 13.	2,000
Buster's Nose Dive.....	Comedy western	Mar. 20.	6,596
Chip of the Flying U (Gibson).....	Western serial	Mar. 20.	2,000
Winking Idol (Desmond).....	Century comedy	Mar. 20.	2,000
Al's Troubles (Al Alt).....	Action western	Mar. 27.	4,400
Border Sheriff (Hoxie).....	Mustang western	Mar. 27.	2,000
Unless Bad Man (Mower).....	Comedy	Mar. 27.	1,000
Tune Up (Puffy).....	Comedy	Mar. 27.	2,000
One Wild Time (Corbett-Holmes).....	Comedy	Mar. 27.	2,000
Yearning for Love (Wanda Wiley).....	Century comedy	Mar. 27.	2,000
Perfect Lie (Neely Edwards).....	Bluebird comedy	Mar. 27.	1,000
Flying Wheels (Wanda Wiley).....	Century comedy	Mar. 27.	2,000
Menace of the Alps.....	Special	Mar. 27.	1,000
The Set Up (Art Acord).....	Western	Apr. 3.	4,500
Flivver Vacation (E. Gordon).....	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake).....	Bullseye	Apr. 3.	1,000
Rustler's Secret (E. Cobb).....	Mustang western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie).....	Western	Apr. 10.	1,000
Couple of Skates (Edwards).....	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian).....	Century comedy	Apr. 10.	2,000
Mountain Molly'O (J. Sedgwick).....	Short western	Apr. 10.	2,000
Taking the Heir (Puffy).....	Comedy	Apr. 10.	1,000
College Yell (Edwards).....	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards).....	Bluebird comedy	Apr. 10.	1,000
Flaming Frontier (Gibson).....	Epic drama	Apr. 17.	8,828
Radio Detective (Jack Daugherty).....	Serial	Apr. 17.	2,000
Buster's Skyrocket (Trimble).....	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume).....	Short western	Apr. 17.	1,000
A Swell Affair (A. Lake).....	Comedy	Apr. 24.	4,500
The Escape (Morrison).....	Western-action	Apr. 24.	1,000
Help Wanted (Puffy).....	Comedy	Apr. 24.	2,000
Desperate Dan.....	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up.....	Buster Brown comedy	Apr. 24.	2,000
My Old Dutch (McAvoy-O'Malley).....	Drama	May 1.	7,750
Too Many Babies.....	Comedy	May 1.	2,000

VITAGRAPH

	1925
Two Shall Be Born (Novak-Harlan).....	Drama.....Feb. 21.. 6,640
Pampered Youth (Landis-Calhoun).....	Drama.....Jan. 31.. 6,227
Redeeming Sin (Nazimova-Tellegen).....	Apache dr.....Feb. 14.. 5,700
Tearbound (Daw-Welch).....	Melodrama.....May 2.. 6,279
Tides of Passion.....	Drama.....Apr. 11.. 6,182
School for Wives (Tearle-Holmquist).....	Drama.....May 30.. 6,893
Barce, Son of Kazan (Stewart).....	Northern drama.....June 20.. 6,550
Wildfire (Aileen Pringle).....	Racing melo.....June 27.. 5,700
Steele of the Royal Mounted.....	N. W. drama.....July 18.. 7,865
Happy Warrior.....	Drama.....Aug. 8.. 7,832
Ranger of the Big Pines (K. Harlan).....	Forest Ranger drama.....Sep. 12.. 7,036
Love Hour (H. Gordon-Fazenda).....	Melodrama.....

WARNER BROS.

	1925
Bridge of Sighs (Dorothy MacKail).....	Pathos drama.....April 4.. 6,694
My Wife and I (Rich).....	Emotional drama.....May 30.. 7,182
Man Without A Conscience (Louis-Rich).....	Drama.....June 27.. 6,592
How Baxter Butted In (Moore-Devore).....	Comedy.....July 25.. 6,591
Woman Hater (Chadwick-Brook).....	Love drama.....Aug. 1.. 7,139
Tracked in Snow Country (Rin-Tin-Tin).....	North drama.....Aug. 8.. 7,237
Eve's Lover (Rich-Lytell-Louis-Bow).....	Drama.....Aug. 15.. 6,722
Kiss Me Again (Lubitsch prod.).....	Light comedy.....Sep. 12.. 7,144
Limited Mail (Monte Blue).....	Railroad melodrama.....Sep. 19.. 6,858
Wife Who Wasn't Wanted (Rich).....	Romantic drama.....Sep. 26.. 7,291
His Majesty, Bunker Bean (M. Moore).....	Farce comedy.....Oct. 3.. 6,053
Below the Line (Rin-Tin-Tin).....	Dog melodrama.....Oct. 10.. 7,481
Man on the Box (Syd Chaplin).....	Farce-comedy.....Nov. 7.. 6,789
Compromise (J. Rich, C. & Brook).....	Domestic drama.....Nov. 7.. 6,500
Red Hot Tires (Monte Blue).....	Farce comedy.....Nov. 14.. 7,817
Bobbed Hair (Prevost-Harlan).....	Comedy-melodrama.....Nov. 21.. 7,500
Rose of the World (P. R. Miller).....	Human interest drama.....Nov. 28.. 5,519
Clash of the Wolves (Rin-Tin-Tin).....	Curwood dog drama.....Dec. 5.. 6,310
Hogan's Alley (Blue-Miller).....	Farce-comedy.....Dec. 12.. 7,816
Lady Windermere's Fan (I. Rich).....	Stage classic.....Dec. 19.. 6,927
Seven Sinners (Prevost-Brook).....	Crook-action drama.....Dec. 26.. 7,200
Golden Cocoon (H. Chadwick-H. Gordon).....	Human interest melo.....Jan. 30.. 9,975
Sea Beast (John Barrymore).....	Whaling epic.....Mar. 6.. 6,600
Oh, What a Nurse (Syd Chaplin).....	Farce-comedy.....Mar. 13.. 6,741
Cave Man (M. Moore-Prevost).....	Farce-comedy.....Apr. 10.. 6,800
Bride of the Storm (D. Costello).....	Melodrama.....Apr. 24.. 6,300
Night Cry (Rin-Tin-Tin).....	Dog melodrama.....

MISCELLANEOUS

ARTCLASS PICTURES CORP.

	1925
On the Go (Buffalo Bill, Jr.).....	Western.....May 2.. 4,825
Reckless Courage (Buddy Roosevelt).....	Thrill western.....June 6.. 5,000
Quicker 'N Lightning (Buffalo Bill, Jr.).....	Thrill drama.....June 13.. 5,000
Fearin' Loose (Wally Wales).....	Stunt western.....

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review	Feet
A Lover's Oath (Novarro).....	Melodrama	.....	5,845
Business of Love (Horton).....	Comedy-drama	.....	6,038
The Shining Adventure (Marmont).....	Drama	.....	5,128
The Wrongdoers (Barrymore).....	Melodrama	.....	6,424

BANNER PRODUCTIONS

The Man Without a Heart.....	Novak-Harlan	Aug. 2-	6,000
Those Who Judge.....	All star	Aug. 2-	5,700
Daughters Who Pay.....	All star cast	May 30.	5,800
Wreckage (May Allison).....	Drama	Sep. 5.	5,992

C. C. BURR

Crackerjack (Hines).....	Typical comedy	May 23.	6,706
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CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....	2,000
Her First Night in Philadelphia.....	
Her First Night in The Jollies.....	.....
International Twelve.....	.....
Novelty Twelve.....	1,000
Famous Paintings.....	De Luxe dramas.....2,000
Let's Go Fishing.....	Holland-scenic.....Nov. 7.. 1,000
Real Charleston.....	Lesson novelty.....April 24.. 2,000
The Doctor.....	Drama de luxe.....
Heroes of the Sea.....	Scenic.....

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich).....	Melodrama.....July 11.. 5,760
Before Midnight (Wm. Russell).....	Crook melodrama.....July 11.. 4,890
Big Pal (Wm. Russell).....	Prize fight drama.....Oct. 24.. 5,800

INDEPENDENT PICTURES CORP.

Gambling Fool (F. Farnum).....	Western.....May 9.. 5,000
Fighting Sheriff (Bill Cody).....	Western.....May 23.. 5,000
Border Intrigue (F. Farnum).....	Western.....May 30.. 5,000

LEE-BRADFORD CORP.

Way Down Upon the Swannee River.....	6,000
Wolfblood (M. Clayton).....	6,000
Wives of the Prophet (star cast).....	Opie Read novel.....Jan. 9.. 6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston).....	Marriage drama.....Nov. 21.. 4,960
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POST SCENICS

Holland.....	Scenic.....Nov. 7.. 1,000
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RAYART

Super Speed (Reed Howes).....	Automobile com.-dr.....Feb. 7.. 5,227
Snob Buster (Reed Howes).....	Action melodr.....Aug. 22.. 4,974
Cyclone Cavalier (Reed Howes).....	Action-romance.....Sep. 26.. 4,928
Midnight Limited (star cast).....	Railroad melodrama.....Dec. 27.. 5,255

RED SEAL

Hair cartoon (Issue 2).....	Marcus cartoon.....Feb. 7.. 1,000
Reelview (Issue B).....	Urban magazine.....Feb. 6.. 1,000
Dolly Gray.....	Song cartune.....Feb. 6.. 1,000
Fish for Two.....	Gem of the Screen.....Feb. 13.. 1,000
Hair Cartoons (No. 4).....	Marcus Cartoon.....Feb. 20.. 1,000
Ko-Ko's Paradise.....	Max Fleischer cartoon.....Feb. 27.. 1,000
Ko-Ko Baffles the Bulls.....	Max Fleischer cartoon.....Mar. 6.. 1,000
Hair Cartoon.....	Marcus Cartoon.....Mar. 20.. 1,000
Has Anybody Seen Kelly?.....	Song Cartune.....Mar. 20.. 1,000
Marvels of Motion.....	Magazine.....Apr. 3.. 650
Song Cartune.....	Fleischer novelty.....Apr. 3.. 550
Reelview (Scenes in Turkey).....	Magazine.....Apr. 10.. 550
Hair Cartoon.....	Marcus cartoon.....Apr. 10.. 550
Hair Cartoon.....	Marcus cartoon.....May 1.. 550
It's the Cat's (Ko-Ko).....	Fleischer cartoon.....May 1.. 750

SHORT FILMS SYNDICATE

Thirty Years Ago.....	Novelty.....Aug. 15.. 1,000
I Remember.....	Pastoral.....Aug. 15.. 1,000
Mixing in Mexico.....	Bud Fisher cartoon.....Oct. 17.. 1,000
Invisible Revenge.....	Mutt & Jeff.....Oct. 31.. 1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks).....	Serial.....5,000
Here He Comes (E. Douglas).....	Comedy drama.....5,000
Trapped (Elinor Faire).....	Drama.....2,000
Who's Your Husband? (Morante).....	Comedy.....2,000
Bedtime Stories Series.....	Animal Novelty.....2,000
Eyes of the Desert (Richmond).....	Western.....5,000
Just Travelin' (Bob Burns).....	Western.....5,000

TENNEK FILM CORP.

Jack Mann Comedies.....	Twelve subjects.....
Chester Conklin Comedies.....	Twelve subjects.....
Two Star Comedies (Layman-Dorety).....	Twelve subjects.....
All Star Comedies (star casts).....	Twelve subjects.....
International Detective Stories.....	Twelve subjects.....
Laugh Stories (Selig Animals).....	Twelve subjects.....
Chuckles.....	Twelve novelties.....1,000
Travelogues.....	1,000
Fantasies.....	1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

The Presentation Situation—Looking It Over

First of a Series of Three Articles by Colby Harriman

THE presentation field has suddenly appeared to be a theatrical Klondike. There is a rush to the gold fields. The gold in the fields is there—but—the end of the trail is not so easy to traverse, the fool's gold along the way may act as a stumbling block to a successful culmination of these prospector's dreams.

There is nothing remarkable in this sudden rush of producers and booking agents in general to blossom forth as the mediums of successful presentation productions. It is rather lamentable that the real worth of these program features was not generally sensed and appraised months ago when the men with visions, men who were showmen, created, devised and prospered with these valuable program aids. Today, the flood of patron approval is sweeping the majority of producers and agents in the direction of these features.

Presentations Are Not Vaudeville Acts

Obsessed with reams of publicity, counter statements and innumerable letters from all sides we decided to climb up on our little mountain and take a good look at the situation. If we would all take bird's eye views of the problems at shorter intervals we would benefit by it. Our opinion is borne out of what we have seen and heard during the recent influx, so take it for what it is worth.

First of all, we have the determination on the part of individuals who are being recruited from other branches of the theatrical business to define presentations. Unfortunately to the novice he speaks hastily and says—"Vaudeville," "Picture Acts," and other like phrases, and terms. If the presentation business is to maintain a successful form for motion picture theatre consumption it must not lose its individuality nor suffer itself to be grafted to an old tree. A real presentation is not vaudeville, its form and medium of expression cannot be termed an act, that is, as we consider the word "act" in this business.

The work of presentation production is a highly specialized form of theatrical expression. It cannot be handled in the manner that we produce a vaudeville act, or devise a re-

vue attraction. There are certain elements in it which we must consider if we are entitled to brand it as a presentation, namely, sight value, art and motion picture program values.

The "sight value" of a stage attraction has only been considered since the introduction of these features with motion pictures. The theatres, which have been developed as fit places for film products have created certain physical barriers and have made certain demands on such stage productions which have been successfully met by the men who know what it is all about. When we analyze the term "sight value" we find that it relates to the appearance of the attraction, its scenic and lighting treatment, its routine in action, its musical setting, all blending with the artistic and proper mechanical presentation.

In vaudeville we have different phases to consider, and not heeding the difference between the demands of the two types of entertainment the reason for failure of certain sure-fire acts to get over is self evident. The human equation is of more value to vaudeville than it is to the presentation theatre. A presentation can be successfully put over without any people, all of which speaks the value of "sight" which we have emphasized.

Experimenting Is Costly

Unfortunately, the experiment of the last few months has cost much money. Thousands of dollars have been expended by theatres in trying to get over the old vaudeville idea in the presentation field. It is true that they are still doing it, but we predict that the retreat will be as rapid. When years have been devoted to the education of millions of people to expect a certain type of entertainment it is no easy task to create as enthusiastic response to a form that lacks the elements which have satisfied and made themselves attractive at the box office. A homely illustration is "it was difficult for the man to be contented with roots when he has cultivated a taste for salad."

Some producers and certain managers refuse to see the hand writing on the wall. After it has written they will have to read.

We cannot say that the picture house patrons do not know what they want. We know that is a foolish statement. The question is—Do producers know what to give them? We are beginning to doubt the showmanship of many who have recently made some costly moves and lost business for the house. If theatre managers would only study the problem and not listen to every new proposition that is submitted by men who are groping in the dark, matters would adjust themselves and we would really get somewhere.

Two Forces Appear For Control

This year will go down in the history of our infant industry as the year of stage experimentation. When the next season opens we should be set and ready to go right on through to the goal. Why prolong the agony and flatten the pocketbook? Why not get together and work out the plan of successful operation and save money in the end?

Two formidable forces have appeared which hold the key to the treasure house. One is an organized chain of first run theatres and the other is an unorganized group of smaller chains, producing companies, and booking agencies operating more or less independently. The policy that is successfully put over by either side will be the money maker for next season and the pattern for everybody else to copy.

Production Costs Vs. Selling Costs

There is the question of costs in production and the selling price of attractions which is something we cannot overlook. It is an important stone in the structure. It can ruin the whole thing unless it is properly selected and fitted. The costs are vital, and the two forces who are fighting for domination also present interesting aspects when one is appraised of their interpretation.

There is the question of types of production arising out of the various types of theatres we have to reckon with. The attraction playing a third class house cannot aspire to play a

(Continued on page 275)

The Scrap-Book Submits Summer Suggestions

Seasonal Presentation Subjects Compiled by Colby Harriman

IN the last issue of this paper we particularly emphasized our desire to secure new ideas from producers and exhibitors relative to presentation subject matter suitable for summer production. We also requested ideas of presenting that musical institution of the motion picture theatre known as the organ and the organist.

This week we are offering a few subjects taken from our scrapbook files and submitting them with the idea that it will give exhibitors and producers examples of the kind of material we are requesting. This business has been developed with the interchange of ideas and stage subject matter and with the demands for novelty and originality more instant today than ever before it seems to us that it is a logical moment to secure from various sources these suggestions which in turn may solve the question puzzling most of us—namely—to get them into the theatre via the box office.

It is our sincere hope in the succeeding issues of this department for the next few weeks in particular that we may have the pleasure of publishing such summer suggestions for stage attractions and also novel and effective pipe organ novelties.

The accompanying plate of sketches emphasize the summer theme, with the exception of the first plate which is classified as an organ novelty. A suggested treatment for these scenic backgrounds follows.

Fig. I. Setting for the presentation of an organ number. An oval drop painted with an organ pipe motif, with a circular opening in which a large mirror or reflector is placed upon which is seen the image of the organist playing in the pit. The principle underlying this treatment is that of the old sketch table, the principle of counter reflection. Another treatment of this theme may be to have the drop painted as indicated and a constant change of colors pass over the drop dimming out to a radium effect outline of the pipes, the organist being spotted at the console.

Fig. II. A setting for a seasonal song or dance number. A leg drop, cut-out, and in silhouette, contrasting with the colorful background. This cut drop should be set down at the curtain line and a foliage row may extend across stage from it to the neutral returns at extreme left. Another cut drop may be hung in one, but this should be in a lighter tone and contrast at left with the silhouetted trees at right. The back drop should be painted to represent a calm body of water upon which miniature boats are slowly sailing. The sky should be treated in early sunset tones, with fleecy cloud effect machine operating on the drop back stage.

Fig. III. A South Sea Island suggestion. Here is an idea which is effective and may all be constructed out of paper. Long strips of paper cut out and hung on a batten to give the three outlines. The hanging foliage and large leaves may all be made from paper. A small platform placed at right may be masked in front with a tropical foliage ground row. Singers, musicians or dancers may do their routine from the place indicated or the entire set may form a background, with the players working down in one. The background may be a painted water row or the effect may be secured in a

modernistic manner with stripes of crepe paper cut out to represent the high-lights of the crested waves. A large moon box may be used back of the sky drop and this will lend a color to the entire treatment.

Fig. IV. A cameo setting for a singer. A single tree placed at left with a ground row back of it and a sky drop to back, giving the effect of a knoll upon which the singer is standing. The lighting treatment should be in warm tints with pinks, light blues, greens and yellow dominating.

Fig. V. Another cameo setting and may be used as a background for an instrumental or dance number. A trunk of a large tree in semi-silhouette against a deep blue-green sky tinged with orange amber at the base. Hanging moss will give a pretty effect. The characters should be dressed in the colorful silk costumes of the Colonial period.

These suggestions are only five out of hundreds which are available for production

subject matter. Send in your ideas and let us add them to the collection being published in this department.

"THE BRIDAL VEIL"

Produced by J. M. Anderson
Rivoli Theatre, New York City

THIS presentation is one of the most artistic subjects we have seen under the Anderson regime. Scenically it is a beautiful creation. In action, there is a dignity that is compelling plus good entertainment values of a distinct presentation calibre. The subject is a relief from the overloaded lighter type of attractions in the jazz motifs which have seemed to dominate all production departments.

The Bridal Veil is programmed as a romantic fantasy illustrated by an historical review of bridal gowns from the year 1450 to the present day.

The set is a massive interior, a corner in



a room of the hallway of, let us say, a castle. A semi-winding stairway is placed at right of stage leading from a high platform of about twelve feet off left center. The set is obliqued from up right center down to a flat down left which had a doorway. A long, narrow leaded panel window is midway of the obliqued flats up left center. The set is given a scenic treatment in maroon with a drapery treatment at the corners and in joined sections of the set. A small doorway is under the stairway up right center which leads off. The setting was given a subdued lighting treatment with a specially constructed chandelier hung over the lower landing of the stairway right. This was highlighted with white from off stage. A green blue tone was used to give a lighting treatment back of the stained glass window. A large chest was placed in front of the base of the window. A constructed harpsicord was set up right.

The action of the story is introduced with a song entitled "The Bridal Veil." The synopsis is that on Midsummer's Eve a little girl finds in an antique dower chest the faded bridal veil that had been worn in each generation by one of her ancestors. As she caresses it, and dreams of her own wedding day, there steals into the moonlit room a "dream-suitor" who wins her heart. A dance number follows and at its conclusion he disappears and she is left alone. Then to console her the brides who had worn the self-same wedding veil in centuries past come to her like phantoms from the long ago and bring her the lover of her dreams. Each character dressed in the costumes of various periods, come slowly down the staircase with a page supporting the train of the gown, cross slowly across the stage and then around to a dress position. The various periods include the brides of 1450, 1575, 1650, 1750, 1800, 1850, 1880 and 1890. Each bridal gown was a gorgeous creation in white silks and satins, and they were lighted with a steel blue spot which was most effective against the comber background.

MARK STRAND FROLICS

Produced by Jos. Plunkett
Mark Strand, New York City

THREE units constitute the Frolic for the week. Nothing pretentious is offered, but in spite of the second appearance of last week's feature attraction, the presentation revue is entertaining.

George Lyons, harpist virtuoso, is appearing for his second week in the same setting but with a new routine of harp selections. Opening the action of the Frolic was rather a difficult place for him, but he seemed to get his full measure of applause in spite of the spot.

Kendall Capps, a clever eccentric stepper from the recent "Greenwich Village Follies" show was next introduced doing his routine in one in front of a light golden toned fabric curtain.

The last number introduced a unit in two scenes. The first was a suggested interior against a green toned gauze drape hung in folds. Pauline Miller and John Quinlan are discovered seated on a settee center and present for the first time on Broadway, Irving Berlin's latest song "At Peace With The World." After one verse and a chorus the lights back of the draperies are brought up and reveal a garden set masked with a large oval cut drop. A platform is placed to cover the balance of the stage back of the

cut drop on which the twelve members of the ballet and the two principal dancers appear. At the up-stage side of the platform are six white pilasters surmounted with white narrow urns filled with flowers. Garlands of roses are placed in festoons between the pillars. The ballet and principals are dressed in very colorful costumes of the "waltz period." The action continues through a pretty dance routine, then the lights dim, and the soloists sing the chorus of the featured song as the curtains close for the finale.

TURIN-WYNNE DUET

Presented by Hermann Hellar
Warners Theatre, New York City

A WELL arranged duet from "Cavalleria Rusticana" by Mascagni was used as the selection marking the return of Joseph Turin, recognized as "the phenomenal tenor" to Broadway. Mr. Turin was supported by Miss Elfrieda Wynne, soprano, and their rendition of the special arrangement was marked with much applause. They appeared in the characteristic costume of the opera against a light green toned fabric drop. The action accompanying the rendition of the duet was well handled and did not smack of the theatricalism which usually dominates operatic numbers when presented in any semblance of a setting.

Miss Wynne, who has recently arrived in New York from the Coast has a charming voice and of good range. The work of Miss Wynne and Mr. Turin was marked with a pronounced blending of action and voice.

Presentation Situation Discussed

(Continued from page 274)

first run house especially in its same form and financial garb. The patrons claim a lack of quality, etc. This is not exactly the reason, but it is the one we hear. We shall tell you the reason in the next article.

Booking of attractions is a phase that is important and whether the independent plan will suffice is to be seen. The presentation business today has reached its height with individual production departments, not with chain or routed units. This is something to think about.

However, it is our purpose in these series of two articles which are to follow in the next issues, to present the "inside dope" on the situation as we have been permitted to glean it from all of the fields. It seems that it is necessary to get the situation down in black and white and consider its various phases in the light of common sense showmanship. We are not going to deal so much in personalities as we are in methods and plans. Our next article will relate to the present booking set-up, methods of certain agents in presentation booking and organization, and a comparative analysis of the two forces in evidence today—Public and the Independents.

Read Next Week's Article
"Booking Problems"

Special Press Book On "La Boheme"

Metro-Goldwyn-Mayer's special press book on King Vidor's "La Boheme," starring Lillian Gish and John Gilbert, is just off the press, and is one of the most attractive press-sheets ever issued. It contains four 6-column pages of publicity material profusely illustrated with cuts, a loose-leaf page bearing glowing excerpts from the New York critics' reviews on the opening of the film at the Embassy Theatre on Broadway, and twelve pages, including the covers, devoted to posters, advertisements, exploitation material and accessories. Every possible aid to effective use to the exhibitor is either furnished or suggested to the exhibitor in this exceptionally attractive press-sheet.

Showmen Laud Pathe's Music Cue Sheets For Comedies

THE publicity and exploitation department of the Pathe Exchange, Inc., is receiving many letters from exhibitors lauding the music cue sheets which are now issued as part of the press books on the Hal Roach and Mack Sennett comedies.

In a letter to S. Barrett McCormick, director of the above named department for Pathe, Hay & Nicholas, owners of the Haynic and Strand Theatres, Fairmont, Minn., say that the music cue sheets are a God-send for the small-town theatre manager.

"We believe that the music cue sheet is the most valuable aid the exhibitor has received from an exchange in a long time," these two showmen say. "In the average country town theatre, which change programs from three to seven times a week, the musicians have no opportunity to learn the nature of the comedy until they see it on the screen. And the result is that many times the comedy is murdered by the music which accompanies it. We were just on the point of writing the trade papers that all the short subject quarterlies and laugh months in the world wouldn't advance the cause of the comedies until we could have a proper musical setting for them.

"And right then Pathe came to the rescue with the cue sheet. It is just splendid, and we heartily congratulate you on it."

SUMMER PRESENTATION
SUGGESTIONS
ARE WANTED FOR
PUBLICATION IN THIS
DEPARTMENT
SEND THEM IN

Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~
Laboratory ~ Exchange Executive ~ From Your Angle*

Edited by A. Van Buren Powell

Chas. Lewis Gives Exhibitors Plans For an All-Purpose Small Town Hall

**Exhibitor of Grand Gorge, New York, Himself Drew Plans
Giving His Community Practically Level Projection
and Other Features Rare in Village House**

S EARCH all over this broad country and you won't find any more delightful example of public spirited effort in behalf of the community than that offered by the I. O. O. F. Hall, erected some time ago, and recently renovated, in Grand Gorge, New York, by the I. O. O. F. Lodge of that town, from plans prepared and executed by the man who has made the I. O. O. F. Hall a gathering place of which his community is proud and of which many another more pretentious town might easily be jealous. With a population of only about 300, the theatre was given as careful thought as though it were going to appeal to the most exacting and high paying city audience. And within the powers of the financial situation, the theatre has achieved the hopes of Mr. Lewis and his fellows.

In a generous spirit of helpfulness to brother exhibitors, Mr. Lewis has allowed us to publish the reproductions of his original drawings—plans—and refuses even to accept postage and other expense to which he was put, saying "it is my treat, as an example to other exhibitors who may be in a similar position." This article which follows is Mr. Lewis' own personal chat with you—"as one exhib. to another."

By Charles W. Lewis

**Manager of I. O. O. F. Hall, Grand Gorge,
New York**

I am enclosing some of our I. O. O. F. Hall plans (you see, we cannot aspire to the title of "theatre," for we are ranked as an "assembly hall" by the building code of the state).

What original plans I had for our Hall were very sketchy indeed, and I destroyed them some time ago. However, I have the tracings, and I am forwarding them, together with a couple of studies, in light pencil, that I used in arriving at conclusions, which may or may not be of use. Anyway, you are welcome to get whatever you can out of them, and, of course, I should like to have them back.

As for the postage, that is my treat, also, not that I care for the literary "bouquet" that a write-up carries, but as an example to other exhibitors who may be in a similar position.

Building Fulfills Many Purposes

Our building, as you will note, is a sort of combination affair. The upper floor is devoted to Lodge purposes, while the lower floor is used as an "assembly hall," in every sense of the word.

When we started to remodel, it was deemed imperative that we have a couple of rooms in the front that could be rented and thus bring in some steady revenue. Consequently, they were provided, and have now been rented. We could not aspire to a sloping

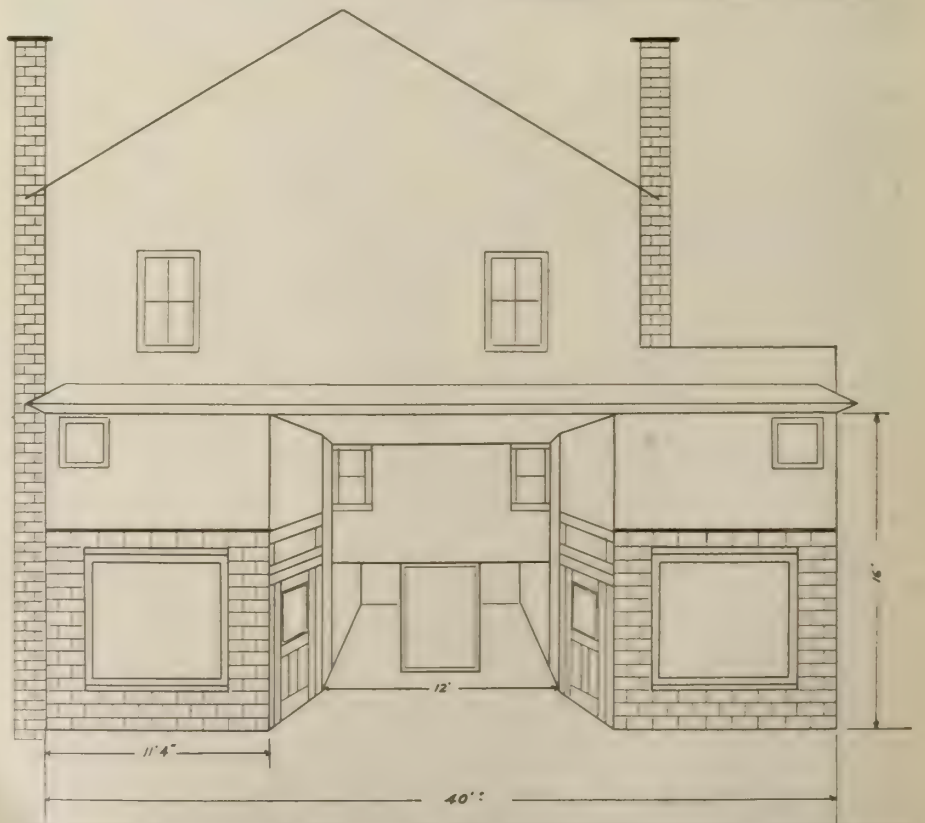
floor, as the revenue from theatrical exhibitions would not warrant precluding the use of the hall for dances and the like. Therefore, we had to plan to get our picture high enough to allow for reasonably unobscured vision. This we have done.

Of course, our seats are not fastened to the floor, and are not really desirable in the way of comfort, but we strive to make our patrons forget the discomfort of the seats by serving them entertaining programs to distract their attention. And in the selection of programs, "Straight from the Shoulder" plays a prominent part.

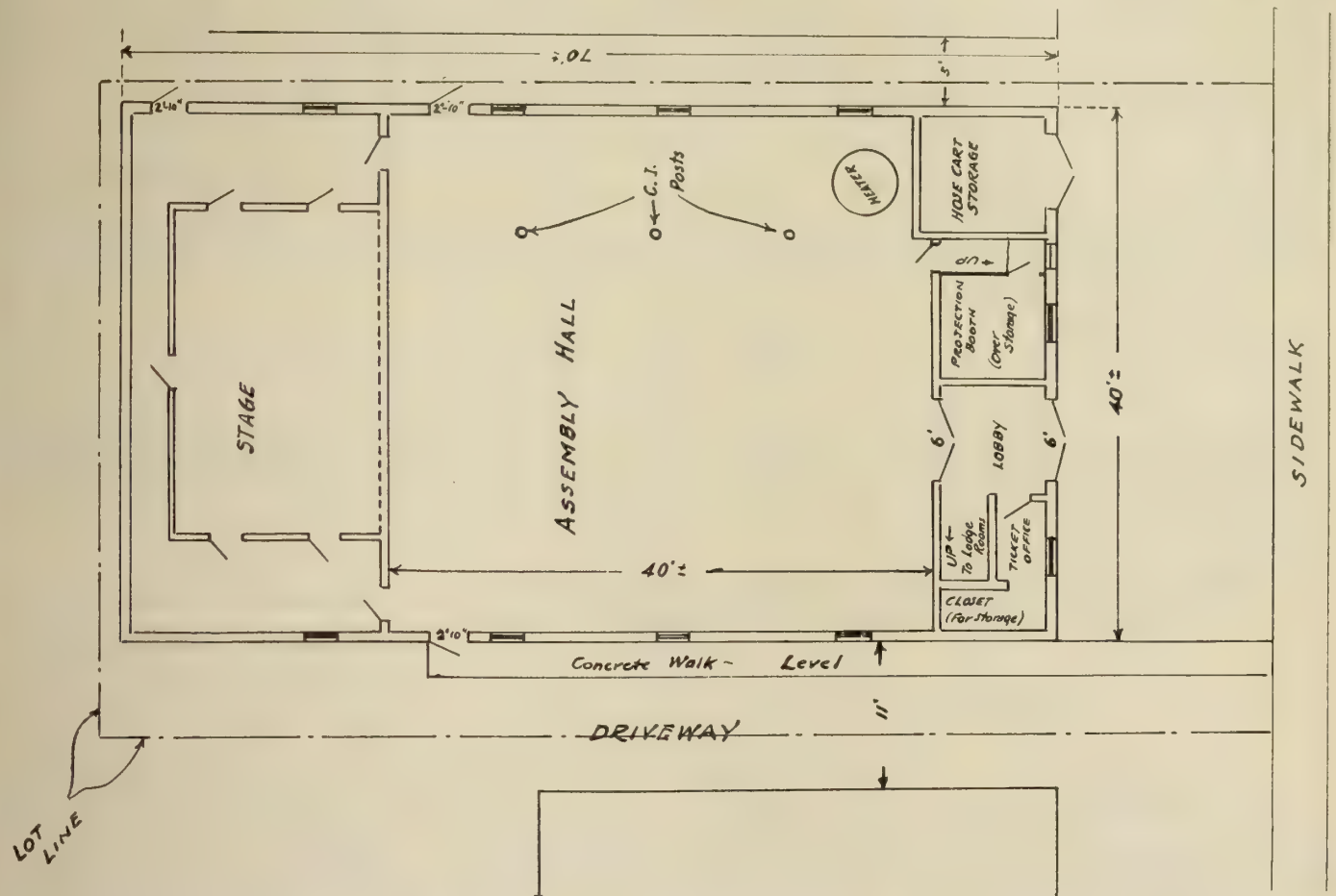
Projection Very Nearly Level

Note that on the side elevation I have attempted to delineate the "level projection" idea, which you will see is only about $1\frac{1}{2}$ degrees from horizontal. An examination of the plans will plainly show that I am not an architect, but they have served their purpose, in getting our alterations approved

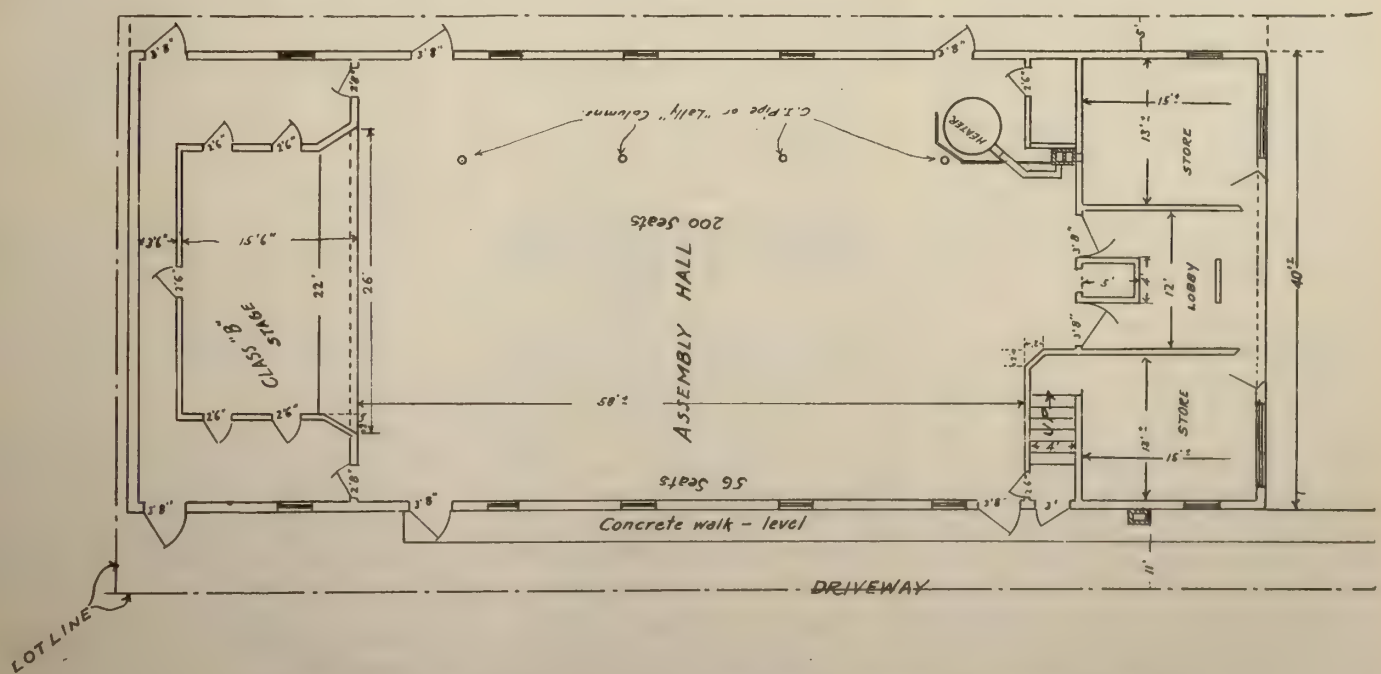
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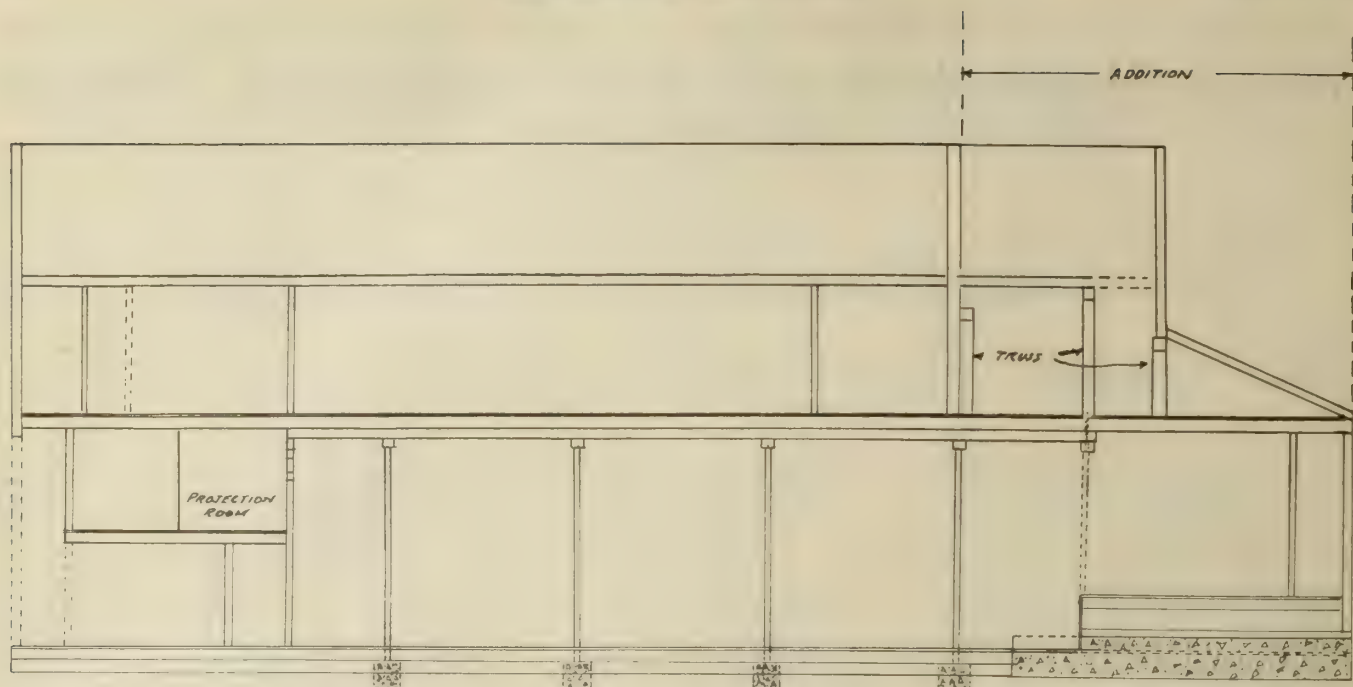
These Plans Show the I. O. O. F. Hall Changes



This Floor Plan Shows the Original I. O. O. F. Hall Auditorium



The Changes That Made I. O. O. F. Hall a Better Assembly Hall



LEVEL PROJECTION is very closely approximated in I. O. O. F. Hall. Mr. Lewis shows you how he got it without sacrificing any function of his auditorium—and it's great stuff to "go and do likewise."

I. O. O. F. Hall (Continued)

by the State Department of Labor, and in giving us something better to work with than we had before.

After a strenuous winter season, with extensive alterations, we finally got around to re-open on March 6th, and, would you believe it, we played to within 13 people of our record, which was made on The Covered Wagon. This, with roads blocked with snow, cold weather, and only an ordinary program picture, which was all we could secure on short notice.

We cannot offer much in the way of new equipment, as the alterations were so expensive that there was not much left for improvement in equipment. However, we have a nice building, and our ceiling is quite some higher, so, on a level floor, our patrons can have unobscured vision, as we have been able to locate our screen higher.

What We Have Is "Quality"

At present, we only have one machine—a Simplex, motor-driven, with arc-light. We hope to install another some time in the future, when we get on our feet financially.

We use alternating current, 110 volt, and a Bell-Howell inductor helps to steady this current, and to economize in its use. When one pays 20c per KWH for electric service, it is advisable to economize as much as possible.

(By the way, I have wondered if all New York exhibitors are paying lighting rate for electric current, the same as we are—I see

that New Jersey exhibitors have won their fight for the power rate, for the motion picture arc.)

We are using a Bausch & Lomb lens, one of the cheaper varieties retailing at \$15.00, and it gives us a clean-cut picture. We are using a 6½"—8½" combination Meniscus Bi-convex condensing lens system, which, when in adjustment, gives a nice white light, but very difficult to keep adjusted; i.e., the arc. All I know about projection I have learned from Richardson's Handbook, 3rd edition, plus the experience gained from six years fussing around a small-town theatre.

It seemed out of the question for us to

install one of the high-price screens, at about \$1.00 per square foot, because we had no place to put it when the stage was to be used for other purposes.

Consequently, we experimented with a home-made roll curtain. This was constructed of muslin, which was sized with glue size and coated with Muresco (one of Richardson's suggestions in his Handbook), hung to the ceiling of the stage and fitted with a roller, thus making it possible to roll the screen up out of sight when required.

This roller is a frame-work affair, about 8 inches in diameter, and thus far no signs of cracking have been observed in the screen, and the results are all that can be desired.

Achieve Community Championship

I don't know whether all this will carry any interest or not. You will see that we have been handicapped from the financial standpoint, although we feel that given the community as much and probably more than its size justifies, taking a chance on the response, which, to date, has been gratifying.

Our population is only about 300, and a good deal of this is made up of retired and tired farmers, whose principal thought is the actual necessities of life, which do not include the "vices and superfluities," as some of them term the movies and dances. Anyway, our Lodge and our affairs are held in high regard by the community at large, which is something to work for.

Don't you think Mr. Lewis deserves your appreciation?

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10 years and no better can be had at any price.

Better Projection

This Department Was founded in 1910 by its Present Editor—

F.H. Richardson

Better Projection Pays

Absolutely Wrong Procedure

FROM a projectionist whose name is, for very obvious reasons withheld, comes a letter setting forth a proposition which has bobbed up several times lately. Heretofore I have dealt with the matter by mail, deeming it not a matter suitable for publication, giving the men a good talking to for doing a thing which cannot but react upon the theatre and the audiences. But when the same thing is mentioned by as many as five men in one week, it seems about time to give it publicity. Here, therefore, is an excerpt from the letter above mentioned:

"Another thing, Brother Richardson, is this thing of film received in such condition that it cannot be safely projected. You have, through the columns of the department razed exchanges many times for sending out film in poor condition, in which you were entirely right. But the thing still is done by some exchanges. Here is one method of putting that bird out of business and I've already put some of them out of this show-shop and I'll undertake to see that they stay out too, until they reform their methods and really inspect and repair their films.

My method is very simple, but it is also very effective. When an exchange keeps sending shows not in good condition for projection, I first write the exchange manager, sending him a list of faults found in his films, giving a full record of them for each production, with the number of the reel they were in, also sending anything I have cut out in the way of faults. In my letter I call his attention to the fact that I am a motion picture projectionist, NOT a film inspector and repair man, and that the theatre is paying him for film service and film service is NOT films which cannot be safely projected, or even films which cannot be projected without serious faults due to their poor condition showing on the screen.

If this has effect (it never has with me yet, but it might) well and good. If it don't or if the exchange manager tries to get funny and get me in dutch with my boss (which they can't do, by the way, though one of them had the gall to try to, by writing him after he got my letter, telling him I was no good and that he would do well to get rid of me, which the boss, bless him, answered by discontinuing service from that exchange and telling its manager where he got off at) then somehow or other the films from that exchange never do show up on our screen as well as do the films from other exchanges.

Injure the films? I do NOT. Nothing so crude! It is very easy for the projectionist who knows his business to reduce the effectiveness of projection just enough to cause Mr. Manager to know the difference is there, and to lay it to the films. You of course don't know what IS wrong, but the productions received from that exchange just plain are not up to the mark. They don't show up quite as well as the other productions, and very soon Mr. Manager concludes to discontinue service from that exchange.

Can't be done? Oh, yes, Brother Richardson, it can and IS being done and, as you so often say: "That's that."

Bluebook School

Question No. 488—Should or should not the vent flue be the same size for any projection room, regardless of size of the room? Give reasons for your answer.

Question No. 489—Give your views as to the advisability of installing a fan in the vent flue.

Question No. 490—Give your ideas of projection room vent flues in general—their construction, size, insulation, etc.

Question No. 491—Give us your views as to the number of fresh air inlets and their location, etc.

Yes, I know it IS being done. Also I know that two wrongs never in this wide world made one right! It is a very recent practice, so far as I know, and must be condemned in no uncertain tones. You have a perfect RIGHT TO DEMAND FILMS IN SUFFICIENTLY PERFECT PHYSICAL CONDITION THAT YOU CAN, WITHOUT MAKING ANY REPAIRS WHATSOEVER, NOT ONLY PROJECT THEM IN SAFETY, BUT ALSO PUT ON A GOOD SHOW WITH THEM. That is your RIGHT, but the fact that the exchange fails to keep its implied contract with the theatre, and with YOU, is no reason why you should DEFRAUD the patrons of your theatre and injure your employer by doing as you say you have done, and as you very easily can do, and detract from the beauty of the thing the audience has paid good money to see, relying upon YOU to place it before them in the best possible manner.

It is entirely true that the projectionist CAN "get back" at any certain producer or

exchange by the process you have named, BUT the thing is DISHONEST and bad from any and every viewpoint. STOP IT! If you were dealing ONLY with the exchange, I might say "not so bad," but you are also dealing with the motion picture industry, with your own employer and with theatre patrons, none of whom you have the right to injure by recourse to such an expedient in your private quarrel with any exchange.

However, you have a perfect right to direct the attention of your employer to the fact that films from one exchange reach you in better physical condition than films from another exchange, and to suggest the discontinuance of the service from the exchange giving poor service. That unquestionably is your RIGHT, but so long as you accept films for projection it is your DUTY to give the audience the best value possible with what is placed at your disposal.

The Action of Alternating Current

CANADIAN projectionists want to know just how alternating current acts through resistance.

A projectionist up in Ontario, is puzzled over the action of AC through resistance. He says:

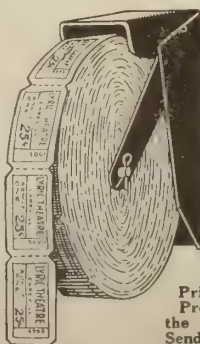
Have been following the Bluebook School for some while. Have recently passed my examination for Projectionist License. And now I ask that you devote a bit of projection department space to the discussion of the following: Suppose you have 110 volt AC supply, taking current for a projection arc through a rheostat. Suppose the rheostat supplies 60 amperes at 35 volts at the arc. The resistance is, of course, connected into the wire leading to the upper carbon.

AC reverses its direction many times a second, hence why is it that there is not 110 volts at the arc half the time? For certain reasons I ask that you suppress my name and location.

I can understand just what you are puzzled over, because that once was, and still is, a thing I myself do not fully understand. I will try to make the matter as clear as I can.

In many ways the action of water under pressure may be likened to the action of electricity. In the accompanying diagram we have a water pipe A, in which is water under 110 pounds pressure. B is a water motor and C a short discharge pipe, and D a valve which will just permit sufficient water to pass through to work the motor to its capacity.

Now I think you will readily see that, insofar as has to do with the action of the motor, it really would make little or no dif-



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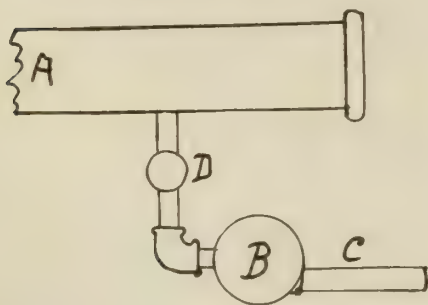
National Ticket Co. Shamokin, Pa.

ference whether valve D be placed in pipe A or in pipe C. In either place it would only permit enough water to pass to operate the motor, and the motor would operate just the same either way, since the same quantity of water would flow, and under the same, identical pressure.

No one, I think, understands precisely what does take place in electrical action, but the practical effect we know is the same as it is in the case of the water motor as above illustrated. To illustrate our lack of real knowledge of electrical action; we are fond of saying that the power-using apparatus—an incandescent lamp, for instance—uses all the voltage. This is the theory, as expounded. We "reduce the voltage" to just that necessary to force a certain definite, given number of amperes across the arc, hence in theory ALL the voltage is used up in the rheostat and a/c.

All very sweet! Real cute theory all right, BUT if you place an ammeter in the negative wire, you will discover that it will register the same number of amperes there that it will on the positive, hence current is actually "flowing" on the negative.

Now if all the pressure—voltage—has been consumed and used up in forcing the current through the resistance of the rheostat and arc, or through the incandescent lamp, WHAT IN (DELETED) CAUSES THE



CURRENT TO FLOW IN THE NEGATIVE? In the case of water we may say that it just simply forces itself along—that while pressure is consumed in the motor, still it cannot all be thus used up, because there must be enough remaining to force the water in the pipe beyond the motor out and through the discharge pipe regardless of its length. Is that same true of current? What in Gehana IS current anyhow? Answer me that and then maybe we can get ahead in this argument. Meanwhile it seems to make no real difference which wire the rheostat is with D C, and certainly it makes none at all with A C.

Aberrations Aberrate His Mind

SPHERICAL aberrations get a projectionist student near New York City all mixed and fussed up, until he shouts for help after this fashion:

"Dear Mr. Richardson: The article on screen illumination, November 28 issue, is really wonderful, but has caused many a moment of aberration in the mind of poor me.

"The question arising is to what extent spherical aberration goes in the plano-convex condenser. Examining figure 29, page

Notice

Owing to the absence of Mr. Richardson who is in Washington this week attending the Spring Meeting of the Society of Motion Picture Engineers, there will be no Bluebook School answers this week. They will be resumed next week.

130 of the Bluebook gets my nanny. Would it be possible for, say 100 pin-points of a condenser which produced this result to focus images at the spot. In order to discuss such a matter intelligently I must have a great deal more knowledge of the condenser than I now possess, but that article has been to me very wonderful. It has added enormously to what little knowledge I previously had of the subject.

"I am now using a type of lamp which has no condenser, and would like very much to hear from those who have the plano-convex, and who make tests of what the article sets forth."

The last sentence brought something back to mind. Three weeks ago I had occasion to visit two organizations. One was an architects' union—it is not called a "union," but that is, in effect, exactly what it is just the same. The other was a large, powerful projectionist's organization, though it styles itself a "Moving Picture Machine Operator's union"—which means just exactly nothing at all, when you stop to think of it, because a motion picture camera is a "Moving Picture Machine," as also are a number of other mechanisms.

At the architects' organization I found several men, every one of them either reading some architect's journal (except one who was looking at a morning paper) or else discussing some problem of architecture. In fact so interested were they in the discussions that I hesitate to butt in and ask what I wanted to know. Finally I spoke to the paper-reading man.

At the union office I entered the room where members spend their spare time when at the office. There were eleven men present. At the architect's organization the similar room had files of architectural publications and books on architecture on racks and table. At the union office there was absolutely nothing in evident, in any way, shape, manner, or form, pertaining to projection. There was not even a daily paper. EVERY ONE OF THOSE FOURTEEN MEN PRESENT WERE EITHER PLAYING CARDS (I saw no money in evidence, however) OR ELSE WATCHING OTHERS PLAY. On the stairway going up (This is COLD FACT) some one apparently had thrown a whole deck of cards over the upper

landing rail, and the stairs were covered with them. SURELY AN IMPRESSIVE THING SHOULD AN EXHIBITOR HAPPEN IN, and a perfectly marvelous advertisement for the union.

Out of pure charity for the I. A., I do not name the union, but such things are nothing less than a DISGRACE. The member of the architect's union respects his business as a profession. Mention a knotty problem in architecture to him and you will be in the midst of an enlightening discussion immediately. The man who started a card game in the rooms of his union (organization) probably would be faced with charges at the next meeting. Mention a problem in projection to that bunch of men in the union room and you probably would hear one of them say: "Huh? What's eatin' you? What's trumps?"

And now to get back to the good brother and his puzzlement. I think he is mixed mostly through not realizing that the images focused at the spot have considerable area, and that if the condenser be at a distance from the aperture which will cause the unaberrated rays from the central portions of the condenser to be sharply focused at the aperture, then those images projected by the marginal zones will not be focused at the film plane, but at a very considerable distance away from it, on the condenser side. For this reason we do not have a sharply focused image of the light source at the film plane when using an uncorrected condenser, such as a plano-convex combination, but a mixture of images focused with varying degrees of sharpness, the whole forming a spot in which thousands of the images blend into no real image at all, because those which are sharply focused are blurred by the addition of those which are not; also since the rays focused ahead of the film plane immediately begin to spread beyond the image plane, the out-of-focus images they produce at the film plane are not in register with the sharply focused images, because they are more or less the larger of the two.

There, brother, possibly that will serve to clear things up in your mind a bit at least.

Springfield, Ohio, Busts the Dense Silence

SPRINGFIELD, OHIO, wakes up, stretches its arms, yawns and busts a silence of long duration with the following, from Everett R. Yoder, projectionist, Majestic Theatre:

"Well, Old-Timer, here I am for the first time, after putting up my Toledo rattler (Wonder what that CAN be, Ed.) for the winter, and welcoming a brand new daughter into our home. I am now settled for a winter's study.

I guess the boys did need a jacking up for not reporting to you on the various sprocket holes. I am enclosing two samples which were daisies when projected. Have been watching the results of different types of holes for three months past. Find that the ones with rounded corners run the most quiet; also they don't seem to be injured so readily as the others.

The two samples are as nearly the same stock as I was able to get, and the one with rounded corner sprocket holes runs quiet, whereas, the other was very noisy. Please

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mark me down as in favor of the rounded corner sprocket hole.

And now as to the low intensity lamp. (Wrong, brother. The S. M. P. E. has adopted "Reflector Arc Lamp" as the correct title, so don't let us start that splendid new apparatus off with a dozen or so names, Ed.) We have been using two Helos for the past eighteen months. They replaced two Type S Simplex lamps. We were using 75 amperes with them, whereas, we now use only 23 amperes, and I think the results equal those of the 75 ampere arc, if indeed they are not actually better.

Equipment Needs Some Improvement

This equipment needs some improvement, as all new type equipment does after use has developed its weak points, but the reflector type lamp certainly will come into general use everywhere. We have a projection distance of 147 feet 6 inches and believe we give the lamps a good test.

The theatre is about 50 feet wide. The screen is 20 feet from the front row of seats, and 145 from the last row. With a National Glass Ead Screen we are able to make the fade-away practically nothing. The picture is 16 feet, which is, in my opinion, of ample size for the house.

We had a pair of projectors for twelve years. Finally we talked the boss out of a pair of new projectors and, just to start the new year right (1925) on January 2 we had installed the following: Two new projectors, equipped with Helos Reflector Lamps, and a General Electric multiple type low voltage generator, all of which equipment has given excellent satisfaction. We are well pleased with it.

We made a dissolver with two old lamp-houses. Doubled them and get fine results with 25 amperes on each lamp.

Our projection room is 18 feet long, 13 feet front to back and 9 feet floor to ceiling. It is a pretty fair place in which to work. I sincerely hope the dope on the sprocket holes and lamps will help you in your battle for "Better Projection Pays." I for one have certainly found out that it DOES.

Sprocket Holes Came Too Late to Help

The data on lamps is good, but the sprocket holes came too late to help in the matter of standardization—which was what it was wanted for. That was done at the last meeting of the S. M. P. E. The rounded-corner hole was approved and adopted. Had the other kind been approved instead it would have been the carelessness and negligence of the projectionists which would have contributed largely to the error. What few reports I did present from projectionists had much to do with influencing the minds of the committee and of the body.

As to the reflecting lamps, I agree with you that they are here to stay, and that they will win high favor in the future, in fact, very likely entirely displacing the old style arc, though probably not the high intensity—also it is possible it may even do that, too. Such reports by practical projectionists are of large value to the profession. It must be remembered that, up to this time at least, this department has supplied the only means by which general information concerning projection matters has been widely distributed, and through which projectionists and machine operators might exchange ideas with their fellows.

By this I do not mean that other papers or

departments have been available, but merely that this department is the only one which has had a consistently large following, and has been widely read by those engaged in the profession of motion picture projection in this country, in Canada, and in several other countries. And it is of small practical benefit to publish things which relatively few read. This department has, ever since its inception, way back in 1910, also had a large following among theatre managers in small towns and in small cities.

The American Projectionist was and is a splendid little paper, but it is a monthly only.

Gentlemen, permit me to state a FACT. When you refuse or fail to give this department all the support you can, and refuse or fail to co-operate with it, you are not hindering either this department or its editor. Instead, you merely act to HINDER YOUR OWN PROGRESS. You may dispute that, yes. You may also dispute the fact that two plus two make four, but that does not alter the fact that it makes four, just the same.

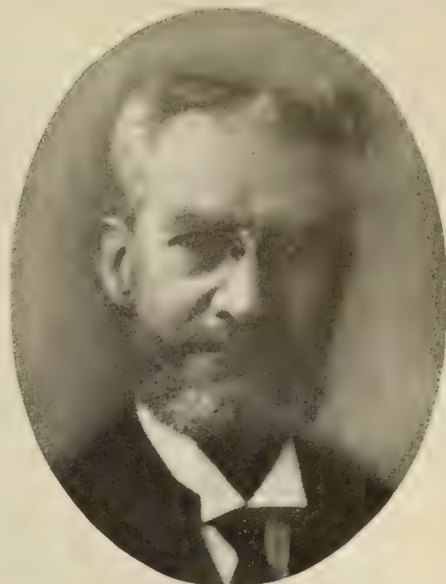
True, I don't always do just to suit you. True, this department sometimes, much to your chagrin, speaks right out loud and tells some unpleasant things which you would rather have hidden. But, gentlemen, hiding faults is not always a good way to get those faults cured. The "yes man" seldom is your real friend. Sometimes the chap who drags your faults out into the light of day, and thus hastens or forces their immediate remedying, while he may make you good and angry at the time, still he is the really best friend of them all.

Glad to hear from you, brother Yoder. If you propose to spend the winter studying, why not get in on the Bluebook School?

A Tribute to One Who Has Left Us For a Better Land

IT seems right and fitting that, now that the company founded by him way back in the yonder days of the giant which was then a tiny baby, has been merged into a larger, stronger organization, we ought to at least bow our combined heads for a moment in memory of Nicholas Power.

Nicholas Power, or "Nick," as he was to the few who knew him well enough to use the familiar term, was second only to Thomas A. Edison in invention and manufacture, insofar as has to do with motion picture projectors, and it must be admitted by those



THE LATE NICHOLAS POWER

who know that he always kept in the very forefront in projector improvement.

Here is a story few know. I relate it because it is characteristic of "Nick" Power and his abilities when he really put his mind to a thing.

I was then (this happened in 1910, I think, it was) inspector at the Nicholas Power Plant. They had already got my angora on several occasions by developing some new thing and calling me in to examine and criticize it, expecting only words of rapturous praise, of course—which they did not usually get, but more or less criticism instead.

One day just after noon Mr. Uhlmann, then superintendent of the factory, advised me that the "Old Man" wanted me on the third floor—the factory was then on Jacob street, just beside the Brooklyn Bridge. I found Mr. Power, Baxter Morton, then general manager, and two or three others grouped around a metal top projector table, supported by four of those telescopic legs. It was a copy of the old table, with metal instead of wood, and heavy pipe legs instead of the old spindly ones. I was introduced to it as the new table they proposed to put out.

"How do you like it," Morton asked?

My reply was to the point. It read something like this: "It ain't worth Adam. It's about time some one used a little brains (I was real rambunctious those days when I got mad, and I was mad when I looked at that thing), got away from that idiotic old, wobbly table, and evolved something with a bit of common sense to it. I'll roast the tar out of that thing if you put it out."

Gosh! Was Nicholas Power mad? I'll say he was. I thought he would fire me bodily on the spot, and I guess he would have, too, only he was too mad to say that many words. His whiskers stood straight out. He beat it out and away, went home, and next morning came to the office WITH THE PLANS OR SKETCHES ALL READY FROM WHICH THE POWERS' SIX STAND WAS MADE. He afterward told me he had sat up nearly all night working on it. All of which proves that Nicholas Power could make a darned straight furrow when he put his hand to the plow.

All honor to him and to his memory. He is gone, and his company is gone, but his name will endure through the years.

CLASSIFIED ADVERTISEMENTS Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

HIGH-GRADE ORGANIST, male—10 years' experience. Large library. Desires connection with large house. Must have good organ and salary. Union. Address Box 387, Moving Picture World, N. Y. City.

HELP WANTED

WANTED—Experienced machine mechanic and projectionist. Good salary—permanent position. References required. P. O. Box 407, Memphis, Tenn.

Box office value

When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

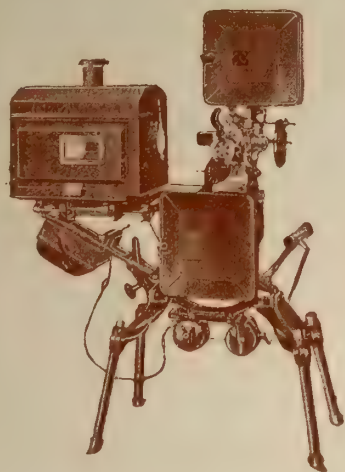
And photographic quality has real box office value—the house *expects* it.

Prints on Eastman have the black-lettered identification “Eastman” and “Kodak” in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

POWER'S DISTRIBUTORS GIVE POWER'S SERVICE



THIS ADVERTISEMENT SUGGESTED BY
DENVER THEATRE SUPPLY COMPANY



LET US DEMONSTRATE
POWER'S
PROJECTORS
WITH
POWERLITE
REFLECTOR ARC LAMPS

MAKE US PROVE
THIS IS THE MOST ECONOMICAL
AND
BEST PROJECTION EQUIPMENT
ON THE MARKET

INSTALLED IN THE
JEWEL AND EGYPTIAN
TWO OF DENVER'S NEWEST AND FINEST
SUBURBAN MOTION PICTURE THEATRES

The Denver Theatre Supply Co.

2106 BROADWAY

DENVER, COLORADO

EVERYTHING FOR THE MOTION PICTURE THEATRE

POWER'S DISTRIBUTORS GIVE POWER'S SERVICE
POWER'S DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street,

New York, N. Y.

CHARLES R. ROGERS *presents*

HARRY CAREY

in

"THE SEVENTH BANDIT"

He bearded the bandits in their den.

He made them think that he too was a gun-man and a desperado.

Then, when he threw off the role he had assumed and became the avenger, the agent of justice, what a fight, what suspense!

Sight fast going, groping in the darkness which was setting in, knowing that his life and the safety of the girl depended upon what he could do in a few swift seconds, what could he do? What *did* he do?

Here is masterly drama, superb entertainment, an ideal Western!



Pathépicture



E. F. Albee—Big Medicine for Pictures

MOVING PICTURE WORLD

VOL. 80, No. 4

MAY 22nd, 1926

PRICE 25 CENTS

Good News Travels Fast



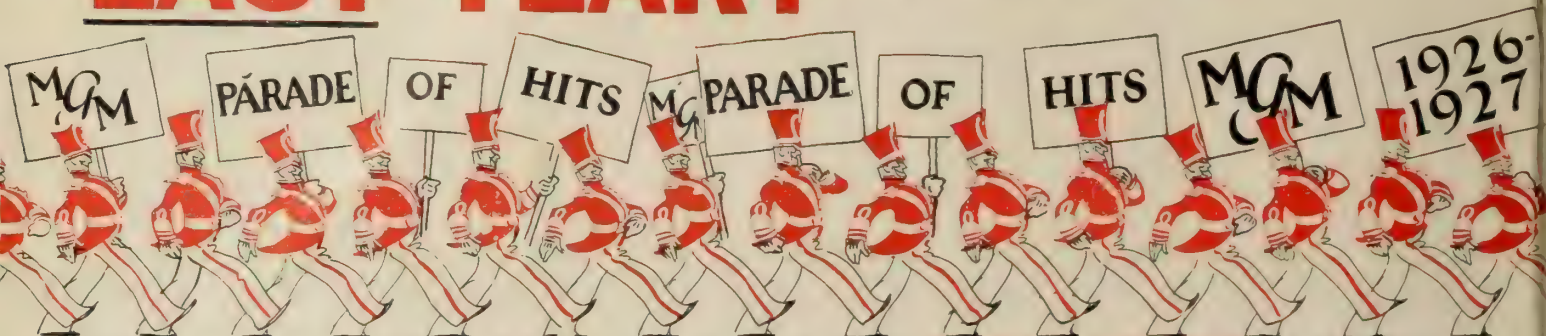
**EXHIBITORS ARE BUYING
PARAMOUNT'S
15th BIRTHDAY GROUP
FASTER AND WIDER
THAN ANY LINE-UP
EVER KNOWN !**

Published by CHALMERS PUBLISHING COMPANY

316 FIFTH AVE.
NEW YORK CITY

Entered as second-class matter June 17, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. \$3 a year.

**DID YOU
MISS OUT
LAST YEAR?**



**THEN, DON'T YOU MISS OUT THIS YEAR WHEN
M-G-M'S PARADE OF HITS MARCHES BY!**

LAST year we showed you our line-up—

YOU said "Great!"—

TIME alone proved how great it was.

WE told you we had great pictures coming like

"**MARE** Nostrum" "La Boheme" "Unholy Three"

"**MERRY** Widow" "The Midshipman" "Never The Twain"

"**THE** Barrier" "Ibanez' Torrent" and hits, hits, hits!

YOU said: "Sounds all right on paper

BUT I'll wait!"

OUR salesmen are now on their way to you

TO present The Parade of Hits for 1926-27.

IF you were a doubting Thomas last year

DON'T be left behind again because without question

M-G-M's greatest year is coming.

WHEN you sign for those pictures you've made a smart deal.

AND all doubting Thomases must realize by now

THAT when M-G-M says it's got the goods

YOU can depend on it.

AND M-G-M is here to tell you that

THE Parade of Hits will make a lot of exhibitors

A lot richer—

HOW about you?

THE TOP OF THE INDUSTRY

Motion Picture News

Volume XXXIII

NEW YORK CITY, MAY 15, 1926

No. 20

Prestige

I WAS TOLD, last week, of the probable merger of two well-known food products. The two businesses will be purchased outright—for a princely sum—and operated by one company.

The two products were selected for their prestige with the public. The valuable item was goodwill—trade-mark value; and the goodwill, as we well know it must have been, was importantly acquired by advertising.

What we may not take into account is the fact that the advertising—a heavy amount of it—has been steadily sustained over a considerable period of years.

Sustained Advertising!

In the picture business we talk a good deal about advertising; its importance is freely admitted. But you hear little about sustained advertising.

Mostly—we *splurge* in advertising.

And while splurges may gain their objectives of the moment—they don't build goodwill over the years.

* * *

Prestige counts enormously in the picture business—because the value of a picture is so very much what you make the other fellow *believe* it is.

Take producer prestige.

The exhibitor is greatly swayed, whether he will admit it or not—in fact we all are—by the prestige of a firm name. Way down in his boots he feels that he is secure for the season and for his clientele if he has a good measure of such and such a program.

Now, what makes the prestige?

Quality, of course. But certainly not predominating quality right along, for we all

know that year by year it is first one program and then another that leads at the box-office.

So it must be a measure of sustained quality.

And the other measure—the other thing that builds bit by bit this valuable item called prestige—is sustained advertising.

No question about it—gentlemen. It's a highly important, highly practical matter—worth your very best thought. (You won't have to preach this idea to the two men who are going to sell their food products for staggering sums.)

* * *

We need never take the sparkle out of picture advertising. We can't afford to. We need not eliminate the splurges; they serve their purpose. But what we have got to consider sooner or later, is the steady, continuous building up of trade-marks. It pays—if it's done sensibly, and pays big.

W. A. Johnston



J.G.BACHMANN
P R E S E N T S



The Lucky "13"

A new series
of
**PREFERRED
PICTURES**

Now Shooting

Lew Tyler's Wives

By WALLACE IRWIN

Directed by HARLEY KNOLES

With

FRANK MAYO

RUTH CLIFFORD

HEDDA HOPPER

HELEN LEE WORTHING

LEW BRICE

In Preparation

The Romance of a Million Dollars

By ELIZABETH DEJEANS

A great box-office story of
American fortunes based on
a big best-seller

To be followed by:

SHENANDOAH

By Bronson Howard

THE ARISTOCRAT

By Larry Evans

STUDIES IN WIVES

By Mrs. Belloc Lowndes

THE WORST WOMAN

By Larry Evans

DANCING DAYS

By J. J. Bell

HORSES AND WOMEN

By L. B. Yates

EDEN'S FRUIT

By John Goodrich

SHOPWORN

By Patricia Wetherill

EXCLUSIVE RIGHTS

By Evelyn Campbell

SHAMEFUL BEHAVIOR?

By Mrs. Belloc Lowndes

HIS NEW YORK WIFE

By John Goodrich

**Preferred
Pictures**

DISTRIBUTED
by

**Famous Attractions
Corporation** J.G.BACHMANN
PRESIDENT.

The MIDNIGHT SUN

Carl Laemmle
presents
A Dimitri Buchowetzki
Production

with
Laura La Plante
Pat O'Malley
and a Huge Cast

Coming Your Way to Shed
the Profit Light on Your Box Office

Read These Glorious Reviews!

"'The Midnight Sun' delightful. Go to the Colony and see it."

N. Y. Herald-Tribune

"Laura La Plante's latest is good box office. Has all the ingredients which satisfy at the till."

Film Daily

"All done on a tasteful and elaborate scale. A rich production."

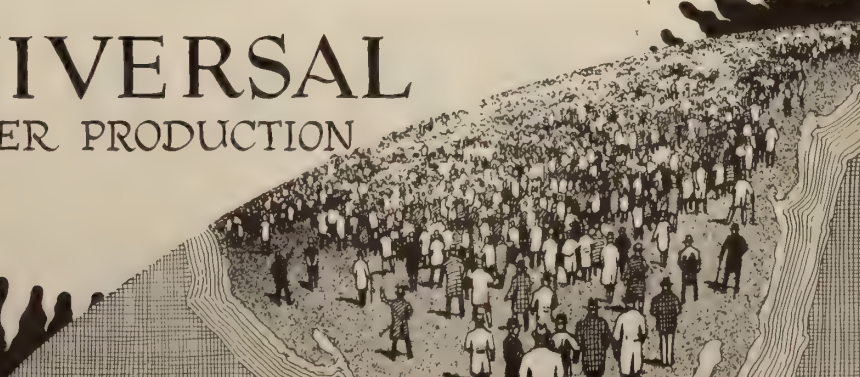
N. Y. Morning Telegraph

"Popular stuff, well handled. First-class box office proposition."

Kine Weekly, London, England

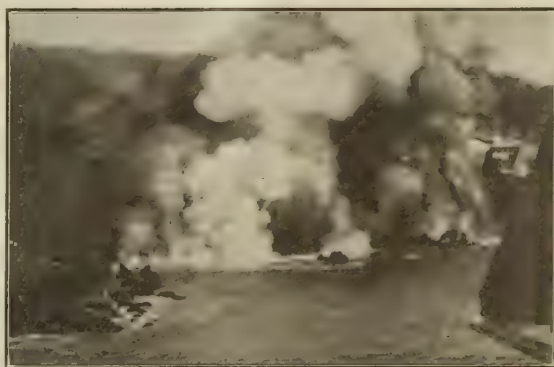
*From the story of the same name
by Laurids Bruun*

UNIVERSAL
SUPER PRODUCTION



PICTURES—NOT PERFORMANCE

Great Hawaiian Volcano



Molten lava plunging hissingly into the sea.

"FEATURING EXCLUSIVE PICTURES on Hawaiian Volcano Disaster. One of the most thrilling and sensational Newsreel subjects we have ever shown, ranking with memorable Roosevelt rescue at sea. Amazing picture."

DAVID LOEW, Loew Theatres, Inc.,
New York.

"THE HIGH SPOT IN MOTION PICTURES this week. The best motion picture of the year. I have seen it four times with rapt attention. The last word in drama, realism, suspense and thrill."

PALMER SMITH,
New York Evening World.



Palm tree grove falling before the flood of burning lava.

Every Foot a Thrilling, Gripping, Breath-taking Spectacle!

INTERNATION

Performance - - -

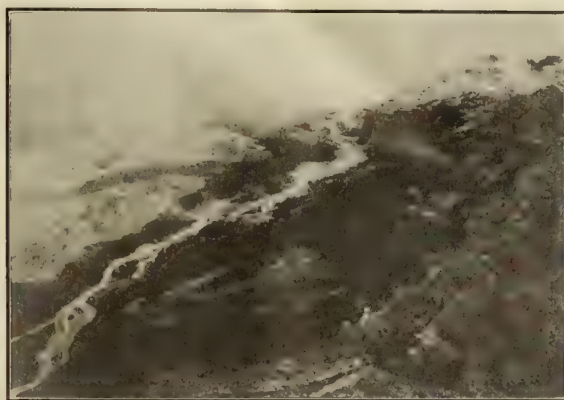
104 a Year

Released through

APPLESAUCE! —NOT HOPES!

Disaster Exclusive Scoop!

tional Newsreel scores a
exclusive presentation
spectacle of the great
volcano disaster!



River of fiery lava flowing down the hillside.



A tremendous geyser of boiling, molten lava.

"WHAT A STUNNING ACHIEVEMENT! What an example of ingenuity, resourcefulness and personal bravery! A remarkable effort! I am certainly proud to show it."

MAJOR EDWARD BOWES,
Capitol Theatre, N. Y. City.

"HAWAIIAN VOLCANIC ERUPTION in the International Newsreel this week great! Marvelous!"

GEORGE BRENNAN,
Orpheum Theatre, Jersey City, N. J.

As Usual — Without Any Extra Cost to the Exhibitor!

AL NEWSREEL

Not Promises!

UNIVERSAL

2 Each Week

An FBO *zooming*

A Richard Talmadge
Production

Story by
Frank Howard Clark
Directed by Mason Noel

Distributed by

FBO

EXCLUSIVE FOREIGN DISTRIBUTORS,
R-C EXPORT CORPORATION
1560 BROADWAY
NEW YORK
A. ENO
FBO DIST. RES. G.M.B.H.
235 FRIE. W. STRASSE BERLIN
GERMANY
R.C. EXPORT CORP. 24, 27, ARLEY ST. LONDON
ENGLAND
S. H. STEINBERG 15, RUE F.B.O.
69 FAUBOURG. T. MONTMARTRE PARIS
FRANCE

1560 Broadway, New York
EXCHANGES EVERYWHERE

HIGH-FLIER *to the Pole of Popularity*

Higher! Higher he Rides!

Astride the rushing F. B. O. machine!
Daring Lieutenant Byrd and the dauntless Amundsen may reach the high spots of the world!

But Dick Talmadge shatters one box-office record after another! Flying higher and higher as he careens along the trail!

*A Performance Proposition
If There Ever Was One!*

A. Carlos

presents

RICHARD

Bread and butter to hundreds of contented box-offices!

A dyed-in-the-wool showman's star in a showman's series of attractions!

BOOK THEM ALL!

TALMADGE

in

"THE BROADWAY GALLANT"

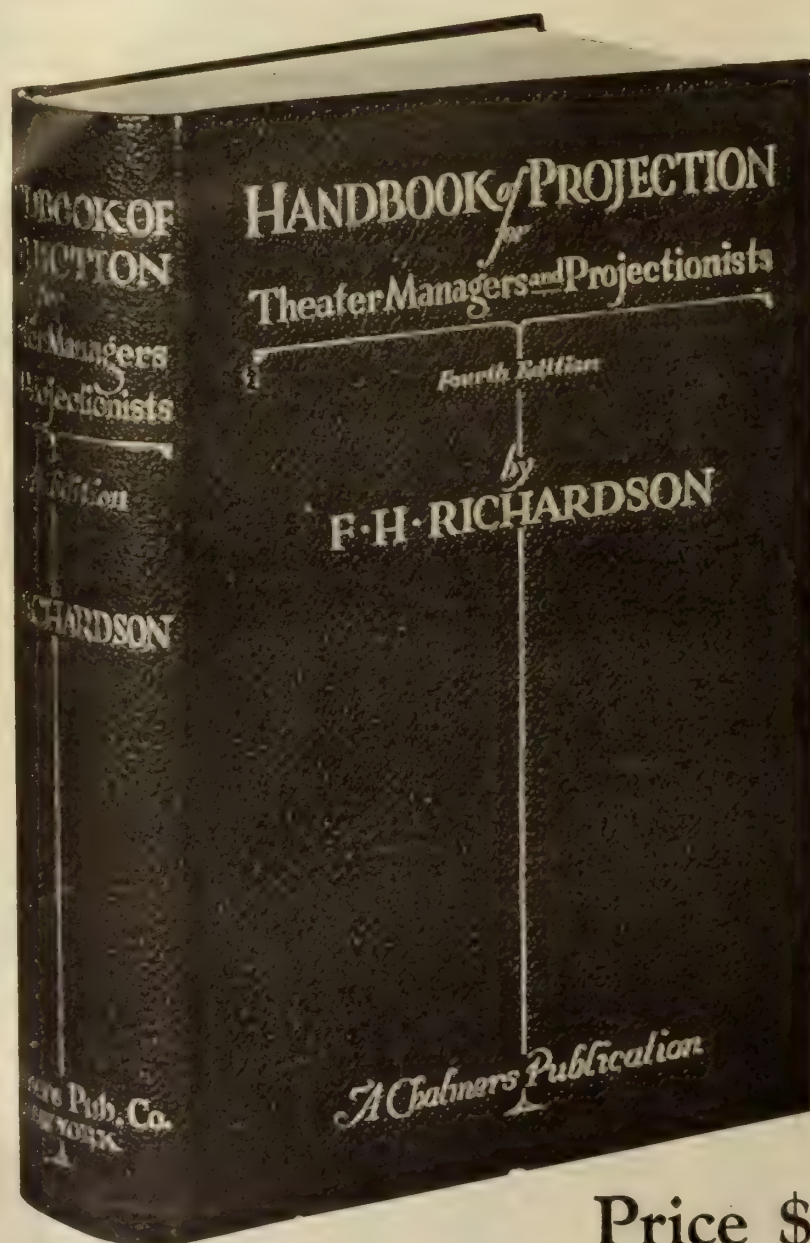
Have you played these other zooming Talmadge Pictures

"THE WALL STREET WHIZ"—"THE PRINCE OF PEP"

"THE BLUE STREAK"—"THE NIGHT PATROL"

READ WHAT ROXY SAYS:—

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."



Price \$6.00

AT YOUR DEALER OR DIRECT FROM

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE, NEW YORK

HONEST—



AN ARTCLASS SHORT SUBJECT FRANCHISE will give you the greatest variety of comedy and novelty one and two reel subjects ever offered exchangemen and exhibitors.

“Guess Who?”

A series of six single reels

Backed by tremendous newspaper publicity and breaking records everywhere, now playing

50 Theatres in Detroit, Mich., sponsored by the Detroit Times.

Known as the M. P. T. O. of Michigan “Guess Who?” Contest.

31 Theatres, Stanley Circuit, sponsored by Philadelphia Inquirer.

23 Theatres, Milwaukee, Wis., sponsored by Wisconsin News.

30 Theatres, Dallas, Tex., sponsored by Dallas Journal.

Other tie-ups with the following newspapers: Boston Traveller, Boston Herald, Denver Times, Rocky Mountain News, and hundreds of others. Wire or write for open territory. In preparation other new and novel short subjects. Write today and get on our mailing list.

Winnie Winkle

(The Breadwinner)

With Perry Winkle and the Rinkeydinks

In 12 two-reel comedies taken from Branner's comic strip syndicated by the Chicago Tribune to 126 leading newspapers.

Produced by West Brothers
Happiness Comedies

Izzie and Lizzie

In 12 domestic human nature comedies.

Produced by West Brothers
Happiness Comedies

Hairbreadth Harry

In 12 rip-roaring two-reel burlesque melodramatic comedies taken from Kahles comic strip syndicated by the Public Ledger syndicate to 110 leading newspapers.

Produced by West Brothers
Happiness Comedies

“SNUB” POLLARD in 12 Two Reel Comedies

Popular Song Parodies

26 Single Reel Novelties, 26

A riot of song—mirth—and melody, suitable for all particular programs.

Now Ready.

“Alexander's Ragtime Band”
By IRVING BERLIN

Screen Star Sports

A series of 12 one-reel sport subjects with movie stars.

The Scandal of America

A series of six one-reel films laying bare existing evils and teaching the art of self-defense by Grace G. Girard, America's foremost lady demonstrator of Jiu Jitsu, entertaining and thrilling.

ARTCLASS PICTURES CORPORATION

1540 BROADWAY, NEW YORK



Inspiration Pictures, Inc. presents

**RICHARD
BARTHELMLESS**

with

DOROTHY MACKAILL

**RANSON'S
FOLLY**

Based on the story by RICHARD BARRETT SMITH
Screenplay by LILLIE S. BRYMAN

A SIDNEY OLCOTT PRODUCTION

Play it **Decoration Day**

First
National
Pictures

CONTRACT CONFERENCE CALLED
With the Uniform Contract definitely accepted and in full force and effect, there will be a conference next week to see what all the shooting is about!

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT
Now that Old Man Heat is back with us, those new cooling systems in the Publix Rialto and the Mark Strand in New York City look inviting!

VOL. 80

NEW YORK, MAY 22, 1926

NO. 4

Ownership of Theatres Aids Public—F. P. L.

So Says in New Bill Filed With Federal Trade Body

(Special Dispatch to MOVING PICTURE WORLD)

Washington, D. C., May 11. In a bill of exceptions filed with the Federal Trade Commission by Famous Players-Lasky, the company states that the ownership of theatres and producers and distributors was widely prevalent before the formation of Famous Players-Lasky.

The Trade Commission has under consideration a complaint charging Famous Players-Lasky with unfair methods of competition. The case is now five years old. It was reopened last month and the bill of exceptions is presented by attorneys of the corporation, who claim the evidence contained therein had been erroneously excluded from the record by the trial examiner.

The bill states that the integration of production, distribution and exhibition of pictures is economical, lawful and beneficial to the public in that the quality of the pictures has improved since the centering of these vital branches of the industry has been accomplished.

"The efficiency of the large companies which have integrated the three functions has been a great factor in giving to the public higher class pictures and programs of better entertainment and educational value than it enjoyed in the early days of the industry, prior to the development of such organizations," the bill relates.

Metro-Goldwyn-Mayer, First National, Universal and Fox are other companies mentioned in the bill who have combined the three functions to the benefit of the industry and the public.

"Famous Players-Lasky Cor-
(Continued on page 2)

Buys Chain

Henry Siegle has taken over the circuit of theatres operated by A. S. Beck in New York City. Ten houses are included in the transfer, said to involve over a million dollars worth of property. The houses are the Superior, Chandler, Royal, Chelsea, Ogden, the Ritz in Brooklyn and four others. Siegle formerly operated several in Brooklyn and Queens.

Strike Ended

(Special Cable to MOVING PICTURE WORLD)

London, May 12. The strike is over. A compromise has been reached. Details are not now available. The whole film industry heaves a great sigh of relief. Exchanges have been crippled. Theatres have been handicapped, in some instances seriously, but have carried on at the request of the government. British production has hardly faltered.

Contract Meeting Called May 17 by Will Hays

Exhibitors' Refusal to Arbitrate Added Clauses Leads to Special Conference

The climax in the contract situation in the motion picture industry is reached by the calling of a special meeting of the Advisory Committee on the contract on May 17 by Will H. Hays.

The announcement of this meeting, according to Business Manager Joseph M. Seider, came directly after Attorney Gabriel Hess had reported to the head of the M. P. D. A., the outcome of the convention of the Northwest theatre owners in lining up with four other states, Western Pennsylvania, New Jersey, Arkansas and Wisconsin, in refusing to arbitrate all clauses added to the contract without the sanction of the theatre owners' organization.

At the same time Business Manager Seider makes known that the Fox Film Corporation is adding 13 clauses to the Standard Exhibition Contract. Metro-Goldwyn-Mayer, which took the initial step in the clause-adding, national headquarters says, has withdrawn Clause Four which provides that the distributor shall have the right to substitute another story with the same star and director.

Metro-Goldwyn-Mayer also is amending its first addition providing for the right for the distributor to pre-release or roadshow any of the photoplays sold to the exhibitor by adding after the word "photoplay" the phrase "not to exceed four in the aggregate."

In step with these developments is the first attempt by a producer to justify his reason for adding clauses. This move has just been made by E. W. Hammons of Educational Film Exchange. Next in the chronological order of new developments in the contract situation is a notice from Fred J. Herrington, secretary of the Western Pennsylvania unit, that the Board of Directors of that organization has gone on record as protesting against all clause additions to the Standard Exhibition Contract.

The Western Pennsylvania directorate, however, is waiting to hear from national headquarters before it makes any drastic move regarding the Arbitration Board. In this respect, Business Manager Seider sounds a warning to exhibitors in the country to erase all addition clauses or refuse to arbitrate them.

Trackless Train Off To Amaze Europeans

Metro-Goldwyn-Mayer's Trackless Train was lifted aboard the S.S. Minnewaska this week, bound for Europe. Undaunted by news of the general strike in England, it will arrive in London on May 16 and begin a comprehensive tour of the entire Continent from the English capital.

Renee Adoree participated in the farewell ceremonies which took place before the Astor Theatre in New York. Miss Adoree spoke from the observation platform to an enormous crowd, while confetti and streamers were thrown from the marquee. A band celebrated the train's arrival and departure at this point, and accompanied the transport on its last tour of Broadway before preceding to the steamship offices.

A halt was made in front of

the City Hall, where "Jimmy" Walker inspected it and was introduced to Miss Adoree. The Mayor said of the train: "This is the greatest advertising stunt I have ever seen. I hope it will be as successful in Europe as it has been in this country."

On Saturday morning the train was lifted aboard the Minnewaska before a vast crowd which included Miss Adoree, a delegation of M-G-M officials, headed by Major Edward Bowes, and including William R. Ferguson, exploitation manager in charge of the special's maneuvers both here and abroad, representatives of Mayor Walker, White Star Line officials, executives of the U. S. Tire Company, Standard Oil, Indiana Motor Truck Company, and from the Postal Telegraph Company. Numerous press representatives were also present.

"Debunk the Industry!" Lasky Tells A. M. P. A.

The time has come to debunk the motion picture industry, in the opinion of Jesse L. Lasky, vice president in charge of production of Paramount, who voiced his convictions in an address last week at the luncheon of the A. M. P. A. at the Hof-brau Haus, New York.

"Do not feed pip to the newspapers and magazines about our stars," he said. "It does not make them any greater artists if you tell the public that they like pink lemonade for breakfast, or that they have to have their limousines scented with incense. What the public is interested in today is not the star, not the director, but the amount of real entertainment given on the screen."

Eschmann on Trip

E. A. Eschmann of United Artists is in Cincinnati on a special mission.

Balaban & Katz Open New Oriental Theatre

(Special Dispatch to MOVING PICTURE WORLD)

Chicago, May 10.

The big event of the past week in Chicago circles was the opening of the Oriental Theatre of the Balaban and Katz circuit. More than three thousand attended the opening including representatives of the trade and friends of the Balaban and Katz organization. Paul Ash and his musicians were on the bill. Flowers from the trade packed the lobby and stage. Business has been at capacity since the opening.

Levy is Manager

Jules Levy has been appointed manager of the New York Exchange of First National Pictures, Inc., filling a vacancy made by the resignation of S.

Protection

A protective organization of Brooklyn, N. Y., theatre owners has been formed, under the name of Federated Theatre Owners, with the primary purposes of protecting members from overbuilding in their neighborhoods and to finance concerted movements in an emergency. The capitalization is half a million and the officers are: Rudolph Sanders, president; Louis Schiffman, secretary, and Eugene Zerner, treasurer. Fifty theatres are reported to have applied for membership.

Such a move often has been mentioned at Theatre Owners meetings. It is pointed out that by forming a protective organization such as Federated, independence theatre owners will be in a position to combat the stiff opposition of the large circuits.

Sebastian Here

A. H. Sebastian, general manager of Belasco Productions, is in New York looking for story material.

F. P. L. Files Bill

(Continued from page 1)

poration has no monopoly or control over distribution, nor is it in a situation to obtain any "monopoly," the bill further states.

Considerable evidence is introduced in the bill to prove the argument stated in the above paragraph.

Block booking is another question taken up in the bill. Counsel for Famous Players-Lasky asserted that exhibitors with whom the corporation does business favor this method of booking and at no time does this method tend to exclude pictures of other producers and distributors from the theatres operated by these exhibitors.

New Clauses Stir Allied Exhibitors, Sessions Peppery

Say United Artists Wielded "Club" on Showman

(Special Dispatch to MOVING PICTURE WORLD)

Minneapolis, May 12.

Delegates from the M. P. T. O. A. of the Northwest are preparing to go to the Los Angeles convention to continue the fight against amendment of the standard contract as inaugurated at the Minneapolis convention of the so-called Allied group.

The men who held an enthusiastic if not peppery two-day session here last week are not satisfied with the response of Will Hays to a telegram asking immediate submission of proposed additions by distributors to the contract to the continuing committee which negotiated it in the first place.

This request was made on the assurance of Gabriel Hess, Hays representative, that additions or amendments would not be allowed if they abrogated or nullified the standard clauses. The question thereupon became one of fact as to which clauses could be held as nullifying, and this was the matter which the allied group wanted submitted to the committee.

United Artists' explanation, through Cresson Smith, sales manager, of alleged selling to non-theatrical exhibitors in River Falls, Wis., also left the delegates hot. They rushed telegrams to the famous artists back of the company asking if this was to be "tolerated." United Artists, they claimed, used a non-theatrical exhibitor to punish a theatre which refused to book its pictures.

Al Steffes, president; Otto N. Rath, vice-president; A. A. Kaplan, secretary, and Harry M. Drye, treasurer, were re-elected. Following are the directors:

Syd Blackmore, William Gowan, E. J. Bensfield, John Piller, H. B. Smoots, Ed Anderson, H. A. Brumund, Oliver Rowe, Joseph Friedman, Theodore L. Hays, Harvey Buchanan, R. V. Baasen, H. J. Ludcke, Roy McMinn and L. R. Stacy.

Names Remain

Justice Jeremiah Mahoney of the New York Supreme Court has denied a motion of the Osida Productions, Inc., that the name of Samuel Goldwyn and Samuel Goldwyn, Inc., be stricken from an amended answer of the First National Pictures, Inc., in a suit brought against the latter by the Osida Corporation.

Karper With Ricordo

M. H. Karper has assumed charge of the publicity for Ricordo Films, Inc., producers of the two-reel comedies starring Al Joy, the English comedian, under the direction of Joe Basil.

Universal Comedies

Carl Laemmle announces a production schedule of fifty-two one-reel comedies during the next twelve months.

Two for Topeka

Topeka, Kansas, will have two new theatres added to its list of entertainment places during the summer and fall. The Jayhawk will open August 1. It will seat 1,800, this being the largest capacity of any house in the city. Work on the construction of the new Novelty Theatre will be started June 1. This will accommodate 1,000 and will, when completed, be second only to the Jayhawk. Both theatres will be operated by the Jayhawk Theatre Co., which also operates the New Grand, Orpheum and Isis Theatres in Topeka.

Two Assistants Made Directors by Universal

Two assistants have been promoted to directorial positions at Universal City, in line with Carl Laemmle's policy of developing new talent wherever possible among actors, directors and writers.

They are Lou Collins, formerly assistant to Al Rogell, and George Hunter, who has been associated with the Hoot Gibson unit as assistant director for several years.

Collins is directing Curly Witzel, Universal's newest western star, in a series of pictures, and Hunter is filming western with Fred Gilman, Hoot Gibson's protégé, who was recently advanced to stardom.

Kelly Now Organizer

Edward Kelly, for many years connected with the Supreme Photoplay Company and one of Pittsburgh's most popular film men, has allied himself with the M. P. T. O. of Western Pennsylvania in the capacity of organizer and assistant to Secretary Fred Herrington. "Eddie" will make regular calls on the exhibitors and bring new members into the fold.

German Film Exports

The total German production of motion picture raw film last year was about 120,000,000 meters, as compared with 40,000,000 to 50,000,000 meters in 1921 and 1922, and 75 per cent. of that 1922 output was exported, according to a report to the Department of Commerce from Assistant Commercial Attache Douglas Miller, Berlin. The value of last year's raw film production is said in Germany to be about 30,000,000 marks.

"Show Business"

Metro-Goldwyn-Mayer has acquired the screen rights of "Show Business," one of the best sellers of the current year, by Thora Samter Winslow. It was announced by Irving G. Thalberg, studio executive.

Johnny Arthur Signed

Johnny Arthur, star of the Tuxedo Comedy series, has been signed up by E. W. Hammons, president of Education Film Exchanges, Inc., for another year.

Buglers to Sound Convention Calls For M. P. T. O. A.

Reveille, Mess Call and Assembly—No Taps

Reveille will be sounded promptly at 9 a. m., on June 1, 2, 3, 4 and 5 at Los Angeles by United States Army buglers. Three-quarters of an hour later mess call will summon over 1,000 conventioners of the M. P. T. O. A. to the spacious dining rooms of the Ambassador Hotel. An hour later the high notes of assembly will peal and the business sessions of the seventh annual convention will get under way.

Business Manager Joseph M. Seider announces that the military regime observed at the last New Jersey convention was so successful that it will be introduced nationally. National executives welcome the symbols of camp life—all except taps, which the business manager has discreetly omitted.

In tune with the convention is a check for \$1,500 from the Western Pennsylvania unit. This completes that unit's full quota of \$4,000, representing every theatre owner in that territory as a 100 per cent member of the national organization.

New Jersey has designated its official delegates to the Los Angeles convention. They will be headed by Mr. Seider and include Messrs. Woodhull, Rosenblatt, Kelly, Fox, Austin, Adams, Stiefel, Samuelson and Lisker. The Eastern Missouri and Southern Illinois delegates will be Messrs. Wehrenberg, Rodgers, Kerosatos, Pasmezoglu, Luttrall, Goldman, Yemm, Drake, Watts, Hehl, Laventhal, Bumstein, James Horvich, Efthim and Cluster.

Herschman Sails

Arthur Herschman, Loew publicity man, has sailed for Europe. He will visit Paris, Berlin and other cities.

Michalove in N. Y.

Dan Michalove, supervisor of Universal Chain Theatres in Florida, is in New York.

Two New Ones

Before leaving New York for a few days prior to his trip to California, M. H. Hoffman of Tiffany Productions, Inc., announced that two more exchanges, located in Philadelphia and Washington, have been added to the nation-wide Tiffany distributing organization. These new Tiffany exchanges will be controlled by Ben Amsterdam and Louis Korson.

It is more than probable that on his return from his short trip Mr. Hoffman will announce several additional exchanges to the sixteen already established.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Technical Books.

Not with Lloyd

Larry Semon will not direct Harold Lloyd in his next picture, according to a statement issued by W. H. Fraser, general manager of the Harold Lloyd Corporation. Semon also denies the report, "We never reached the stage where we even talked terms, or where Mr. Lloyd made any proposition to me," Semon states. The report that Semon was to become Lloyd's director originated on the Coast.

Quebec Censors Ban 9 Per Cent.

(Special Dispatch to MOVING PICTURE WORLD)

Ottawa, May 10.

The annual report of the Quebec Board of Moving Picture Censors, submitted at Montreal on May 6 for the fiscal year ending April 30, makes highly interesting reading in view of the censorship situation in Quebec Province and because of the flare-up between film producers and the Quebec authorities.

The report shows that 9 per cent. of all pictures examined were rejected; the number modified after examination was 22 per cent. and the total passed without change was 69 per cent.

During the year 2,224 subjects were reviewed, comprising 6,708,000 feet of film. The number of subjects condemned was 204, totalling 1,057,000 feet. Subjects modified or reconstructed totalled 492, or 2,574,000 feet of celluloid. The number of releases accepted was 1,528, or a footage of 3,077,000.

Victory at Last

The town of Spencer, Ia., has Sunday shows at last. Business men had suffered loss of business by having no theatres on Sunday, and when the matter came to a vote was strongly for Sunday pictures. The business men say they believe it will be one way to keep the people in town on Sunday.

Shadur Promoted

Arthur Shadur, formerly head of the electrical department at Universal, has been promoted to the newly created position of studio manager, according to an announcement from Walter Stern, business manager.

For Humanity

Carl Laemmle, president of Universal, has received the Abraham Lincoln Humanitarian Award by the Oregon Humane Society for the co-operation given the society by his organization, according to a message from Grazielle Boucher, executive of the society.

Promote Shamray

Peter L. Shamray, for many years one of the foremost technical and laboratory experts in moving pictures, has been elevated to the post of production manager for the H. C. Weaver Productions at Tacoma, Washington.

Parent-Teachers Will Endorse Good Films

(Special Dispatch to MOVING PICTURE WORLD)

Atlanta, May 12.

A constructive policy of supporting the best productions in order that the demand for them will insure the supply has been outlined to members of the Parent-Teachers Association as the course to be pursued by that organization in its relation to motion pictures.

Resolutions adopted at the closing session of the National Congress of Parents and Teachers here called for parental responsibility for the pictures seen by children.

The Congress recommended to "all its members the expression of approval or condemnation of

pictures to the local exhibitor to the end that by such methods a strong market may be created for the highest type of films and thus the business law of supply and demand may have its effect upon the manufacturer and producer."

The Congress in Atlanta was attended by approximately 800 delegates who came from every state in the Union.

Mrs. A. H. Reeve, of Ambler, Pa., president, was re-elected to lead the organization. Mrs. S. M. N. Marrs, of Austin, Texas, was elected fourth vice-president, under whose jurisdiction the motion picture department comes. Mrs. M. V. Kerns of Philadelphia, Pa., is the national chairman of motion pictures.

Contributed Pictures Reach Leper Colony

Two hundred reels of motion pictures which the industry contributed to the Leper Colony in the Panama Canal Zone have reached their destination and are now being shown regularly to the unfortunate victims of the malady.

Colonel W. P. Chamberlain, Chief Health Officer in the Canal Zone, in a letter thanking the moving picture producers, said:

"We now have at the colony nearly 100 lepers in various stages of the disease; many of the patients will probably never leave the colony alive. In ages they range from mere children to the very old and decrepit. So narrowly circumscribed are their lives, that the projection apparatus donated by the American Congress on Internal Medicine and the American College of Physicians, through the efforts of Dr. Gerry Morgan, and these films, will play a tremendous part in their entertainment and the morale of the institution."

The pictures were presented by the Universal Pictures Corp., Metro-Goldwyn-Mayer Distributing Corp. and Famous Players-Lasky Corp.

Returning East

Vivian Moses, Fox publicity and advertising manager, and G. K. Rudolph, of the publicity department, are on their way East from Hollywood.

Merging?

Shortly after the consummation of the deal between Producers Distributing Corporation and the Keith-Albee theatres, rumors in New York had it that these two organizations would join in still another merger with Famous Players-Lasky, Balaban & Katz and the Mark Strand-Stanley Company. The rumor somehow neglected to include Metro-Goldwyn-Mayer and the Laew interests.

"U" Well Established in Kansas Territory

(Special Dispatch to MOVING PICTURE WORLD)

Kansas City, May 12.

Plans on two first-run theatres in Lawrence, Kas., and Topeka, Kas., to be operated by Universal, are virtually completed. Although the sites of the theatres have been determined, they were not revealed. Plans also are completed for a Universal first-run house in St. Joseph, Mo., while the Gilloz Theatre in Springfield has been leased by "U."

With the recent control of Capitol Enterprise's theatre, Universal now is much more firmly established as a theatre owner in the Kansas City territory than any other producer.

Can't Use Photo

Scherk Importing Co., Inc., dealers in perfumery and toilet articles, cannot use any photo or picture of Helen I. Worthing, motion picture actress, for advertising purposes, according to a decision rendered by Justice John M. Tierney of the N. Y. Supreme Court. Miss Worthing is suing the perfumery concern to recover \$100,000 damages for the alleged use of her picture on their advertising matter, without her knowledge or authorization.

Paramounteers Leave

A large party of Paramount picture-makers have left for Hollywood. The group includes E. Lloyd Sheldon, senior supervising editor of the Paramount Long Island studio; Frank Tuttle, director, with Mrs. Tuttle and their two children; Eric Pommer, European producer; Monte Katterjohn of the Production Department home office staff; George Witt, assistant to Eric Pommer; Mr. and Mrs. Russell Matthews, assistant director and continuity clerk on the Tuttle productions, and Fanny Franks, assistant to Mr. Sheldon.

Going West

Rebecca Joffe, in charge of sales promotion for Universal, will leave for Los Angeles on June 12.



IS BEING DIRECTED BY
WESLEY RUGGLES
who made
"The PLASTIC AGE"

AN IDEAL
COMBINATION
FOR THIS VIRILE
ATHLETIC DRAMA

6 Big Pictures
Starring
George Walsh
You'll want 'em all!

Excellent PICTURES CORPORATION

SAMUEL ZIERLER President
NEW YORK

Medical Library

The first medical film library will be established by Columbia University in New York, according to an announcement by Dr. Simon P. Goodhart, professor of Clinical Neurology. The films will demonstrate the latest developments in the fields of medical and surgical science. Prints of the library negatives will be distributed to clinics throughout the world.

Herrick Goes to Boston

Called to Boston for a few days by the Forty Seven Work Shop of Cambridge and Boston, F. Herrick Herrick has gone to aid them in their plans to enter the production field. The Forty Seven Work Shop is a Harvard College institution and Herrick will lay plans for their motion picture debut. It is understood that they have a fully equipped studio in that city.

Marriages

Ruth Schnitzer, sister of J. I. Schnitzer, senior vice-president of Film Booking Offices, and of A. H. Schnitzer, manager of the F. B. O. Pittsburgh exchange, was married on May 2, to Dewitt G. C. (Cleve) Adams, Division Manager for Film Booking Offices with headquarters at Chicago. The wedding and reception was attended by relatives and friends from Pittsburgh, Chicago and New York, including Mr. and Mrs. J. I. Schnitzer, of New York, and the groom's brother-in-law and sister, Mr. and Mrs. Sam Sax.

Births

Congratulations to Morris Markley, New Castle, Pa., exhibitor, who is the proud daddy of a bouncing baby boy. The newcomer is the first heir, as the Markleys have four daughters. Mother and son are doing fine.

Silas Frank Seadler, Jr., a Dodo and Si Seadler Production, arrived on May 9. Dr. E. H. Hubner gets credit for the cutting and titling. Si is associated with Howard Dietz in M.-G.-M. advertising work. He is receiving many congratulations.

Thank Industry

Moving pictures are helping in the Americanization work as well as in lightening the hours for detained immigrants at Ellis Island. Through the courtesy of the motion picture industry, pictures are exhibited on the Island every Friday night.

High praise for the class of pictures being shown and for the good that is being wrought by pictures for the immigrants has been voiced by Benjamin M. Day, Commissioner of Immigration, in a letter to Will H. Hays. The Film Board of Trade furnishes the pictures.

De Mille Renews with Three Featured Players

Coincident with the casting of the 1926-27 productions to come from the Cecil De Mille Studio, General Manager William Siström announces the extension of contracts with several players.

The option held by Cecil B. De Mille on the services of Louis Natheaux, young character actor, has been exercised, and his contract extended for a long term. Natheaux's most recent portrayal was in "Silence," which Rupert Julian directed. Previously he appeared prominently in "Three Faces East," "Red Dice" and De Mille's personally directed picture, "The Volga Boatman."

The contract of Edmund Burns, who has been appearing in De Mille productions for the past year, has been extended and he

will be seen in many of the new 1926-27 pictures.

Burns, who has just finished a featured role in support of Vera Reynolds in "Sunny Side Up," first attracted attention by his work with Gloria Swanson in "The Humming Bird." He has played prominent roles in such pictures as "Made for Love," with Leatrice Joy; "The Million Dollar Handicap," with Vera Reynolds, and "Simon the Jester," with Lillian Rich.

Sally Rand will continue to appear in productions filmed at the De Mille Studio under a contract extended for a long period.

Miss Rand was signed by De Mille a year ago. At present she is appearing in support of Rod La Rocque in "Gigolo," which is in production under the direction of William K. Howard.

Two New Corporations Are Formed in Chicago

(Special Dispatch to MOVING PICTURE WORLD)

Chicago, May 11. Charles Beck, well-known Loop theatre owner; Louis L. Berg and Herman F. Schmacker have organized the Symphony Theatre Corp., with offices at 111 West Monroe street, Chicago, to erect a new theatre. The company has a nominal capital of \$100,000.

Arthur H. Fink, Dick Kirschbaum and E. E. Harkin have organized the Vanity Theatre Corp. with a capital stock of \$20,000 and offices at 139 North Clark street, Chicago, to lease and operate theatres in Chicago.

Selling Bonds

The Paradise Theatre, Inc., Chicago, of which Louis L. Marks is president and Meyer S. Marks vice-president and secretary, is selling 1,675,000 worth of 6½ per cent. bonds on the new theatre building at 4106 to 4122 West Madison street. The house will seat 4,500, making it the largest theatre on the West Side.

Incorporations

Ten motion picture companies incorporated in New York State during the past week: Combined Film Laboratories, Inc., \$150,000, L. J. Rosett, New York; Allen Deutsch, Samuel Hart, Brooklyn; Zoephone Pictures, Inc., \$15,000, Dwight B. Eldred, Earl I. Sporable, Sherman Parker, of Auburn; Artlee Pictures Corp., \$1,000, A. A. and William J. Lee, William S. Barrett, New York City; Tivoli Film Company, \$10,000, Isidore and M. D. Shapiro, Beatrice Dolnansky, New York City; Westbury Theatre Corporation, North Hempstead, \$125,000, J. R. Hill, Westbury; Ormond C. Smith, Jericho; Salvatore Calderone, Hempstead; United Cinema Company, Inc., \$25,000, William C. Fleming, Frank J. Dillon, Edward C. Kerr, New York City; Pitt-Townly, Inc., \$10,000, Harry Hechheimer, Jeanette Gordon, John Behrman, New York City; Sutter Amusement Corp., Archie Weltman, Jay M. Eisenberg, Beatrice Zeleno, New York; Kline, Inc., G. D. Murphy, R. C. Richter, K. A. Maguire, New York City; Shallenberger Pictures Corp., H. G. Kosch, E. Bregstein, E. Souhami, New York City.

More Prints Ordered On Big P. D. C. Film

That Vera Reynolds is popular with our floating warriors is indicated by the request for bookings of "The Million Dollar Handicap" received by Producers Distributing Corporation from the United States Navy.

According to W. J. Morgan, sales manager of Producers Distributing Corporation, the demand for this picture has been so great that the Navy Department has found it necessary to order two additional prints of this subject to fill their requirements, making a total of four prints in constant use.

Alexander Visits

Roy Alexander, western Universal assistant sales manager, is in New York.

Evolution

Emmett Campbell Hall, one-time scenarist for the Biograph and Lubin companies, is now managing the Delray Theatre at Delray, Florida. Some years ago he went down there to raise oranges, got over into real estate a couple of years ahead of the boom and now has come back to his first love.

Knox Sails

L. Prouse Knox, Japan manager for Universal, has sailed for that country after a conference at the home office.

Bader Touring

Dave Bader, advertising accessories manager for Universal, is touring the western and middle western exchanges.

Favor U. S. Films

During 1925 the Polish Ministry of the Interior registered 1,189 films totalling 1,386,130 meters, of which 623 were American products, according to a report to the Department of Commerce from Commercial Attache Allen, at Warsaw. The total length of the American films registered during the year was 743,893 meters.

Film Lectures

The Chautauqua Institution, Chautauqua, N. Y., one of the oldest summer schools and amusement institutions in the country, have announced a course in motion pictures to be started this summer season. The lectures will be delivered by Charles H. Tarbox of the Fredonia Opera House, Fredonia, New York.

Stage Star Added To Bachmann Film

Robert T. Haines who has starred in many Broadway stage successes, has been added to the cast of "Lew Tylers Wives," the first Preferred Picture produced by J. G. Bachmann for release by Famous Attractions Corporation. Haines is the final player to augment the line-up that includes Frank Mayo, Ruth Clifford, Hedda Hopper, Helen Lee Worthing and Lew Brice. Harley Knoles is directing the production at the Tec-Art Studio in New York.

Underwood Leaves

W. R. Underwood, president of the Film Board of Trade in Dallas, has ended his visit in New York.

Seery in New York

Roy Seery, First National manager in Chicago, is conferring with home office officials in New York.

Obituary

John D. M. Priest, organist of the B. S. Moss Colony Theatre, New York, died at Columbus Hospital on May 10 after an intestinal operation. The funeral was held on May 12 at 10 a. m. Interment was in Glenco Cemetery. The departed is survived by his widow, Mrs. Florence Priest, and a daughter, Elizabeth. Priest was 40 years old.

Lillian Lawrence, actress, is dead in Los Angeles. She leaves her daughter, Ethel Grey Terry. Her last screen role was in "Stella Maris."

Mrs. Rida Johnson Young, author and playwright, died on May 8 and was buried in Stamford, Conn.

Carnivals Hit

Motion picture benefits for organizations are to replace carnivals in several of the cities in New York State this coming summer. In Watertown the management of the Olympic Theatre has given the use of the house for a benefit for the North Side Improvement League.

The Chamber of Commerce of that city is in favor of doing away with carnivals, which take much money out of the city.

MOVING PICTURE WORLD

Founded in 1907 by J.P. Chalmers

E. F. ALBEE—Big Medicine For Pictures

NOT the least interesting angle of the recent combination effected between the Producers Distributing Corporation and the Keith-Albee interests is the addition of E. F. Albee to the list of those actively engaged in the promotion of the motion picture industry. It is but natural to suppose that he now will bring to P. D. C. the qualities of showmanship which for nearly forty years have made the name of Keith synonymous with all that was best in vaudeville entertainment. It will bring actively into the production end one of the very few real showmen in the American amusement world: a man who by his accomplishments has earned the right to be ranked with James A. Bailey, Maurice Grau, Percy G. Williams, Charles Frohman and perhaps half a dozen others—not more.

It is only within the past year or so that "Keith-Albee" has appeared in the advertising to replace the once familiar "Keith Vaudeville," but for forty years those in the know have credited Edward F. Albee with the accomplishments attributed to B. F. Keith, and it is extremely doubtful if the Keith name and idea ever would have won to success without the skillful guidance of the man who only recently has taken credit for the accomplishments of nearly half a century.

The idea of "polite" vaudeville in continuous form is undoubtedly to be credited to B. F. Keith, but the development of the idea from a store show in Washington Street, Boston, to a chain of veritable amusement palaces and later to a circuit extending half way across the continent, is clearly attributable rather to Albee's fine sense of showmanship and business acumen than to the endeavors of the inventor of the idea.

In the late nineties the Keith Circuit consisted of a wonderful theatre in Boston and minor houses in Providence, New York and Philadelphia, each more

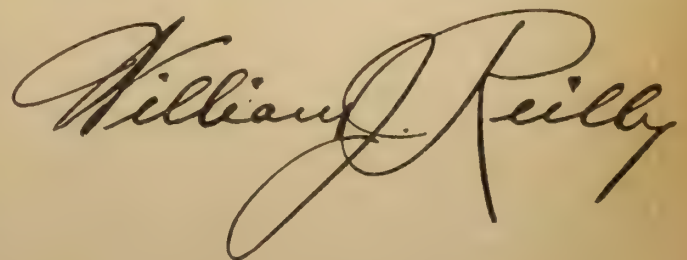
or less individually managed. Then the scheme was changed to comprehend a closer managerial system with E. F. Albee as the directing head, and from that time dates the expansion which has resulted in the present wonderful amusement machine.

This came at a time when B. F. Keith's recent illness had left him unable to take any very active part in the business and while A. Paul Keith, his son, was just entering upon his business training. It was Albee alone who formed the plans and carried them into practical execution.

And not alone is he a showman par excellence, but as a builder of theatres he would have won recognition had he never sought to run them. It was he, rather than the ostensible architects, who constructed the amusement structures and it was he who brought ventilation and house cleanliness to its present development, including the now universal system of floor air ducts, first used in the Keith theatre in Boston and shortly after adapted by the government for use in the Senate Chamber and House of Representatives in Washington.

We have seen what Marcus Loew, a practical showman, has done for the advancement of Metro-Goldwyn-Mayer.

It is interesting to surmise what E. F. Albee, another great showman, will do for Producers Distributing Corporation and for the motion picture.



The Amusement Stock Market

By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE		1926 RANGE		PAR	May 6		May 7		May 8		May 10		May 11		May 12		Sales for Week
HIGH	LOW	High	Low		High	Low	High	Low	High	Low	High	Low	High	Low	High	Low	
83½	51½	73	64	(a) Balaban and Katz	25	68	67½	68½	68	67	68	67½	67½	67½	68	67½	1,005
118	104½	112½	106½	Eastman Kodak	no par	109½	109½*	109½	109	109	109½*	109½	109½	109½	109½	109½	800
114½	90½	126½	103½	Famous Players Common	no par	121½	118½	121	118½	122½	120	123½	121	123½	121	124½	67,500
120	103½	124	115	Preferred	100	120	119½	121½	119½	123	121½	123	123	121½	122½*	122	3,500
11½	4½	7½	4½	(b) Film Inspection	no par	@	5	4	5	4½	5	4½	4	5	4	5	200
110	100	107	97½	First National Pictures, Pref.	100	98½	99½*	98½	99½*	98½	99½*	98½	99	98½	99	98½	.....
85	68½	85	55½	Fox Film "A"	no par	64½	64½	63½	63½	63½	63½	63½	64	63½	64	64	1,300
32	26	34½	19	(b) Fox Theatres "A"	no par	22½	22½	22½	22½	22	22½	22	22	22	22	22½*	1,400
14½	11	15½	9	(b) International Projector	no par	11	13	11	13	11	13	11	13	12	12	12½	100
44½	22	41	34½	Loews, Inc.	no par	37½	37½	37½	37	36½	37½	37	37½	36½	38	37½	6,800
24½	18	24½	22½	Metro Goldwyn, Pref.	27	23	23½*	23	23½*	23	23	22½	22½	23	23	21	600
20½	19½	23½	19	Motion Picture Capital	no par	21½	20½	22½	21½	22½	21½	22	21½	21½	22	21½	8,100
90½	70	83	47	Pathe Exchange "A"	no par	49½	50	49½	49	50	49	49	48½	49	49½	49	900
(e) —	—	40	18½	(c) Roxy Theatre (Units)	—	27	27	26½	26½	26	26	26	27	27	27	27	(e)
...	...	12	2½	Roxy Theatre, Common	—	8	8	7	9	8	8	7½	8	8	8	8	(e)
(f) 120	70	64	45	(d) Stanley Co. of America	no par	64	60	59½	57	58	57	57½	56	55½	58	56½	6,949
13	5½	14	7½	(b) Trans-Lux D. P. Screen	no par	7½	7½	7½	8½*	8	7½	8	7½	8	7½	7½	2,600
....	....	100	88	(f) Universal Chain Theatres	—	95	100 f	95	100 f	95	100 f	95	100 f	95	100 f	95	100*
47	24	41	29½	(b) Universal Pictures	no par	33	33½*	33	33	32	33½*	32	33½*	32	33½*	32	33½*
103½	94½	95	90	1st Pref.	100	92	95	92	95	92	95	92	95	92	95	95	.....
22½	17½	18½	12½	Warner Bros. "A"	10	14½	14½	15	14½	14½	15	14½	14½	14	14	14½*	1,600
19	13½	14½	8½	(b) Common	no par	7½	11½*	7½	11½*	7½	11½*	7½	11½*	7½	11½*	7½	11½*

(*) Bid and asked; no sale these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1.3 share Common, both no par value.

(d) Philadelphia Stock Exchange.

(e) Not available.

(f) Bid and asked, sales not available, unlisted.

The Week on 'Change

New Listings—Roxy Common and Universal Chain Theatres.

The market was rather inactive this week and most Film Stocks followed the general trend.

The settlement of the British General Strike had little effect on the market after a short opening boom.

Exceptions to the general rule this week were, Famous Players, both Common and Preferred, Motion Picture Capital and Stanley Company of America.

In the case of Famous, 67,500 shares of Common changed hands against 31,800 shares the previous week. In the Preferred 3,500 shares against 800 the week before. Both classes of stock closed the week several points higher than on May 5th.

Motion Picture Capital was considerably more active, 8,100 shares being sold. The high on May 12th was 22 against 21 on May 5th.

Stanley Company of America made another new high for 1926 this week, touching 64. This was a gain of 6 points in addition to last week's gain of 5. No comparisons can be made in the shares sold at last week's sales were not available. The sales this week were 6,949.

Balaban and Katz

The net earnings of the Balaban & Katz corporation available for the common stock declined to \$4.93 a share in 1925, compared with \$5.35 a share in 1924 despite the increased number of theaters operated. The annual report of Herbert L. Stern, president, issued last week explains however, that the decrease in profits was due largely to special expenses incident to expansion.

The gross business increased \$408,280 over

Dividends

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.

Balaban & Katz—Com. (monthly) 25c payable June 1. Holders of record May 20th. Books will not close.

Balaban & Katz—Com. (monthly) 25c payable July 1. Holders of record June 19th. Books will not close.

Balaban & Katz—Pfd. (quarterly) \$1.75 payable July 1. Holders of record June 19th. Books will not close.

Pathe Exchange—Pfd. (quarterly) \$2.00 payable June 1. Holders of record May 11th. Books closed.

Famous Players Canadian Corp.—1st Pfd. (quarterly) \$2.00 payable June 1. Holders of record April 30th. Books will not close.

Famous Players—Com. (quarterly) \$2.00 payable July 1. Holders of record June 15th. Books will not close.

the preceding year but the increase in expenses resulted in a decrease in net profits for the year, said Mr. Stern. A substantial portion of the increase in expenses was due to the development of the corporation's expansion program, the benefits of which should be reflected in increased operating revenues of subsequent years.

The consolidated Balance Sheet of the Company and Subsidiary Companies on Jan. 3, 1926, showed Current Assets of \$485,247.02, and Current Liabilities of \$2,926,234.45. The Current Liabilities include an item of \$1,850,000.00 in Notes Payable. Total Assets at the same date amounted to \$16,527,255.33, and Surplus to \$2,417,643.29.

MOTION PICTURE CAPITAL REPORTS

Motion Picture Capital Corporation reports for the quarter ended March 31, 1926, net income of \$114,110, after interest and Federal taxes, equal after preferred dividends to 59c a share on the 171,774 common shares (no par) outstanding. The consolidated in-

come account follows:

Total income, \$221,175; expenses, interest, etc., \$89,032; Federal taxes, \$18,043; net income, \$114,110.

FAMOUS PLAYERS CANADIAN CORP.

Famous Players Canadian Corporation, Toronto, has issued a financial report for the first half of the fiscal year which started September 1 last, the details indicating that operating profits were running at a higher rate than during the fiscal year of 1924-5.

The statement is made that Famous Players Canadian Corp. has completed its program of extension and acquisition of new theatres. The extent of this broadening out is shown by the increase in annual gross receipts from \$2,018,000 in 1921 to \$4,280,000 in 1925 and by the increase in value of theatre properties held by the company during the same period from \$2,367,000 to \$5,237,000. During these years the company has written off \$729,000 out of earnings for depreciation, and the \$5,237,000 is the net value after deduction charges had been made.

"What's New?"

By Bill Reilly

THE Motion Picture Theatre Owners of America may decide in their forthcoming Los Angeles convention to defer the business of electing a president from the ranks and set about perfecting plans for bringing from the outside "a big man" in to head their organization.

This fact should, and doubtless will, appeal to many exhibitors as NEWS, and BIG NEWS.

The idea is not new, however. When Sidney Cohen called the theatre owners together for the 1920 convention in Cleveland there was a definite plan under discussion for inviting William Howard Taft to accept this post, with a salary of \$100,000 per year attached to the invitation. There was some talk of Will H. Hays, also. But in the interval that has elapsed since that convention was held, the Twenty-seventh President of the United States has taken his place as the Chief Justice of the United States Supreme Court, and Mr. Hays has distinguished himself as the President of the Motion Picture Producers and Distributors of America, the nominal head of the motion picture industry.

* * *

HOWEVER, if the exhibitors decide to go through with the proposition, this year, some "big men" are available. The list is long.

The proposal to take "a big man" for the job comes from the Middle West. If put into execution, it will give the theatre owners a man to match against Mr. Hays. Not to fight against him, but to work WITH him. To open the way to Proper PUBLIC appreciation of the picture theatre and its owner.

Comment on the situation is diversified, but there is no doubt regarding the value of the proper man in this position. But it is essential that the M. P. T. O. A. first set aside sufficient funds to reimburse this man for his services, and also provide a fund to defray the expenses of an organization to put back of this man.

* * *

IT seems, at this writing, a dead certainty that unless the M. P. T. O. A. is in a position to point with pride to bank balances approximating at least \$250,000 a year, the idea of A BIG MAN, with all of its co-related divisions, will not be put through by the 1926 Convention in Los Angeles.

It may be that plans can be worked out in this convention to put the idea over, but it can go over only on the basis of exhibitor capacity to defray heavier expenses than heretofore.

Joseph M. Seider, Business Manager of the M.P.T.O.A., is working on several plans to increase the receipts of the national organization, and these plans will come up on the floor of the convention for debate. And it may be that in the Middle West, and in the Far West, plans are formulating under which the annual receipts of the national organization will be increased to a point where the BIG MAN proposal may not be so far off as some people think.

* * *

THERE is work aplenty for A BIG MAN at the head of the M. P. T. O. A. The year following this convention will be crowded with activities to engage the attention of every man in a position to help the organization.

It is a matter of gratification that the Motion Picture Theatre Owners of America as a unit has discharged every financial obligation and enters the fiscal year ahead with a clean slate. But it is the business of the theatre owners

to build up and maintain a treasury fund that will permit of needed enlargement in plan and scope.

* * *

Building up and further strengthening State organizations, and closer contact by these State organizations with the national organization, will do much to solidify the M. P. T. O. A., and set it on a firmer foundation than ever before.

* * *

THE physical conduct of the Convention this year is being put on a most efficient basis. A full schedule is in preparation, and will be placed in printed form in the hands of all who gather at the Ambassador. "Every hour on the hour" will almost be the order of the day. Among important matters to be discussed is the reorganization of M. P. T. O. A. on a zone basis—the country divided into six districts, each under a branch of national headquarters, State organizations remaining intact, of course. Then, too, Joe Seider's report on pictures contracted for and not delivered—embracing all companies—will alone be worth the price of admission.

Trying to Kid the Goat Again

By Nyberg—Moving Picture World Staff Artist



West Coasting

With - - Larry Urbach



BIG THEATRE DEALS TALK OF HOLLYWOOD

(Special Dispatch to MOVING PICTURE WORLD)

Hollywood, May 12.

HOLLYWOOD film executives are buzzing about the big news sprung last week on the acquisition of the Keith-Albee-Orpheum Circuits by P. D. C., and the Stanley Circuit deal whereby the latter acquires the Mark Strand Theatres and the Rowland and Clark houses. The P. D. C. deal is the big news. The sales-staff and executives of the Producers Distributing outfit went back from the convention here to their busy offices bubbling over with the joy that they will now have an outlet for their product that will place them on the top rung on the motion picture ladder of success. "Let's Go!" they said, and they are going. Watch 'em from now on.

SIX FILM PREMIERES FOR LOS ANGELES

This week saw six new pictures on the screens of Los Angeles Theatres. "The Greater Glory," a First National, at Loew's; "That's My Baby," a Paramount with Douglas MacLean, at the Metropolitan; "La Boheme," M-G-M, with Lillian Gish and John

Gilbert, at the Forum; Warner's "Bride of the Storm," with Dolores Costello, at the Figueroa; and the big duplex bill at Sid Grauman's Egyptian, Douglas Fairbanks in "The Black Pirate," and Mary Pickford's "Sparrows." May 14 is the opening of the double bill at Grauman's, with \$5.00 top for the opening night.

"ACROSS THE PACIFIC" BIG WARNER PICTURE

Jack L. Warner, production chief, and Raymond L. Schrock, associate executive, announce that Warner Brothers will produce on a large scale this season, George E. Blaney's Spanish-American war story, "Across the Pacific," starring Monte Blue. Roy Del Ruth will handle the direction of this production.

"Across the Pacific" will give a thrilling account of the sinking of the Maine and the battle of Manila Bay. Monte Blue was jubilant at being handed the starring role in which he will depict a new idea of a private in the United States Army.

"DIPLOMACY" CAST (COMPLETE)

Marshall Neilan has begun the filming of "Diplomacy," his first for Paramount. Blanche Sweet, the star, will have nine strong supporting players, including Neil Hamilton, Earle Williams, Gustav von Seyffertitz, Julia Swayne Gordon, Arlette Marchal and David Mir. Arthur Edmund Carew has been chosen to play the part of Count Orloff opposite Miss Sweet.

FOUR A YEAR WITH HERSHOLT

Four productions a year, with elevation to stardom, are two of the important terms in a new five-year contract signed by Jean Hersholt with Universal last week. Hersholt's recent screen achievement was in the title role of "The Old Soak." An extensive advertising campaign is in preparation for exploiting this newcomer.

CHADWICK IN N. Y.

I. E. Chadwick, president of the Association of Independent Producers, and of Chadwick Pictures Corp., left Hollywood last week for his home office in New York. While in New York Mr. Chadwick will arrange for the premieres of the two most recently completed productions at the Chadwick studios, "April Fool," starring Alexander Carr, and "The Bells," starring Lionel Barrymore. Conferences with independent interests in the East will be part of Mr. Chadwick's program. He will return to Los Angeles in time for the Motion Picture Theatre Owners' convention, June 1 to 5.

BACON SIGNED TO DIRECT FOR WARNER

Lloyd Bacon, son of the late Frank Bacon of "Lightnin'" fame, has been signed on a long term contract by Jack L. Warner, production chief of the Warner studio, as one of the directorial staff. Mr. Bacon's first job at the megaphone will be "Broken Hearts of Hollywood."

COMPLETES SCRIPT FOR "THE WEDDING MARCH"

The final scenes of "The Wedding March," were written by Erich von Stroheim last week and production will begin late this month. In addition to being the author and director of this picture, "The Wedding March" marks the return on the screen of von Stroheim as an actor. He will play a principal role in this film, it being his first appearance since "Foolish Wives." P. A. Powers is the producer, for release through Paramount.

CHADWICK ADV. DEPT. MOVED TO WEST COAST

I. E. Chadwick, president of Chadwick Pictures Corp., last week transferred the advertising and publicity department of his company from New York to the executive offices of the corporation in Hollywood.

E. Lanning Masters, long iden-

Marion Davies in "Red Mill" Starts

Marion Davies arrived last week from New York, started her first scene in "The Red Mill," at the M-G-M Studios in Culver City. The cast for this next Cosmopolitan picture has been chosen and consists of Owen Moore, Karl Dane, Tully Marshall and George Seigmann. William Goodrich is directing Marion Davies in her latest starring vehicle.

tified with the exploitation of pictures on both the East and West coasts, will supervise the department that will take care of posters, press books, exhibitor aids, and all other advertising and publicity of the Chadwick organization.

REISNER TO DIRECT "PRIVATE ISZY MURPHY"

It's going to be a comedy picture for Warner Bros., therefore



HARRISON FORD

Signs long-term contract to appear in Metropolitan Pictures for P. D. C. release.



JEAN HERSHOLT

Who has signed new five-year starring contract with Universal.

**ERICH VON STROHEIM**

Returns as an actor in "The Wedding March," written and directed by him for F. P. L.

they picked on a good man to direct it. Charles "Chuck" Reisner," who just completed directing Sydney Chaplin, will handle the reins when George Jessel makes his screen debut in "Private Izzy Murphy."

PAUL ELLIS PRAISED BY L. A. CRITICS

Los Angeles newspapers were lavish in their praise of Paul Ellis for his splendid work in "The Dancer of Paris," a First National picture. "Evidently a new idol has arrived," said the Los Angeles Examiner. The Daily News, Evening Herald and Record, all Los Angeles newspapers were likewise free with their praise for this comer.

GEORGE LEWIS FOR COLLEGIATE SERIES

George Lewis, who made a hit in Universal's "His People," will soon appear in a series of six

two-reel stories of collegiate life written by Carl Laemmle, Jr. Production will start in a few weeks at Universal City.

"SO THIS IS PARIS"

The latest Ernst Lubitsch film for Warner Brothers completed this week has been retitled to "So This is Paris," and stars Monte Blue. The working title was "Reveillon."

DANIELS LEAVES "OUR GANG"

Mickey Daniels, of "Our Gang" fame, has left the Hal Roach studios. Mickey will not appear with the "gang" again, being supplanted by another, more freckled lad.

"WET PAINT" FINISHED

Raymond Griffith's new Paramount starring vehicle, "Wet

Finlayson Made Star by Roach

Jimmie Finlayson, whose work in Hal Roach all-star comedies has attracted wide attention, has been elevated to a higher rank. The first of three two-reel comedies is now in production under the direction of Stan Laurel. Finlayson will occupy a central role in all three.

Other important personalities appearing in the comedies with him are, Martha Sleeper, Tyler Brooke, both Hal Roach contract stars, and Anders Randolph, Charlotte Minneau and Anita Garvin.

Paint," is completed and prints are on the way to all exchanges of Famous.

Helene Costello and Bryant Washburn are featured in this production, made under the supervision of Hector Turnbull, associate Paramount producer. Arthur Rosson directed.

JUNE MATHIS RETURNS

June Mathis returned last week from her trip east with her husband, Sylvano Balboni. Mr. Balboni will direct the stories his wife will produce for First National.

SCHILDKRAUT IN ROLE

The role of Noah in Cecil B. De Mille's "Deluge," has been assigned to Rudolph Schildkraut. Production on "The Deluge" will not start for a month.

NIBLO DIRECTING "THE TEMPTRESS"

Irving G. Thalberg, studio executive for M-G-M, announced that Fred Niblo, director of "Ben Hur," will relieve Mauritz Stiller, Swedish director of "The Temptress," until the latter recovers from his illness to take up the finishing of the Cosmopolitan picture.

ROACH BACK FROM NEW YORK

Hal Roach returned from New York last week, accompanied by Mrs. Roach. He spent his first day back in Los Angeles conferring with F. Richard Jones, his vice-president and director-general of production, on plans for the Helene Chadwick picture which starts this week, and the Finlayson comedies.

PAUL LUDWIG STEIN JOINS WARNER BROS.

Paul Ludwig Stein, just arrived from Germany, has joined the directing staff at the Warner Bros. studios. Henry Blanke, just returned from a trip through Europe, will assist Mr. Stein in his work. Stories are now being looked over for the first opus by this pair.

HOLLYWOOD SHORTS

"The Secluded Roadhouse" is the title of the second of the six "Speed Dramas" featuring William Barrymore and directed by Robert Horner. Fred J. Balshofer is supervising them. Carol Wines, Carl Silvera and Winifred Landis are in the supporting cast.

The fourth of the Fred Church series, another Balshofer unit, goes into production May 15. Pauline Curley, Jack Richardson and Bud Osborne are in the cast.

Hobart Henley has been signed on a new long term contract by M-G-M to direct specials for that organization.

Pauline Garon has been signed by Paramount to play a role in "The Show-off," which features Ford Sterling and Lois Wilson.

H. M. Warner will remain in Hollywood at the Warner Bros. studios until the first of June.

"Mulhall's Great Catch," a Harry Garson production for F. B. O. goes into production this week with "Lefty" Flynn as the star. Gerald Beaumont wrote the story and Rex Taylor did the adaptation.

Harrison Ford has signed a long term contract with Metropolitan Pictures. He is a popular young actor and will work in some of the big attractions scheduled for the next P. D. C. program.

**MONTE BANKS**

Star of Feature Comedy produced by A. MacArthur for Pathe release.

Alice Calhoun, well known on the screen, and Mendel B. Silberberg, Los Angeles attorney, were married last week. The wedding was celebrated at the Calhoun home on Lorraine Boulevard.

Ian Keith is playing opposite Belle Bennett in the Fox production, "The Lillies." Mr. Keith just finished a picture for the Richard Thomas Productions titled "The Reckless Sex." The latter title is working title and will be changed before release.

The Motion Picture Projectionists of Los Angeles held a housewarming at their new quarters on May 4. Suite 26, Film Exchange Building, 1914 South Vermont Street, is the new address of that organization.

MacArthur-Banks Unit Uses Roach Studio

A. MacArthur has leased space in the Hal Roach Studios for the production of a six-reel comedy feature starring Monte Banks. Pathe will release this feature which is being directed by Edward H. Griffith. This is Mr. MacArthur's first venture in the production field after years of experience in the industry as a business and publicity agent. Moving Picture World claimed MacArthur on its business staff for several years and is happy to know that he has joined the field of producers. Good luck to you, Mac. We know you'll go over the top.

Torrence Leaves Famous Players

Ernest Torrence, whose contract with Famous Players-Lasky expires on June 2, will not renew with that organization. It is the plan of Mr. Torrence to enter the free lance field of motion pictures, it was learned.

Torrence leaves Hollywood for New York on May 24, accompanied by Mrs. Torrence and their son, Ian.

The Torrences will leave New York for a trip through England, Scotland and France, returning to Hollywood some time in July.

Members of President Coolidge's Cabinet and Governors Highly Praise Greater Movie Season



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WILL HAYS

Many of the leaders among the Nation's executives are supporting Greater Movie Season, which celebrates the thirtieth anniversary of the first theatre-showing of motion pictures, and a large number of them have written to Will H. Hays voicing their approval of it and pledging their cooperation.

Eight of President Coolidge's Cabinet officers and twenty-one Governors of States, thus far, have offered their good wishes. The President's own feelings toward motion pictures are well known, since he wrote to Mr. Hays last year congratulating him upon Greater Movie Season, and added: "The progress that has been made in both education and entertainment in this tremendous enterprise (meaning the motion picture industry) is an outstanding achievement of the opening years of this century."

The endorsements of such outstanding Americans as Cabinet officers and Governors will be very valuable to the exhibitors who participate in this year's Greater Movie Season. Not only do they increase enthusiasm by making everyone in the industry prouder of it than ever, but, since they are open letters, they may be quoted from in announcements and advertisements, and used to keep the public reminded of how important motion pictures have become in their 30-year life.

Following are extracts from some of the letters from the statesmen:

Hon. Frank B. Kellogg, Secretary of State—"I desire on the occasion of the thirtieth anniversary of the moving picture industry to congratulate you and all concerned on the progress the industry has made, and to say that the Greater Movie Season, which, I understand, will be a feature of the celebration of that anniversary, is worthy of cordial support."

Hon. Dwight F. Davis, Secretary of War—"* * "The War Department and the Army are among those most deeply in debt to the motion picture. . . It has proved one of the most valuable means of conveying to the public the military information which they, as owners of the Army, ought to have. . . The motion picture has been a source of entertainment for, and a means of raising morale in the military forces of the United States, scattered as they are, many in isolated places and practically out of reach of other visual means of entertainment. . . I am glad to congratulate the picture producers of America, and to extend our sincere wishes for many happy returns of this noteworthy anniversary."

Hon. Curtis D. Wilbur, Secretary of the Navy—"* * * "The motion picture has a practical monopoly on naval vessels and naval stations. . . Any movement which encourages the public to support the best pictures will cause the theatres to exhibit only the best pictures, thus increasing their influence for good on the great army of motion picture patrons."

Hon. Herbert Hoover, Secretary of Commerce—"It gives me great pleasure to endorse the second Greater Movie Season, which I understand is being held in connection with the thirtieth anniversary of the motion picture industry. . . I want to assure you of the co-operation of the Department of Commerce in the movement. . . and I wish you every success."

Hon. Hubert Work, Secretary of the Interior: "I am interested in the thirtieth anniversary celebration of the moving picture industry, and extend my best wishes for the success of your Greater Movie Season. . . We in the Interior Department, having so much to do with the Government's educational activities, realize the value of motion pictures in visual education."

Hon. Harry S. New, Postmaster General—"The stimulation of greater interest in better pictures is a most laudable work, and I heartily endorse this Greater Movie Season."

Hon. James J. Davis, Secretary of Labor—"The institution of a Greater Movie Season in commemoration of the thirtieth anniversary of the industry is an evidence of the high ideals which are being fostered. Better pictures, better plays, better players, all contribute to greater service to the public in recreation and education."

Hon. W. M. Jardine, Secretary of Agriculture—"In this period (30 years) motion pictures have received perhaps the most phenomenal public approval that has ever been extended to any form of entertainment. I wish you the best of success. . . ."

Gov. Len Small, Springfield, Illinois—"I heartily endorse such observance of one of the greatest features of our national life. I believe the amazing development of this art has brought more happiness and recreation to our people than any other one thing. I trust your efforts for a great celebration may have the largest measure of success."

Gov. Adam McMullen, Lincoln, Nebraska—"It is a pleasure to endorse such a movement because it will be of unquestionable service to the public."

Gov. Ed Jackson, Indianapolis, Indiana—"I hope your Greater Movie Season of this year may be commensurate with the magnitude of the industry."

Gov. Miriam A. Ferguson, Austin, Texas—"I am glad to give assurance of my full co-

operation in the movement for celebrating in a befitting manner the thirtieth anniversary of the movement."

Gov. John H. Trumbull, Hartford, Connecticut—"The Greater Movie Season celebration this year, marking the thirtieth year of movie progress and achievement, should find ready support among thoughtful people everywhere. . . will no doubt foster idealism in pictures befitting our best standards of life and conduct."

Gov. Alvan T. Fuller, Boston, Mass.—"The constant effort of the industry to improve its pictures, both from the standpoint of its mechanical perfection and its inspirational influence, merits the commendation of the public generally."

Gov. Friend W. Richardson, Sacramento, California—"A movement of this kind to emphasize the necessity of better motion pictures. . . is very laudable, and I wish you success in the great work you have undertaken."

Gov. Albert C. Richie, Annapolis, Maryland—"I have just learned of the movement for a Greater Movie Season campaign to commemorate the thirtieth anniversary of the motion picture industry. It gives me great pleasure to assure you of my hearty co-operation and my desire to do what I can to aid and further it."

Gov. Theodore Christianson, Minneapolis, Minnesota—"In their efforts to improve the motion picture the producers and exhibitors should have the co-operation of all public-spirited citizens. If Greater Movie Season, will help to bring about better pictures, it will be distinctly worth while."

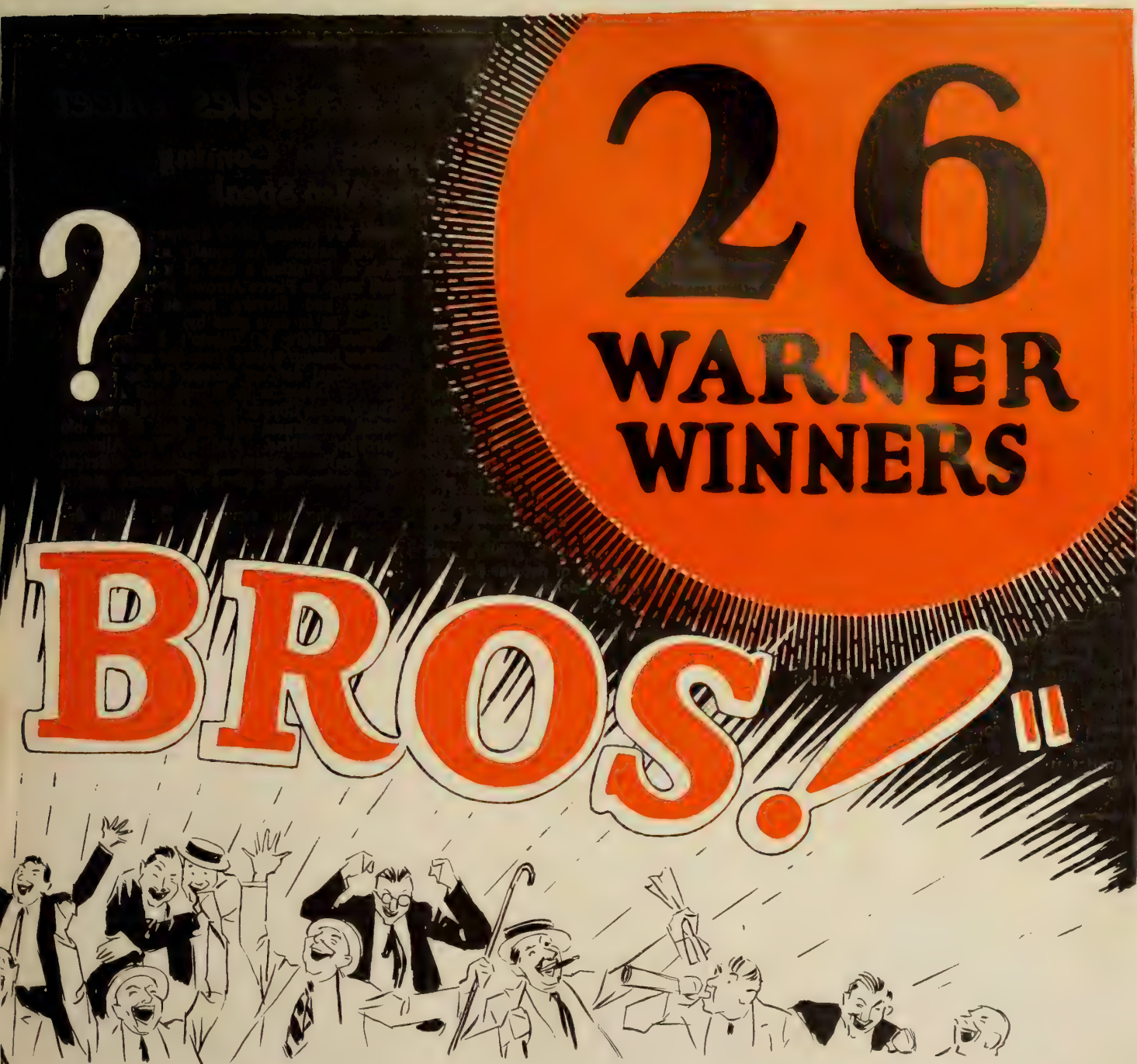
Gov. Clifford Walker, Atlanta, Georgia—"On behalf of the people of Georgia I congratulate you and your associates and will be pleased to co-operate with you in your effort to elevate the character of the enterprise."

Gov. A. Harry Moore, Trenton, New Jersey—"It is a great pleasure to congratulate the motion picture industry upon its thirtieth anniversary and to hope that your Greater Movie Season celebration will be of real value in raising the standards of the motion picture."

Gov. Clarence J. Morley, Denver, Colorado—"The Greater Movie Season should be heartily endorsed and Colorado welcomes any opportunity to co-operate. The motion picture has become essential to public education, entertainment and information."

Gov. A. J. Pothier, Providence, Rhode Island—"I am glad to endorse Greater Movie Season and assure you of the co-operation of the citizens of Rhode Island. . . Good clean motion pictures have great educational features and are of real public value."

Among other executives who wrote favoring the Greater Movie Season were Gov. Ralph O. Brewster of Maine, Gov. J. G. Scrugham of Nevada, Gov. Franklin S. Billings of Vermont, Gov. Walter M. Pierce of Oregon, Gov. A. T. Hannett of New Mexico, Gov. W. P. Hunt of Arizona, Gov. Martin Edwin Trapp of Oklahoma and Gov. Tom J. Terral of Arkansas.



26 Is Your Guarantee of Quality!

Every picture in the 26 a masterpiece of quality construction from story up. Compare the original painting of a great master with cheap, high-speed reproductions of a printing press — only time, ability and study can produce a masterpiece! Compare a **WARNER WINNER** with any picture from a huge, high-speed production group — no comparison! Book **WARNER WINNERS** for 26 quality, bigger box office dates in 1926-27!

Announcement of Keith-Albee Deal

Winds Up P. D. C. Los Angeles Meet

Cecil De Mille Outlines Box Office Appeal in Coming Season's Output—Christie and Munroe Also Speak

UNDER a high tension of enthusiasm caused by the announcement of the Keith-Albee affiliation, the International Convention of Producers Distributing Corporation was brought to a close last Friday evening after Cecil B. De Mille and Al Christie had won continuous rounds of applause as they outlined their production plans for the 1926-27 program. The last day of the Convention was devoted almost entirely to a summary of the new pictures.

Cecil B. De Mille, the first speaker of the day, made an informal address that was more a revelation of showmanship than a discourse on picture making. Instead of stressing the technical elaborateness of his production plans, he dwelt upon the points of appeal that had induced him to select each story listed in the 1926-27 group.

"The public are neither fools nor morons," said De Mille, "and I thank God that I have intelligence enough to write up to, instead of down to, the public. Sloppy, obviously done motion picture entertainment has passed out. The public now demands and must be given clever situations, true, sincere humor and logically unusual drama. There must be a note of novelty in each picture, and their release must be so arranged that the pictures as they are presented form a program of constant variety.

"During the past year we have gathered statistics from every section of the United States and from the entire foreign field.

Box office reports have been carefully tabulated, with an analysis of every picture that produced gratifying results and a similar analysis of those that disappointed at the box office. Reports from exhibitors everywhere have been checked, tabulated and filed, newspaper comments and criticisms of pictures and players have been recorded and made part of the data from which we have drawn our final estimate of the public's likes and dislikes. This gauge of popular demand has governed us in the selection of our 1926-27 product.

Program Analyzed by De Mille

"The program of Producers Distributing Corporation as now made up is composed entirely of pictures that are in line with public preference," declared De Mille. "For instance, 'Rubber Tires' is an unusual epic of a new age when thousand of flivver tramps, who have no home save the road or a motor

camp, are dotting every highway and byway of our nation. An equally novel story is 'Pals in Paradise' a tale of a modern gold rush made in Pierce Arrows, Packards, Rolls Royces and flivvers, instead of covered wagons as in days gone by.

"Then there is 'Gigolo'; a story that touches human nature from the angle of the professional dancing partner to be seen at the Tea Dansants in Europe and America. 'The Yankee Clipper' is distinctive as an historical melodrama and an epic of the old merchant marine. And in 'For Alimony Only' we have something decidedly different—a novelty on a phase of modern matrimony."

Continuing his summary, De Mille described "A Harp in Hock" as "a play of personalities as exemplified by Rudolph Schildkraut and Junior Coghlan; interspersed with human interest, pathos and comedy situations. 'Ladies Must Love' is a comedy with a unique twist on the dilemma of one man cast ashore on a desert island with a shipload of beautiful women. Then, as a change in fare, we have 'The Country Doctor'; a dramatic epic of the conscientious medical man in the rural districts upon whom so many isolated humans depend in the hour of their greatest need.

"'Young April' pictures youth and ardent love with an element of reality made even stronger by the recent newspaper dispatches reporting princes renouncing their royal claims for the sake of the women of their choice. A romance of yet another type is 'Silk,' one of the most colorful and dramatic opportunities in years." In describing this picture De Mille said that he marvelled that the idea of this Merwin story, the history, romance and early secret of silk had so long escaped motion picture production.

"The Cruise of the Jasper B" De Mille said was, "an astonishingly hilarious melodramatic comedy" and "Vanity" he declared would be "a gorgeous fashion revue more elaborate than anything of the kind yet staged."

Continuing his summary, De Mille said: "His Dog" is an intensely human interest story with an appealing theme; the regeneration of a man by his dog. 'The Little Adventuress,' a vehicle ideally suited to the piquant charm of Vera Reynolds and 'Corporal Kate' will appeal to everyone through its adventurous and romantic picturization of the life of a Salvation Army girl's work during the World War.

"And then said De Mille, "we have a splendid novelty in 'Turkish Delight'; a story on the emancipation of Turkish women and the change from balloon pants to short skirts in Turkey, written, as I believe, only Irving Cobb could write such a story."

Al Christie then addressed the convention with a minute description of "Getting Gertie's Garter," "The Nervous Wreck" and "No Control," that convulsed his audience with laughter. At the conclusion of his address

(Continued on page 308)

Belgian King and Royal Family Attend Premiere of "Three Faces East"

A NEWS dispatch from Brussels states that the King and Queen of Belgium, the Duke of Brabant and the Princess Marie-Jose were present at the Belgian premiere of "Three Faces East" at The Agora Theatre, at Brussels, and the sovereigns expressed their appreciation of the picture by the most democratic applause.

The large hall was brilliantly decorated and among those present were—Baron Beco, governor of Brabant and president of the National subscription board, Monsignor Micara, Papal delegate, Canon Dessain, joint cardinal, the ministers, Pouillet, Rolin-Jaquemyus, Carton, Janssen, the ambassador of the United States, the minister of Holland, of China, of Peru, of Chile, Messrs. t'Kint de Roodenbeek, president of the Senate, Jadot, governor of the Society General, Thodor, president of the order of French advocates, the countess of Merode-Westerloo, the countess Eugene d'Oultremont, Messrs. Emmanuel Janssen, Vicomte Henri Davignon, Heyvaert, secretary of the National subscription board.

The sovereigns and the princess received a hearty welcome when they arrived and the Agora Theatre orchestra under the direction of Mr. Sylvain Deuresse, opened the evening with a perfect execution of "La Muette de Potici."

In addition to the Producers Distributing Corporation release, "Three Faces East," another film was shown depicting the life of the late Cardinal Mercier.

Does Not Object to Higher Prices

Step right up folks and meet an exhibitor who does not object to paying higher prices for pictures and comes right out and says so.

Mr. Webb conducts one of the most popular moving picture theatres in Shelby, N. C. He named it the Webb Theatre and his slogan "The home of entertainment" has been lived up to ever since its doors opened. For some time he has been playing the Lester Scott series of westerns featuring Buddy Roosevelt, Buffalo Bill, Jr. and Wally Wales, with great success and shortly after Associated Exhibitors, Inc., acquired these players as part of their "action" product for the coming year, Mr. Webb sent the following letter to Raleigh T. Good, Manager of the A. E. exchange at Charlotte, N. C.

"Dear Mr. Good:

Just want to advise you that in my opinion you have the finest line-up of western features being offered this season.

I have been using the stars you now have from the State Right exchange and although I paid you considerably more for the same stars I feel that they are worth the increase.

Wishing you continued success and with kindest regards, I am

Claude Webb, Manager, Webb Theatre, Shelby, N. C."

Banks Signs Griffith

"Atta Boy," Monty Banks' first Pathe feature comedy, will be directed by E. H. Griffith, one of the screen's best known directors. One of Director Griffith's latest hits is the feature, "Headlines," starring Alice Joyce, and he has a long list to his credit. Charles Horan is the author of the Banks' story and Alf. Goulding assisted in its preparation for the screen. Monty will play a rising and enthusiastic young reporter on a large metropolitan daily paper. A. MacArthur is in charge of the Banks' production unit.

Carey and His Indians

Never was Harry Carey more thoroughly at home in a role than in that of Jim Car-digan in "The Frontier Trail," his next Pathe Western feature. For this is a story of the Indian country, and Carey's ranch near Saugus, California, is operated by Indians of the Navajo tribe, who might be said to regard the owner as their patron saint. A large number of Indians appear in "The Frontier Trail," produced by Charles R. Rogers and directed by Scott Dunlap.

Chuck Reisner, Alan Crosland and Bess Meredyth Busy With First of Nine Big Warner Productions

THREE of the busiest persons at the Warner Bros. West Coast Studio during the production of the nine big specials and the Twenty-six Warner Winners for the 1926-27 season will be Charles "Chuck" Reisner and Alan Crosland, directors, and Bess Meredyth, scenarist. Much of their time will be devoted to the specials, but their skill will also be applied to a number of the Twenty-Six Winners.

Reisner is now completing one of the first of the specials, "The Better 'Ole," with Syd Chaplin as the star. The Chaplin-Reisner combination has been a winning one for Warners and it is not unlikely this pair will continue together through the three Chaplin specials on the list.

Another assignment that will fall to the lot of Reisner is the direction of George Jessel, noted vaudeville headliner and musical comedy star in his first vehicle for Warners under his recently signed contract. The title of this comedy is "Private Izzy Murphy." It is scheduled to go into production about the first of June.

Alan Crosland and John Barrymore promise to be another winning combination for Warners. Crosland directed Barrymore in "Don Juan," another of the coming specials, which is declared by those who have seen it to be an even better picture than "The Sea Beast." He is also at the megaphone for Barrymore in "Manon Lescaut," in which Dolores Costello will have the leading feminine role opposite the star. Crosland is the only director with the distinction of having directed both the Barrymore brothers and the Costello sisters. He directed Lionel in "Enemies of Women," John Barrymore and Helene Costello in "Don

Juan," and John and Dolores in "Manon Lescaut."

Bess Meredyth is universally regarded as one of the best of the scenario writers in the motion picture industry. She has contributed innumerable successes to the screen in the past and also is responsible for the two new John Barrymore specials, "Don Juan" and "Manon Lescaut." Miss Meredyth received unlimited praise for her preparation of "The Sea Beast" for the screen. It is said she has done even better work with the two forthcoming pictures. In addition to the Barrymore specials Miss Meredyth has been assigned to do the scenario for "The Heart of Maryland," Dolores Costello's next starring vehicle.

George Lewis to Star In "The Collegians"

George Lewis has been chosen for the starring role in Carl Laemmle, Jr.'s, series of ten two-reelers depicting college life, which will be called "The Collegians." The role is that of Ed Benson, a freshman who comes to college from a small town, the hero and athletic champion of the local high school.

Coming
GENE
TUNNEY
a big figure
in the news-
papers to-day,
and a bigger
one to-morrow,
in a

Pathéserial





"WHISPERING SMITH"

A Metropolitan production with H. B. Warner, Lillian Rich, John Bowers and Lilyan Tashman, released by Producers Distributing Corporation.

Lionel Barrymore Added to "The Temptress" Cast

Lionel Barrymore has been added to the cast of "The Temptress," the Cosmopolitan Production adapted from Elasco Ibanez' novel of the same name which is now being filmed at the Metro-Goldwyn-Mayer studios.

The new production, with a cast headed by Greta Garbo, Antonio Moreno, H. B. Warner, Roy D'Arcy, Armand Kaliz and Kathleen Key, is being screened on an elaborate scale, with scenes laid partly in Paris, partly on an Argentine plain and partly in the Andes mountains.

Melford Completes Cast For "Flame of the Yukon"

Director George Melford completed the cast this week for the modern version of "The Flame of the Yukon," in which Seena Owen has the title role and Arnold Gray will appear in the role originally played by Kenneth Harlan when he first entered the motion picture field.

Winifred Greenwood, long a motion picture favorite, returns to active screen work in a prominent role and Matthew Betz, known as the originator of the "Brown Derby Thug" on the screen, and who finished a villainous role in "Shipwrecked," has again been cast for more screen villainy in "The Flame of the Yukon."

Barthelmess to Start "Amateur Gentleman"

Having returned from a short vacation in the Santa Cruz Islands, Richard Barthelmess is back at the studios in Hollywood preparing to start work on his next Inspiration Picture for First National release, "The Amateur Gentleman."

According to present plans production will be commenced May 3rd with Sidney Olcott directing. Lillie Hayward is completing the continuity and a cast is now being assembled. "The Amateur Gentleman" is an adaptation of the popular novel by Jeffrey Far-nol and offers Barthelmess a new type of character to add to his long list of screen portrayals.

Metropolitan Studio Makes Record in First Year

WHAT is regarded by production executives in Los Angeles as a real achievement for any producing organization is the record made by Metropolitan Pictures Corporation in its first year of existence. Eleven productions—each as separate and distinct as eleven pictures can be, were completed on schedule in the first twelve months of activity at the Metropolitan Studios. These eleven productions cover, perhaps, the entire field of screen entertainment as regards themes, locations, type of stories, and production scale.

"Simon the Jester," a melodramatic romance with scenes laid in England, India and with a circus background, directed by George Melford, was the first; "Without Mercy," a drama of political and financial struggle with the central figure a woman, is the second; "Rocking Moon," a romance of the fox fur industry in Alaska, the third. These were followed by "Steel Preferred," a story of the steel industry filmed in the steel mills; "The Million Dollar Handicap," a race track comedy drama; "The Danger Girl," a melodramatic mystery comedy; "Shipwrecked," a story of the sea; "Forbidden Waters," a comedy drama of an erring, divorced couple; "The Dice Woman," a modern flapper story; "Paris at Midnight," the romance of an old father and his two heartless daughters, and "Whispering Smith," an impelling railroad drama.

This array of screen plays brought to the screen a list of authors of unusual talent such as Balzac, Frank H. Spearman, Barrett Oilloughby, W. E. Fraser, Wilbur Hall and Courtney Ryley Cooper, and the directors who produced them include such well known names as George Melford, James Hogan, Scott Sidney, Edward Dillon, Alan Hale, Joseph Henabery, Robert Thornby and E. Mason Hopper.

Buys "Lady's Virtue"

"A Lady's Virtue," the popular play written by Rachel Crothers in which Florence and Mary Nash appeared with great success for a long engagement, has been purchased by First National Pictures.

Floyd St. John Buys Maloney's Latest Features

Floyd St. John, owner of the Co-Operative Exchanges, in San Francisco and Los Angeles, bought the four latest special Maloney features for his territory—California, Nevada, Arizona and the Hawaiian Islands. "Bullet," the dog with the human brain, and the wonder horse, "Monte Cristo," play important parts with their master-director, "Leo." His well trained dog and horse are known the world over and their drawing power is just as great in Europe as they are in America. The titles of the four special Western Gems are "Win, Lose or Draw," "Luck and Sand," "The Blind Trail," and "Without Orders." All are ready for release.

Original Keystone Kops in "The Better 'Ole"

The old days of Keystone Comedies were recalled with no little enthusiasm during the filming by Warner Bros. of the Syd Chaplin vehicle "The Better 'Ole," directed by Chuck Reisner, which will be one of the nine big specials on the Warner program for 1926-27. It brought about a regular reunion of Keystone alumni.

Of the eight original Keystone Kops, six have been working throughout the filming of the picture. They are Hank Mann, Ed Kennedy, Billy Harber, Grover Liggion, Bill Gilbert and Tom Kennedy, who started the "force" in 1913. Two years later Syd Chaplin appeared on the Keystone horizon with his brother Charlie, and about the same time Chuck Reisner put in an appearance as a writer and the first of the gag-men which are seen now on every studio lot.



EDWARD EVERET HORTON
Starring in a series of S. S. Hutchinson Comedies for release by Associated Exhibitors, Inc., has successfully completed "The Nutcracker" and "Lord Hokum" and is about to start on his third.

Syd Chaplin in Entirely Different Role

Syd Chaplin, Warner Bros. star, will have an entirely different type of role in "The Better 'Ole," which is now nearing conclusion at Warners West Coast Studio. He will bring to life in all his delightful eccentricity, Old Bill, Bruce Bairnsfather's beloved caricature of the British Tommy, which so psychologically aided the allies during the war. It was these cartoons that showed to the deadly serious public the lighter side of the war and broke the emotional strain and tensivity when it had become no longer bearable.

Excellent Announces Six George Walsh Productions

EXCELLENT PICTURES CORPORATION announced an outline of the six pictures which it is producing with George Walsh as the star.

The first of the six is now under way at an Eastern studio. This is "The Kick-Off," a football thriller. It will be finished in plenty of time for release to all major theatres at the height of the football season this coming Autumn. Wesley Ruggles is in charge of the production and is personally directing it.

Others in the series of "Six Big Pictures" as the George Walsh series has been named by Excellent will include the following:

"A Man of Quality," a story of the ultimate success that comes to a man who fought through unusual trials and tribulations; always cleanly, bravely, effectively.

"The Broadway Drifter," a story of a dual personality; a gentleman in one instance, a professional prize fighter in another; having to conquer not only the temptations of the White Lights but the champion of the prize ring, too.

"Striving for Fortune," a financial success story, a la Horatio Alger.

"The Winning Oar," another tale of athletic prowess, laid amidst the collegiate atmosphere of the annual spring regatta.

"His Rise to Fame," a story of splendid achievement gained over the most bitter difficulties.

All the Walsh productions in the Excellent schedule stress the type of dominant personality, the "born leader of men" type which George Walsh so effectively epitomizes. That the box-office qualities will be built into the productions is certain. The head of the producing company is Samuel Zierler, one of the best judges of film sale value in the country.

Morris, Back from Coast, Pleased With Prospects for Coming Season

All Men in Firm Enthusiastic Over Product

SAM E. MORRIS, general manager of distribution for Warner Bros.' returned Monday of this week to the Home Office in New York following a five weeks' visit to the Coast, during which time Mr. Morris presided over the three divisional conventions held by the organization in New York, Chicago and Los Angeles.

While on the Coast Mr. Morris went over all production plans for the coming season with Jack L. Warner, production chief, and other executives at the Coast studio. He is most enthusiastic over prospects for the coming season, both from the production and the selling end.

Among other things he saw at the studio the first finished print of John Barrymore in "Don Juan," and declared that he, as well as all of the others who were at the showing, considered it a better box-office picture than "The Sea Beast," which is now creating a sensation both in America and abroad.

In discussing his activities since he left New York Mr. Morris said:

"In all my experience in the picture industry I have never seen such enthusiasm displayed as at the three conventions conducted by Warner Bros. In the course of our travels we met up with representatives from every branch of the company and I am satisfied we now have the best sales organization in the industry. The best part of it is that every man in the sales force is completely sold on the product he is to handle. The announcement of the Twenty-Six Warner Winners and the subsequent announcement of the nine big specials created the wildest sort of enthusiasm. We are

more than pleased with the results of the conventions and are confident that we will have a far better season than we have ever enjoyed before.

"The enthusiasm in the Warner organization is by no means confined to the sales branch. I wish you could see the way Jack Warner has the production forces lined up at the studio. They are like a great big family out there now. Every department is perfectly coordinated with every other one and they are bound to turn out better work than ever before.

"I was agreeably surprised on my return to the Home Office to see the results already from the three conventions. The sales force is on its toes and contracts are pouring in at a greater rate than ever before. The men are all immensely pleased with the new block system of selling, which gives them complete jurisdiction over a definite territory. They are as enthusiastic as though they were conducting a business of their own."

Coming GENE TUNNEY

formidable
heavyweight,
loser of only
one battle and
that way back
in 1922, in a

Pathéserial



New Divisional Sales Heads of Pathe Leave to Hold Special Meetings in Line with Scott Plan

GENERAL SALES MANAGER HARRY SCOTT'S new personal contact sales plan, inaugurated at the recent convention of Pathe Exchange, Inc., when five division sales managers were appointed, went into active work last week when the divisional sales managers left the home office for the field, where they will hold special sales meetings in those exchanges that were not represented at the New York Convention.

The Division Sales Managers under Harry Scott's supervision are: Eastern Division: Pat Campbell; Western Division: Frank Harris; Mid-West Division: W. A. V. Mack; Southern Division: E. Oswald Brooks; Central Division: Stanley B. Waite. The assistant Division Sales Managers are: Eastern Division: Charlie Henschel; Southern Division: R. S. Ballantyne; Mid-West Division: F. C. Aiken; Central Division: Robert S. Schrader.

Eastern Division Sales Manager Campbell was the first into the field and he conducted a special sales meeting at the Pathe Boston Branch on April 30th and May 1st. Ross Cropper is Branch Manager. A meeting was held in Philadelphia, where Miles Gibbons is in charge, on May 2nd and 3rd. On May 8th and 9th, Mr. Campbell conducted a meeting at the Washington Branch, aided by his assistant, Charles Henschel.

Central Division Sales Manager Waite opened his two-day convention at the Hotel Statler, Cleveland, on May 8th. Those in attendance included Branch Managers: J. A. Harris of St. Louis, Bert Moran of Pittsburgh, Stanley C. Jacques of Cincinnati, Oscar J. Ruby of Cleveland, A. W. Plues of Indianapolis, and Basil Brady of Buffalo, together with the whole sales force of the Cleveland Branch. On May 10th, Mr. Waite and Mr. Jacques held a sales meeting at the Cincinnati Branch. At the same time Branch sales meetings were held at St. Louis by Assistant Central Division Sales Manager Schrader and Branch Manager J. A. Harris, at Buffalo by Branch Manager Brady, at Indianapolis by Branch Manager Plues, and at Pittsburgh by Branch Manager Moran. These will be followed by special meetings to be conducted in these Branches by Mr. Waite.

Mid-West Division Sales Manager W. A. V. Mack opened his two-day sales convention at the Drake Hotel, Chicago, on May 8th. Those in attendance included Branch

Managers: James S. Gillick of Chicago, Harry I. Graham of the Double "I," R. V. Nolan of Milwaukee, Walter Liebmann of Des Moines, and Oscar Hanson of Detroit. The bookers and salesmen of the Chicago, Double "I" and Milwaukee Branches were also present. The day following the Chicago

convention, Mr. Mack began a tour of his Division, holding meetings in Milwaukee, May 16th; Minneapolis, May 11th; Des Moines, May 12th; Omaha, May 13th, and will hold special sales meetings in Detroit May 14th, 15th and 16th.

Following the Chicago convention, Assistant Mid-West Division Sales Manager F. C. Aiken left for Omaha where, with Branch Manager Roy O. Pearson, he conducted a sales meeting. On May 10th and 11th, Branch Manager Liebmann conducted special meetings at Des Moines.

Mr. Mack's Chicago Convention was a condensed version of the Hotel Roosevelt gathering in New York. Special displays of novelties and accessories on the Pathe product arranged by Exploitation and Publicity Manager S. Barret McCormick were on display.

Southern Division Sales Manager E. Oswald Brooks conducted a sales conference at the Atlanta Branch on May 8th and 9th with Branch Manager W. W. Anderson and the entire sales force in attendance. On May 10th, 11th and 12th, Mr. Brooks visited the territory, Nashville, Birmingham and Chattanooga, accompanied by his assistant, R. S. Ballantyne. On May 13th, 14th and 15th, Mr. Brooks visited the Charlotte territory.

M.-G.-M.'s First Divisional Sales Meeting Opens in Buffalo

City Tenders Louis B. Mayer Great Reception

METRO-GOLDWYN-MAYER'S first divisional meeting following the national convention held recently in New York opened in Buffalo, N. Y.,

Monday, May 10, with Louis B. Mayer, vice-president in charge of production, presiding. Prior to the opening of the conference, the city of Buffalo tendered Mr. Mayer a great reception. On his arrival in the city Monday morning four hundred firemen, the Firemen's Band, Chief Heddon and a police escort composed of traffic and motorcycle police led the parade from the New York Central Station of the Hotel Statler, followed by one hundred motor cars and busses.

M.-G.-M.'s divisional sales meetings, of which there are to be half a dozen throughout the country, are in charge of Felix Feist, general manager of distribution. Proceedings of the national sales convention held in New York are being reviewed at the re-

gional sales meetings and the 1926-27 product and distribution is being discussed thoroughly.

A dinner at the Hotel Statler followed the Buffalo convention, and was attended by the following officials of the city: John J. Love, Acting Mayor; Frank W. Cullen, Secretary of the Department of Public Works; Ward H. Kendrick, Dept. Commissioner of Public Works; James Higgins, Chief Police Department; George Hedden, Chief Fire Department; Wm. F. Schwartz, Commissioner of Finance and Accounts; Jas. P. Moore (Hon.), Commissioner of Parks and Public Buildings; Frank C. Perkins, Commissioner of Public Affairs; Warren T. Bender, Asst. Secretary of the Dept. of Public Works; Joseph Godfrey, Police Headquarters.

The delegation from the M.-G.-M. New York offices, headed by Louis B. Mayer and Felix Feist, included Howard Dietz, director of publicity; Pete Smith, publicity director for the West Coast; William R. Ferguson, exploitation manager; Paul Berger, manager of sales development; W. F. Rodgers, manager of the eastern division; S. Eckman, Jr., division manager; Robert Lynch, branch manager; Joseph Wolf, Sam Burger and Frank Roehrenbeck.



Buffalo gives rousing welcome to Louis B. Mayer, vice-president of M.-G.-M. He was met by acting Mayor, fire and police departments and parade of city's service units.



Cecil De Mille expects great things from this trio, all of whom have had had their contracts renewed by that producer. From left to right they are: Edmund Burns, Sally Rand and Louis Matheau.

Universal Schedules Six Features for Month of May

Three Jewels and Three Westerns Offered

SIX feature pictures, almost a record for Universal in the number of releases scheduled during the same month, are offered to the trade in May by Universal. The list includes three Universal Jewel Productions and three Western features. Universal's idea in increasing its May release schedule is said to be a desire to supply exhibitors with a wide assortment of good box-office pictures with which to start off the summer.

Late May and early June is the best time to combat the summer stay-at-home tendency on the part of the movie fan, it is pointed out.

The Universal Jewels are "Skinner's Dress Suit," the latest Reginald Denny production; "The Still Alarm," Universal's screen drama of a fireman's adventures and dangers, and "My Old Dutch," a heart-interest story.

"Skinner's Dress Suit," scheduled for release May 18, had its Broadway premiere in the Rivoli Theatre.

Called Denny's Best To Date

Widely praised by press, it stands as the best Reginald Denny picture yet to reach the screen. Reports from other cities indicate it is equally as successful in all quarters. It was directed by William A. Seiter, with Laura LaPlante in a co-featured role. The picture was adapted from the story by Henry Irving Dodge. In the cast are Ben Hendricks, Jr., Arthur Lake, Hedda Hopper, Lionel Braham, Henry A. Barrow, Lila Leslie, Lucille Ward and others.

"The Still Alarm," released May 2, is by Joseph Arthur and A. C. Wheeler. It was made with an all-star cast headed by Helene Chadwick, William Russell, Richard Travers, Ed Hearn, John T. Murray and Edna Mariani. It is an Edward Laemmle production. **O'Malley and McAvoy**
Featured

"My Old Dutch," for release May 23, was made by Lawrence Trimble, with Pat O'Malley and May McAvoy in the featured roles. Cullen Landis and Jean Hersholt are in

prominent parts. The story is laid in the slums of London and is a picturesque drama of the costers.

The three Blue Streak Westerns for release by Universal in May are "Chasing Trouble," May 2; "The Set Up," May 16, and "Looking for Trouble," May 30. "Chasing Trouble" stars Pete Morrison and was directed by Milburne Morante from a story and scenario by Frank Beresford.

"The Set Up" is an Art Acord picture, adapted from a story by L. V. Jefferson and directed by Clifford Smith. It is a romantic drama of the mountainous ranch lands of the old West, with a fighting deputy upholding the law in the face of a gang trying to frame him.

"Looking for Trouble" stars Jackie Hoxie, from the western story by Stephen Chalmers. R. N. Pradbury directed. In the cast are Marceline Day, James Gordon Russell, William Dyer, Edmund Cobb and Peggy Montgomery.



Gregory Kelly in "The Show Off"

Gregory Kelly, star of the Broadway stage hit of the current season, "The Butter and Egg Man," has been added to the cast of "The Show-Off," Ford Sterling's first Paramount starring picture just started under the direction of Malcolm St. Clair at the Long Island Studio.

Kelly is one of the foremost portrayers of different young men roles in the theatre. Before his appearance in "The Butter and Egg Man," Kelly gained distinction in "Dulcy," "Kismet" with Otis Skinner, and three Booth Tarkington successes, "Seventeen," "Tweedles" and "Clarance."

Marion Davies Begins Work on "Red Mill"

William Goodrich has been engaged to direct Marion Davies in her next Cosmopolitan Production, "The Red Mill," adapted from the famous Henry Blossom-Victor Herbert musical comedy of the same name. Karl Dane the "Slim" of "The Big Parade" and Otis Harlan, well known character comedian, have been added to the cast which includes Owen Moore, George Siegmann and Tully Marshall.

Production will begin today under the personal supervision of Irving Thalberg at the Metro-Goldwyn-Mayer studios. Most of the action is laid in Holland, and Miss Davies will be seen as the daughter of a Dutch inn keeper.

Universal Signs New Title Writer

Frank X. Finnegan, well-known short story writer, has been signed by Universal as a title writer. He has been a prominent scenario and title writer in Hollywood for several years, and was on the editorial staff of the Lasky studios for four years. Finnegan will work under Maurice Pivar, editorial supervisor for Universal.

Greenwood Returns

Winifred Greenwood, a screen favorite of a few years ago, returns to the studios in a prominent role in "The Flame of the Yukon," which George Melford is directing for Metropolitan with Seena Owen in the title role.

Editing "Masquerade Bandit"

Robert De Lacey has completed "The Masquerade Bandit," starring Tom Tyler, for Film Booking Offices and is now cutting the picture.

To Adapt Stage Success

Gerry Duffy has been engaged to adapt the New York stage success, "Kosher Kitty Kelly," which will be one of Film Booking Offices' Gold Bond specials for the new season, under the supervision of Scenario Editor Heath. Viola Dana, Vera Gordon, Nat Carr and Aggie Herring have been engaged for principal roles.

Hines Films for First National Get Exploitation Boosts in South Where Driverless Spook Car Appears

WORD comes from First National that the Johnny Hines "Driverless car" which is touring the Southern States under the pilotship of Murray Lafayette is proving to be a tremendous exploitation aid for exhibitors in the cities visited and that this direct tie-up with the current Johnny Hines comedy "Rainbow Riley," as well as the comedian's other releases is bringing capacity business to each theatre, resulting in an S. R. O. sign everywhere.

A recent letter from Glenn Condon of the W. M. Smith Enterprises in Tulsa, Okla., states:

"Just a line to advise you that we have had with us Mr. Murray Lafayette and the Johnny Hines "Driverless Car." We took a county police escort and a string of new cars, all properly bannered to Sapulpa, 15 miles distant and met him. We then escorted him to the city limits where we were met by local exhibitors, newspaper men, photographers, an aeroplane and city motorcycle police. We paraded the main streets and I doubt if any outdoor stunt ever pulled off attracted so much attention. Fortunately, we had 'Rainbow Riley' at our Rialto so the tie-up brought splendid direct results."

A recent telegram from R. P. Allison, Denver, Colo., says, "Please accept my sincere thanks for your splendid cooperation in securing Johnny Hines' exploitation car for the opening of 'Rainbow Riley,' May 1st. Business great."

A letter from John Paxton, Manager of the D. F. and R. Enterprises, at Wichita Falls, Texas, says:

"The Johnny Hines Driverless car appeared on the streets of Wichita Falls this morning and afternoon and created a great deal of excitement."

"Mr. Murray Lafayette of the Johnny Hines driverless car has been in our city for the past ten days and left this morning for Atlanta," says a letter from Montague Salmon, manager of the Capitol Theatre Co., of Macon, Ga. "I want you to know that during his visit here exploiting Johnny Hines, I was more than pleased to extend to him and your co-operation every courtesy possible. I am sure that Johnny Hines of First National obtained a considerable amount of publicity."

F.B.O. Scenario Department Working Full Blast

The scenario department of F. B. O., under the leadership of Production Editor J. G. Hawks and Scenario Editor Percy Heath, is working full blast on adaptations and continuities for the following pictures, scheduled to go into production shortly: "Kosher Kitty Kelly," a Gold Bond production, "Mullhall's Great Catch," Lefty Flynn's next vehicle, "The Girl of the Pampas," the next Evelyn Prent story, and "Collegiate," selected for the first picture in which Alberta Vaughn will star.



JOHNNY HINES

Without "The Brown Derby," but with the Johnny Hines Silver Loving Cup to be presented by Chris Buckley, owner of the Empire Theatre, Glens Falls, N. Y., to the winner of the coming Charleston Contest at the Empire.

Completing "Masquerade Bandit"

Tom Tyler will complete his next Film Booking Offices picture, "The Masquerade Bandit," within the week. This is the seventh of the series of eight Western pictures which Tyler is making on this year's schedule and was adapted by William E. Wing from an original story by Enid Hibbard and Ethel Hill. Robert DeLacey is directing. Dorothy Dunbar plays opposite Tyler.

Hill on Toronto Trip

Moxley Hill, general sales manager, Eastern Division, United Artists Corporation, is on a trip to Toronto in the interest of the expansion program of United Artists. Mr. Hill's present Canadian visit is primarily concerned with the five pictures to be released by United Artists early next fall, which are "Stella Dallas," "The Black Pirate," "Sparrows," "Son of the Sheik" and "The Winning of Barbara Worth."

Head Cast of "Fire Brigade"

The major portion of "The Fire Brigade" cast has been announced by Irving G. Thalberg, studio executive of the Metro-Goldwyn-Mayer studios. According to his announcement Charles Ray will have the male lead; Marceline Day the feminine lead, and the other important parts will be taken by Lionel Barrymore, Bert Woodruff, Tom O'Brien, and the two Child Contest winners, Joyce Coad and Irene Butler. William Nigh will direct the story, which will be produced by Hunt Stromberg.



A DRAMATIC MEETING, AFTER MANY YEARS. Viola Dana and Robert Agnew are splendid in Marshall Neilan's production, "Wild Oats Lane," released by Producers Distributing Corporation.



RUDOLPH SCHILDKRAUT

The distinguished actor has quit the stage to appear in pictures under the direction of Cecil B. De Mille for release through Producers Distributing Corporation.

Big Cast Chosen At "U" City for Gibson Productions

AN unusually large cast has been signed to play in support of Hoot Gibson, who started production at Universal City last week on "The Man in the Saddle."

Two Wampas Baby Stars of 1926, Fay Wray and Sally Long, are members of the cast. Miss Wray is playing the lead opposite the popular star, and her "wampas sister" has a prominent supporting role.

The cast also includes Charles Hill Mailes, Clarke Comstock, Emmett King, Lloyd Whitlock, Duke R. Lee, Sable Johnson, Yorke Sherwood, William Dyer and others.

Cliff Smith is directing the picture from an original photoplay by Charles A. Logue.

New Denny Picture Now Under Way At "U" City

SOME four hundred extras have been working for several days in street scenes for "Take It From Me," the Reginald Denny starring production which William A. Seiter is directing at Universal City.

The unusually complete set in which Seiter is filming scenes represents a block on a busy street. Facing on one side of the street is the entrance to a large department store, and the actual store set is built in position. Consequently, Seiter is getting some unusually realistic shots of the store with the panorama of the busy street as a background.

Blanche Mehaffey is playing opposite Denny in "Take It From Me," and Ben Hendricks, Jr., Lee Moran, Oscar Beregi, Jean Tolley, Vera Lewis, Ethel Wales, Tom O'Brien and others are in the cast.

Start Work on Chinese Scenes Of Fox Film "What Price Glory"

"WHAT PRICE GLORY" has gone into production with the shooting of the first scenes representing the Chinese sequence in which Sergeant Quirt shows his superiority to Flagg in the matter of capturing the hearts of women. Mr. Lowe, Mr. McLaglen and Phyllis Haver worked in the first scene of the picture, Miss Haver playing Hilda of China. In this sequence McLaglen is a corporal and Lowe a sergeant.

Prior to the shooting of the first scenes, Captain Arthur St. Remie and Captain Louis Gallocher, commander and secretary of the French Veterans of the World War in California, heading a delegation of seventy-five ex-soldiers of France, who are at the service of Raoul Walsh, the director, and Winfield R. Sheehan, Vice President of Fox Films, inspected the sets. Lucien M. Brunswig, President of the Alliance Francaise and fifty members of that organization also visited the sets.

It was the opinion of the French advisors

that the sets representing Bar-le Duc, capital of the Department of the Meuse, was the most accurate reproduction of a French town that they had ever seen. This opinion applied also to the sets representing the interior of Cognac Pete's and several chateaux which figure in the story.

Sunday afternoon one hundred and fifty American war veterans visited the sets. They were particularly interested in the make-up of Victor McLaglen, playing Captain Flagg and Edmund Lowe, who is the Sergeant Quirt of the story. Lowe's transition from the suave leading man to the tough, but smooth marine sergeant, incited much complimentary comment.

Claude in "Clinging Vine"

Toby Claude, that pint-sized comedienne who has played the stage the world over for the past fifteen years, has been cast for a featured part in "The Clinging Vine," Leatrice Joy's starring vehicle now in production at the De Mille Studio.

Toby Claude will be remembered by New Yorkers for such stage presentations as "Fan Tana," "Belle of New York" and "Chinese Honeymoon." She has appeared in comedy roles in various revues all other America and Europe.

F. B. O. Buys Kyne Story

Announcement comes from the Film Booking Offices of the acquisition of the screen rights to Peter B. Kyne's entrancing story, "Breed of the Sea," which will be presented as one of its Gold Bond productions early in the coming season. The story appeared originally as a serial in "The Saturday Evening Post" under the title of "Blue Blood and Pirates."

Who is this mysterious man?
Where does he come from?
He is a terror, who moves in
darkness!

See

"SNOWED IN"

A Mystery Drama of the High Sierras
with
Allene Ray & Walter Miller

Pathéserial

Directed by Spencer Bennet

Story by Frank Leon Smith

Compson and Lytell Head Big List of Stars for Columbia

Firm Negotiating for Other Prominent Players

WITH the signing of a contract for Betty Compson and Bert Lytell to appear in Columbia Pictures, comes the announcement by Harry Cohn, vice-president of that company, that he is now negotiating with several other stars whose names have box-office value.

Harry Cohn, upon being interviewed, said: "The producing end of Columbia will back up the publicity and advertising campaign that the New York office now has under way, by making pictures of superior quality in every sense of the word.

"I have engaged only those directors who have box-office successes to their credit and casts for each picture will include the names of artists familiar to the public.

"I am now negotiating for the services of several stars and expect to be able to disclose their names within a few weeks. At present I have signed up to appear in Columbia Pictures, Bobby Agnew, Mary Carr, Ann Pennington, Johnnie Harron, Lionel Barrymore, Forrest Stanley, Priscilla Bonner, Ralph Lewis, Tom Ricketts, Katherine MacDonald, George Fawcett, Arthur Hoyt and Georgie O'Hara. Our contract with Dorothy Revier continues for a considerable period.

"Our directors, at the present moment, are Frank Strayer, who successfully directed "Steppin' Out" and several other successes; Ralph Ince and Frank O'Connor, who have innumerable box office hits to their credit, and that masterful director, Phil Rosen, of Abraham Lincoln fame.

"Considering the high calibre of the stories we have bought, the experience of the di-

rectors and the publicity value of the stars engaged, and the standard of quality of production I am determined to turn out, Columbia Pictures will be among the outstanding attractions of the coming season."

Final Work on Titling New Hines Film Completed

THIS week saw the completion of all work on "The Brown Derby." Johnny Hines' latest comedy for First National. The picture has been titled, edited and cut, under the direct supervision of the comedian. Jack McGowan, well-known as a song writer, vaudeville writer and the author of two Broadway plays, "Be Yourself" and "Mama Loves Papa," was engaged by C. C. Burr to write the comedy subtitles.

Exhibitors are assured of a fast-moving comedy in "The Brown Derby," as officials of the organization, and those who have seen the picture state it is the best comedy Johnny Hines has made to date. In addition there is a splendid cast supporting the comedian, including such names as Diana Kane, star, Ruth Dwyer and Edmund Breese.

To Paint Portraits Of Fox Players

Louis Usabal of Valencia, Spain, renowned as a painter of European theatrical stars, has arrived at the Fox Films West Coast Studios to make portraits of thirty cinema celebrities. Among these are Tom Mix, Alma Rubens, Buck Jones, Margaret Livingston, J. Farrell MacDonald, Madge Bellamy, George O'Brien, Olive Borden, Lou Tellegen, Gladys McConnell, Edmund Lowe, Kathryn Perry, Leslie Fenton, Janet Gaynor, Richard Walling, Reata Hoyt, Barry Norton and Charles Farrell.

Add Five Players to "Meet the Prince" Cast

Five additional players have been placed in the cast of "Meet the Prince," which Joseph Henabery is directing for Metropolitan.

Marjorie Prevost, Michael Dark, Earl Crane, May Foster and Leon Holmes are the players who will augment the featured cast which includes Joseph Schildkraut, Marguerite De La Motte, David Butler, Julia Faye, Vera Steadman and Helen Dunbar.

"Meet the Prince" is an adaptation of "The American Sex," which Frank R. Adams wrote and which appeared in Munsey's Magazine.

Anthony Coldewey Signs With Metropolitan

Anthony Coldewey, whose efforts in the past year have made many in the industry sit up and take particular notice, has been assigned to the scenario staff at Metropolitan Studios, stated William Sistrom, General Manager. Coldewey comes to Metropolitan following his work with Lasky and Sebastian.

With a veritable storehouse of knowledge secured while employed as a newspaper writer, Coldewey entered the motion picture industry with Universal in 1913 and has since served on the scenario staff in practically every large studio in Los Angeles.

Alice Joyce Picked for Big Role in "So's Your Old Man"

Alice Joyce has been selected for an important role in W. C. Fields' second starring picture for Paramount, "So's Your Old Man," according to William LeParon, associate producer in charge at the Long Island studio.

The story of "So's Your Old Man" is based on Julian Street's prize story, "Mr. Bisbee's Princess." Production will start the first week in June. Thomas J. Geraghty is making the screen adaptation.



Crowds throng Broadway at Fifty-third Street during the showing at the Colony Theatre of Universal's big special, "The Midnight Sun"

Filming Big Vaudeville Act

Charles and Fred Mallard, who have appeared on every vaudeville circuit in the United States and Canada, have been cast as stage entertainers in "The Flame of the Yukon," the new version of the famous gold-rush classic, which George Melford is directing for Metropolitan Pictures with Seena Owen in the title role.

The Mallard Brothers present their entire stage routine in the colorful scene representing the "Midas Saloon," which figures so prominently in "The Flame of the Yukon."

Big Scenario Staff Busy at Universal's West Coast Plant

TEN staff writers and five free lance scenarists are busy whipping into script form Universal's \$5,000,000 program for the last half of the season, according to announcement from E. J. Montagne, scenario chief.

Harrison Jacobs is doing "Follow the Signs."

"Down the Stretch," for Hoot Gibson, is in Curtis Benton's hands.

Harry Dittmar and Montagne are collaborating on "The Big Gun."

Winnifred Eaton Reeve is scenarizing "Brides Will Be Brides" for Laura LaPlante.

"Taxi! Taxi!," to be directed by Edward Laemmle, is being written by Raymond Cannon.

"Butterflies in the Rain," as Laura LaPlante's next, is being adapted by Charles Kenyon.

Emil Forst is working on "Lea Lyon," which Edward Sloman will direct.

"Another Woman's Life" is being done by Irme Fazekas.

Leigh Jacobson is doing "The Love Thrill."

Melville Brown will direct "Beware of Widows," which Graham Baker is scenarizing.

"The Cheerful Fraud" is being handled by Harvey Thew.

"The Man in the Saddle," for Hoot Gibson, is being done by Charles Logue. Charles Whittaker is making the script on "The Man Who Laughs," which will be made in Europe this summer, while Joseph Jackson is working on "Advice to the Lovelorn."

Title Changed

Associated Exhibitors, Inc., announce that the H. C. Weaver production "The Totem Pole Beggar" which has been completed at the Weaver studios in Tacoma, Wash., will henceforth be known as "Eyes of the Totem" and will in all probability be released under that title. Wanda Hawley, Gareth Hughes, Tom Santschi, Anne Cornwall and Dan Mason have the leading roles in "Eyes of the Totem" which was made under the direction of W. S. Van Dyke.

Three Big Productions Go Into Work at M-G-M Plant

THREE big pictures were launched recently at the Metro-Goldwyn-Mayer studio. They were "The Fire Brigade," "Altars of Desire" and "The Red Mill," the last two being starring vehicles for Mae Murray and Marion Davies respectively.

Director Christy Cabanne began shooting "Altars of Desire," an adaptation of Maria Thompson Davies' magazine serial. Mae Murray is the star of this production, and Conway Tearle, famous leading man, plays the male lead. Other members of the cast have not been announced as yet.

Technical preparations on "The Red Mill," starring Marion Davies, are now complete, and actual filming began under the direction of William Goodrich. Owen Moore has the leading male role opposite the star in this new Cosmopolitan production for M-G-M, and the cast includes George Seigmann, Tully Marshall, Karl Dane and Otis Harlan.

Director William Nigh began filming the first sequences of the extensively exploited picture, "The Fire Brigade." Charles Ray and Marceline Day are featured as the hero and heroine of this epic film of the fight against destructive fires. Lionel Barrymore plays the part of James Corwin, crooked politician, Tom O'Brien, of "The Big Par-

ade" fame, plays the role of Joe O'Neil, Eugenie Besserer is Mrs. O'Neil, Warner P. Richmond is Jim O'Neil, Bert Woodruff is Pop O'Neil, Vivian Ogden plays Bridget, De Witt Jennings is the Fire Chief, and Dan Mason will be seen as Peg Leg. A contest has been in progress among the firemen of America for the past few months to find a good title for the film. "The Fire Brigade" was chosen as the winning title. A certain portion of the proceeds from this film will be given to the Firemen's Organization of America, and to various fire prevention societies. Fire Chief William Scott of Los Angeles will act as technical adviser during the making of this photoplay.

Editing "The Jade Cup"

Head Cutter James Wilkinson, Director Frank Hall Crane and Pandro S. Berman are cutting "The Jade Cup," Evelyn Brent's latest F. B. O. release. The story was written by Chet Withey. Jack Luden, a graduate of the Paramount school, plays opposite Miss Brent in the production which is a fast-moving "box-office" picture. It is scheduled for release at an early date.

"The Lily" Has Many Big Players in Cast

"The Lily," Fox Films' version of Belasco's stage play being directed by Victor Schertzinger, has an excellent cast.

Heading the list, Belle Bennett brings to the screen a technique second to none. Then comes John S. Polis, Ian Keith, Barry Norton and Gertrude Short.

Whose hand was this?
So powerful it could
twist an iron rod like
thread; so furtive, so
quick that its owner
was a mystery.
See



"SNOWED IN"

A Mystery Drama of the High Sierras
WITH
Allene Ray & Walter Miller

Directed by Spencer Bennet
Story by Frank Leon Smith

Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively
to the Little Pictures with the Big Punch*

Edited by Charles Edward Hastings

Pathe News Announces Exclusive Pictures of Byrd's Polar Flight

Authentic Film Story Now Speeding to America

SPEEDING across the Arctic Ocean from King's Bay, Spitzbergen to New York are some of the most valuable cans of film that the motion picture industry has ever laid claim to, for therein is recorded the thrilling and authentic story of the flight of Lieutenant-Commander Richard E. Byrd, U.S.N., to the North Pole, clinching America's claim to the top of the world.

This film, to which sole ownership rests with Pathe, the organization which had the exclusive motion picture rights of the expedition, was rushed to the Trawler "Hobby," soon after Lieutenant-Commander Byrd had landed at King's Bay amid a scene of rejoicing.

The trawler, chartered by Pathe in conjunction with The New York Times, is the boat Amundsen and Ellsworth used when returning from Spitzbergen to Norway after the flight in which they landed within 150 miles of the Pole in two planes. It put out for a Norwegian port while Lt.-Com. Byrd and his companions were being welcomed by Amundsen and Ellsworth, awaiting with the dirigible Norge to fly across the Polar regions to Alaska.

Connections were to be made at a Norway port with a fast trans-Atlantic steamer.

The flight was favored by sunlight and the absence of fog and the pictures of the journey are expected to be a

revelation from a scientific standpoint and of intense interest to all the civilized world. This will be the first time in the history of mankind that a camera has been cranked at the North Pole, one of the greatest scoops ever made by a motion picture organization.

While no direct word has been received by Emanuel Cohen, of Pathe, from the two cinematographers of his staff who joined the expedition when it sailed from New York, it is believed that a complete story of the flight into the great uncharted wastes will be graphically presented when the film reaches the Pathe headquarters and is screened for the first time.

Credit for this master stroke in news photography goes to Emanuel Cohen. Mr. Cohen carried on lengthy negotiations for the sole rights of filming Lt.-Com. Byrd's flight over the North Pole in a Fokker plane, the second attempt to circle the polar regions in a plane. Mr. Cohen took no chances on the failure of one cameraman to get the authentic story of the expedition, and despatched two of his most expert cinematographers to go with Lt.-Com. Byrd. Cameramen Vanderveer and Donahue, both with a record of successful accomplishments in news photography in many lands, made the journey overseas.

Byrd's Fokker was equipped with three engines. A reserve airplane, similarly equipped, was taken along. The crews were largely composed of volunteers from the commissioned and enlisted men of the Naval Reserve. The U. S. Shipping Board Steamship "Cantier" was placed at the disposal of this expedition, financed by John D. Rockefeller, Jr., Thomas F. Ryan, Edsel Ford and Vincent Astor.

Universal Plans to Make 52 One-Reel Comedies For Coming Season

A PRODUCTION SCHEDULE for comedies which include 52 one-reel pictures during the next twelve months has been adopted by Universal, according to announcement by Carl Laemmle.

The pictures will be made under the supervision of Scott Darling, head of the comedy production units at Universal City, and to care for the increased production, Darling has engaged a staff of "gag-men" and directors.

Arthur Lake will continue to star in "Sweet Sixteen" comedies. He will make 13 of the 52 comedies, under the direction of

George Summerville. Charles Puffy will do 13 more two-reelers with Dick Smith directing, and Neely Edwards will return to the studio to make 13 pictures. No director has been chosen for him as yet. A series of 13 novelty comedies featuring "Slim" Summerville and "Fanny" the educated mule, is also on the schedule. It will be Summerville's first appearance on the screen in several years.

A staff of four motion picture comedy "gag-men" have been engaged under contract by Darling to write and assist in the production of the stories. They are Eugene De Rue, who has directed some of the most

Blind Man Gets Kick Out of Pictures

One of the letters of commendation which Max Fleischer, head of Red Seal Pictures and the Inkwell Studios, prizes most is the simple request from a blind man for one of Max's autographed Ko-Ko cards after Max's most recent New York radio talk. The request reads:

"Kindly send me an autographed Ko-Ko as per your tonight's broadcasting. I am blind but get a kick out of the pictures from the description of my little girl. Sincerely Yours, (signed) Jack Lockett, 125 E. 126th St., N. Y. City."

popular comedy stars of the screen, Marcel Perez, formerly with Joe Rock productions, Frederick Spencer and Charles Diltz.

The Arthur Lake unit has already started work on the first of the thirteen, and Puffy will begin work next week.



HARRY BERNSTEIN

The General Manager of Red Seal Pictures is touring the country, opening exchanges as he goes.

Bernstein, of Red Seal, Building a Chain of Exchanges

THE first of a series of regional conventions was opened by General Sales Manager Harry Bernstein of Red Seal Pictures, Tuesday, May 11, in Cleveland. Following this convention, Bernstein will travel to the Pacific Coast where he will open a number of new exchanges to carry out President Max Fleischer's national series of Red Seal exchanges policy.

Sales representatives of Red Seal's exchanges in Chicago, Cincinnati, Pittsburgh, Detroit and Cleveland will attend. Bernstein will outline the salient selling features of the Fleischer product, and the newer product which Red Seal is now preparing for the coming season.

Besides eight series of thirteen of each of the following: Ko-Ko Song Car-Tunes, Out of the Inkwell cartoons, Reelviews, Searchlights, Marvels of Motion, Gems of the Screen, Animated Hair Cartoons and Film Facts, there will be a series of thirteen two reel comedies titled "Carrie of the Chorus," a series of thirteen one reel magic reels titled "Keeping 'Em Guessing," a number of other specialty series and considerable special individual featurettes all made under the personal supervision of Max Fleischer.

New Imperial Comedy

Max Gold and Alfred Davis are again co-directing another Fox Films Imperial comedy, "Lafayette, Where Are We?" Ernie Shields and Jean Arthur are playing the leading roles, with Harry Woods as the villain.

Song Car-Tune

"Good Bye My Lady Love" is the latest Ko-Ko Song Car-Tune to be put into production by Dave Fleischer, film director of the Inkwell Studios. This will be one of the current Red Seal releases.

Pathe Short Feature Schedule For Week of May 23

A TRIO of screen favorites heads the cast of "Don Key," a Hal Roach two-reel comedy which tops the Pathe short feature schedule for the week of May 23rd.

In addition to this comedy vehicle featuring Stuart Holmes, Jimmy Finlayson and Vivian Oakland, the week's program includes "The Golf Bug," a single-reel Roach comedy with Paul Parrott; chapter five of the Pathe serial "The Bar-C Mystery"; "Liquid Dyna-

mite," one of Aesop's Film Fables; Topics of the Day 21; and two issues of Pathe News.

"Thundering Hoofs" is the title of the fifth chapter of the Pathe serial "The Bar-C Mystery" starring Dorothy Phillips. C. W. Patton produced this new serial for Pathe.

"The Golf Bug" is a Hal Roach single-reeler with Paul Parrott which burlesques the famous business men's favorite game.

Pathe Review No. 21 offers: "Feathered Fishermen," how the Chinese Izaak Waltons use cormorants to pull their quarry from the water; "The Man the Desert Got," a pictorial presentation of the famous poem, in Pathecolor; "The Lost Empire of Africa," second instalment of the Pathe Review's exclusive camera record of excavations in ancient Carthage by Count Byron Khun de Prorok's expedition.

"Liquid Dynamite" is a typical Paul Terry creation of the Aesop's Film Fables series. Topics of the Day No. 21 presents the latest jokes from the press of the world. Two issues of Pathe News complete the May 23d Pathe short feature schedule.

"Sweet Adeline"

Major Edward Bowes' palatial Broadway Theatre, the Capitol, played Max Fleischer's Ko-Ko Song Car-Tune special, "Sweet Adeline," beginning Sunday, May 9. This melody was directed by Dave Fleischer, of the Inkwell Studios, which makes all its pictures for Red Seal release.

London Praises "Archer"

The newspapers in London, England, unite in praising the Patheserial, "The Green Archer," recently shown in the English capital.

"Scooter" in "Our Gang"

Henceforth, you will please not refer to "Skippy." Pathe's "Our Gang" has issued this ultimatum concerning their new and intrepid member from New York, whose official cognomen is Elmer Lowry.

He came out of New York branded "Skippy" Lowry, but "Our Gang" set about hazing him and the consensus of opinions was that he was always "scooting" out of the way.

His mother says he's always "scooting" around the corner. He "scoots" every place and doesn't seem to walk or run. So, his name is "Scooter" Lowry. And that's that, and he has forty pounds of pugilistic force to back it up, in case anyone wants to argue with him.

"Our Gang" didn't adopt him—he adopted them and in his liking for them (conceived after several bear-battles), he decided to take the name they applied to him. He has notified Hal Roach and the studio in general, and they abide by his decision.



Part of the crowd who crashed Rachmil and Rimzel's Picture Theatre, The Premier, in Brooklyn, New York, where Ko-Ko's boss, Max Fleischer, made his first personal appearance in his home town—Brooklyn.

Max Fleischer Selects Chorus Girls for Comedies

MAX FLEISCHER, head of the Inkwell Studios and president of Red Seal Pictures, has selected a number of prize beauties from such choruses as "Artists and Models" and "Vanities" to play chorus roles in his forthcoming series of thirteen two-reel comedies to be released as "Carrie of the Chorus."

This selection was made in the vestry of the Union Church, located on West 48th street, near Broadway. Rev. Robert J. Harrison, pastor of this church is famed as one of the most liberal minded clergymen in the country, and holds his vestry and other rooms for the free usage of actors of the stage and screen.

Hazele Harmon has been signed for the leading role, and Rolland Flanders, of "The Nest" and other big screen features, will have the leading male role. Vonda Case, Ruth Florence, and a number of other screen and stage players of note will have important roles.

Fleischer will supervise direction throughout the entire series and announces that a number of scripts are completed.

The camera will begin to grind early this week in the big studio at the corner of Park avenue and 134th Street.

Damon and Pythias



Of course you know that the gent on the left is Judge Kenesaw Mountain Landis, czar of baseball. The one on the right is "Old Ironsides", as they affectionately call Bill Ironson, who, for twenty years has accompanied the New York Giants on their training trips and attended the ball games day after day at the Polo Grounds, making "movies" and "stills" for International Newsreel.

Comedy Preview Is Complete Success

The audience at the Tivoli, Eighth Avenue and Fiftieth Street, New York City, received an unexpected surprise last week, when Ricordo Films, Inc., gave a preview showing of "Over There," first of a series of two-reel comedies in which the famous English comedian, Al Joy, is featured under the direction of Joe Basil.

So well did the audience receive this first Al Joy comedy, under the new producing unit, not knowing it was a preview, that both the management of the theatre, and the heads of Ricordo Films, declared it to be without question, one of the funniest two-reel comedies produced in the East. The story dwells on the funny side of the great war and contains battle scenes worthy of a feature production.

In "Over There," Mr. Joy is supported by an excellent cast, headed by Miss Rose Mass, his leading lady, and George Du Count, the Russian actor, who plays the heavy. Mr. Basil's staff consists of S. B. Moss, assistant director; Arnold Hanson, production manager; Anthony and John Trigili, photographers.

"The Completed Life"

Robert Kerr is now directing the latest Fox Films O. Henry comedy, "The Completed Life." Ethel Sykes and Frank Butler have the leading roles with Otto Fries, Grace Goodall, Lawrence Steers, Philip Dunham and Henry Murdock completing the cast.

Cast Completed for "Grimms Progress" F. B. O. Series

WITH the announcement made by Film Booking Offices that Jack Luden and Margaret Morris will play the roles of the boy and the girl in "Bill Grimm's Progress," the first of two new series of "featurettes" based on the magazine stories by H. C. Witwer, the cast for twelve of these productions, each a complete story in itself, is complete. Margaret Morris, who played the leading role opposite Douglas MacLean in his latest production, will have the leading feminine role, a part that has been made famous by Alberta Vaughn, who will star next season for F. B. O. in a series of six feature pictures. Jack Luden will play the hero, the role assumed by Larry Kent during the past season.

Gertrude Short, who has appeared in many of the short features in the past, will portray the role of Pansy in the new series and Grant Withers, who has been the "heavy" in the "Fighting Hearts" series which is now nearing completion, will have a similar role in "Bill Grimm's Progress." Both have made a host of friends who will be glad to know that they will continue in the same line of endeavor.

Al Cooke and Kit Guard complete the cast for "Bill Grimm's Progress."

Stern Bros. Comedies Praised by N. B. R.

Stern Brothers comedies are winning the coveted asterisk of the National Board of Review Photoplay Guide more and more frequently.

During the past winter a large percentage of Stern Comedies have been commended as excellent entertainment and in a recent report of the National Board of Review two comedies from that producing concern were selected for preferred mention. They were "Buster's Sleigh Ride," the newest Buster Brown comedy and "Love's Hurdle," one of the first of the new "Excuse Maker" series of comedies which the Sterns are making for next year's market.

The National Board of Review especially recommends these comedies for their value family entertainment.

"Buster's Sleigh Ride" was filmed high in the California mountains during the snow season and shows the popular scamp, his playmate, Mary Jane and the famous Tige, in a series of humorous winter sport scenes and escapades. The acting of Pete, the dog comedian who plays Tige, is characterized by the criticisms of the National Board of Review as "Excellent."

"Love's Hurdle" features Charles King, a new Stern Brothers comedian, and depicts him as a shoe-clerk who has "tan-bark" aspirations. Adrienne Dore, runner-up in the National Beauty Prize Contest at Atlantic City last year, plays opposite him.

Harriett Hammond Cast

Harriet Hammond, who has had wide and varied experience in the portaying of screen roles, enacts a part new to her repertoire opposite Harry Carey in the Pathe Western feature, "The Seventh Bandit."

Theda Bara Co-Headliner With Two-a-Day Stars

For the week of April 26, Theda Bara in the Pathe-Hal Roach comedy "Madame Mystery" was headlined at Keith-Albee's New York Hippodrome, the world's largest theatre, along with persons famous in the two-a-day.

Miss Bara's name was carried in boxed type in the Hippodrome advertisements in the dailies and was given prominent display in the theatre-front billing, while a three sheet was devoted exclusively to her appearance in the super-program for that week. The Hal Roach comedy was billed as a regular act, taking rank in type display with such stars as Vera Fokina, Toto, Anna Case, Emma Haig and others.

Miss Bara came on from the West Coast to be present at the Hippodrome showing of her first short comedy and was highly pleased with the way the audience received her efforts to make folks laugh. Jimmie Finlayson, Tyler Brooke, Fred Malatesta and Olive Hardy are in the supporting cast, while the direction was by Richard Wallace and Stan Laurel. The showing marked Miss Bara's debut in comedy roles and a further milestone in Hal Roach's new policy of bringing well known dramatic stars into two reel comedies, thus giving the exhibitor names for the electric lights with the drawing power of the big names in his feature pictures.

Dog Has Record

Pal, the wonder dog, now working in the latest Fox Films Imperial comedy, "The Circus Baby," has the distinction of having more pictures to his credit than any actor in Hollywood. Pal has work in some of the biggest productions ever flashed upon the screen and "The Circus Baby" is his two hundred and twenty-fourth appearance.

Reviews of Little Pictures with a Big Punch

"Shore Shy"

(Educational—Comedy—Two Reels)

THIS IS ONE of the best Christie Comedies that we have seen in a long time. It is reminiscent of one done by the Christies a couple of years ago. Billy Dooley, as one of nature's saps, has the leading role and is a scream. Frank Roland Conklin gets credit for a good story and William Watson for excellent direction. Other players in the cast are Natalie Joyce, Maud Truax, Lincoln Plumer and William Irving. Dooley has shore leave. His uncle and aunt, wishing to make him feel at home, do everything the navy way. The house is decorated, the waiters do the hornpipe, the table rocks, the hammock overturns. Poor Dooley, who looked forward to a change from the ship, has a terrible time, particularly when kerosene from a ship's lantern gets in his food. The crowning disappointment occurs when he has to box a tough pugilist, and he returns to the ship so flappy that he "could kiss a marine." There's a lot of fun crammed into the two reels and the subject should keep any audience in constant screams of merriment. The story is good, the gags excellent and Dooley surpassingly funny.—**Sumner Smith.**

"Don Key"

(Pathe—Comedy—Two Reels)

THIS HAL ROACH two-reeler features Stuart Holmes, Jimmy Finlayson and Vivien Oakland at the head of a cast which includes Max Davidson, Tyler Brooke, "Spec" O'Donnell, Jackie Hanes, Jerry Mandi and Frank Butler. Grover Jones and Hal Yates directed. Davidson is a movie producer seeking a good scenario before his company goes broke. After he has thrown thousands of mss. into the wastebasket, an author shows up and reads his script, which this comedy enacts for the audience. When he has been persuaded to take the air, another author shows up and is shot on the spot. This subject is a novelty, generally amusing, and at times especially humorous. It ought to please.—**Sumner Smith.**

"Painless Pain"

(Universal—Comedy—Two Reels)

WANDA WILEY has the leading role in this Century Comedy directed by Edward I. Luddy. A dentist is madly in love with her, but bashful. Business is bad and Wanda gets a hunch. A tough guy beats up men on the street, knocking all their teeth out, while Wanda distributes advertising matter. When they arrive at the dentist's office he is out. Wanda dons the uniform and gives some gas so that they float around the ceiling. The others' aching molars are secured to individual ropes that connect with one big rope, and Wanda gives this the necessary yank. My word, how the money rolls in! It's good fun all the way through, with Wanda very easy to look at.—**Sumner Smith.**

"Canary Islands"

(Fox—Variety—827 Feet)

OPENING with a shot of a canary in a cage which is pictured as longing to return to its homeland, this reel introduces a variety of views of the Canary Islands which are interesting as well as instructive. The making of famous Madeira embroidery, the growing of bananas, a section where no rain has fallen for three years and all water is brought in by camels, views of the harbor of Santa Cruz, which is a coaling station for trans-Atlantic liners, are among the subjects covered.—**C. S. Sewell.**

"The Wild West"

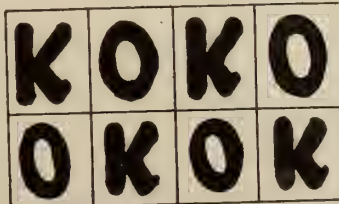
(F. B. O.—Cartoon—One Reel)

HERE IS ANOTHER instance of clever and amusing combination of cartoon work and photography. Cartoon Walter Lanz has Dinky Doodle and his dog in an encounter with Indians who invade the stage. coach and even pull the mules inside. They capture the pair and take them in a tent, but Dinky throws them out one by one and the dog gets the chief's headdress. Finally, in revenge, the Indians chase Dinky back to Lanz' studio and scalp him of the only hair he has on his bald dome. There are several laughs in this number, which is one of the best of the series.—**C. S. Sewell.**

"An Alpine Flapper"

(Pathe—Cartoon—One Reel)

IN THIS Paul Terry-Aesop's Film Fable cats, dogs, pigs and mice are having a splendid time sliding down the Alps. George Goat shows off on skates before his best gal—as goats will—when along comes a villain wolf in goat's clothing to steal the gal. George pursues, wins her back and is smothered with kisses. The drawing is very good and the gags are fair.—**Sumner Smith.**



**READ IT
HORIZONTAL OR VERTICAL
IT MEANS
THE BEST**

THE MAX FLEISCHER "OUT OF THE INKWELL" CARTOON CREATIONS WHICH AMUSE MILLIONS.

ANY
WHERE



EVERY
WHERE

"The Optimist"

(Universal—Comedy—One Reel)

WHEN FAT Charles Puffy, star of the Blue Bird Comedies is late for his own wedding, the prospective bride agrees to accept the rival, who plans to cinch matters by keeping Puffy away. He only succeeds in making him still later. Puffy accepts the situation and agrees to act as best man. In the meantime they have accidentally gotten in the wrong flivver and the owner has the rival arrested for theft, so Puffy takes back the ring and marries the girl. A slapstick number of average amusement value.—**C. S. Sewell.**

"Say It With Babies"

(Pathe—Comedy—Two Reels)

GLENN TRYON, Eva Novak, Martha Sleeper, "Babe" Hardy and Jackie Haines are the players in this Hal Roach comedy. Fred Guiol directed. It possesses some snappy fun, and because babies figure largely in it, women particularly ought to like it. Glenn cares for parked babies in a department store. Not having authority to spank, he suffers when they wax mischievous. A baby is left behind and Glenn slips it into an auto owned by newlyweds living next door to him, causing them all kinds of trouble. When it rains the baby promptly seems to swallow the key to the flivver and it has to be pushed home. Then, of course, the key is found.—**Sumner Smith.**

"Somebody's Wrong"

(Educational—Comedy—One Reel)

THIS CAMEO COMEDY was directed by Jules White and presents Cliff Bowes, Hazel Newman, Louise Carver and Glen Cavender. It is a travesty on the cook problem. This cook bosses the household and refuses to quit until frightened by a mouse. Then friends call for dinner. Cliff impersonates a waiter but is discovered. The cook's husband pays an enraged call, the household is thoroughly smashed up and the guests depart in a huff. As the story indicates, it is all broad burlesque. The subject has good comedy values and should please.—**Sumner Smith.**

"Playing the Swell"

(Universal—Comedy—Two Reels)

IN THE NEWEST Century comedy in the series in which she is starred, Wanda Wiley is cast as a penniless writer who tried to bluff her way and play the part of a swell. She meets a good-looking chap and pretends to own a motor car which turns out to be his. In driving it she wrecks a bunch of other cars. He forgives her and takes her to a swell gathering where she proves the laughing stock by her gawky and ill-bred actions and home-made costume made out of lace curtains. He again forgives her and asks her to be his wife. The action follows along familiar lines, but there are several smiles for the slapstick fan.—**C. S. Sewell.**

ALICE BLUES. (F. B. O. Comedy). Star, Alice Ardell. Bum comedy. Silly. Nothing to it. Mixed class, town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

ALL OUT. (F. B. O. Comedy). A knockout comedy and the very best of the series to date. More like this one and the fat men will become famous. Print new. Very good appeal. All classes in big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BAD BOY. (Pathe Comedy). Very good two-reel comedy. Will go over nicely. General class, town of 1,250. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

BETTER MOVIES. (Pathe-Our Gang Comedy). Score another hit for Our Gang. Plenty of fun and many laughs in this one. It is clean and wholesome. The older folks sure enjoy it as well as the kids. W. C. Budge, Comedy Theatre (275 seats), Jamaica, L. I., New York.

BUSTER BE GOOD. (Universal Buster Brown Comedy). One of the Buster Brown comedies that proved very good. Tige is quite an attraction and the children are okay. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

CHEAP SKATES. (Educational Comedy). Star, Lige Conley. Fast action, slapstick comedy that had the house roaring. Conley always delivers the goods in the good old fashioned slapstick way. Adds pep to any program. Get it and play it. Tell them a few days ahead that Lige Conley is coming in a comedy and some will come just to "laugh." Tone, fair. Sunday, maybe. Special, no. Strong appeal. Mixed class, town of 1,000. Admission 10-25, 15-45 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CLOUDHOPPER. (Educational-Comedy). Star, Larry Semon. One of Semon's best. A lot of new gags. Draw neighborhood class, city 15,000. Admission 10-15. Ulysses Pontant, Bijou Theatre (500 seats), Waterville, Maine.

CRADLE ROBBERS. (Pathe-Our Gang Comedy). The usual "Our Gang"—nuff said. David W. Strayer, Mount Joy Theatre, Mount Joy, Pennsylvania.

FAILURE. (Fox Comedy). Very aptly named because as a comedy it is a total failure! Looks like the sudden decision on the part of some director to rush a "production" to the exchanges. Tone, okay. Sunday, yes. Special, no. Poor appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FAMILY ENTRANCE. (Pathe Comedy). Star, Charles Chase. A good single reeler. Book it. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

FELIX THE CAT. (Educational Comedy). Felix has got my goat. Half of my patrons

Straight from the Shoulder, Jr.

Edited by Van

If you pick only features that hit the bull's eye and never the weak sisters, you want your short subjects to pack up the satisfaction policy and round out the program into a perfect show—the kind that brings 'em back.

If you are uncertain about the feature you want to be sure of the power of the short subject to take off the curse—in case of a curse!

And always—you want to be sure to send tips on short subjects as these fine friends of our "Our Gang" do—dependable tips on dependable program material.

VAN.

pronounce him capital entertainment and come out just to see him. The other half say he is rotten and want me to stop him. I stopped him for a while and so many asked for him that I had to put him back on. Now the other bunch kick because I run him once a month. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

GALLOPING HOOPS. (F. B. O. Serial). Star, Johnny Walker. Good serial. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

GOOD OLD CIRCUS DAYS. (Pathe Comedy). A very good fable. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

HAUNTED HONEYMOON. (Pathe Comedy). Star, Glenn Tyrone. A very good comedy. Book it. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

HONEYMOON HARDSHIPS. (Pathe Comedy). Exceptional good comedy. Book it if you haven't as yet. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Mass.

IDYHO. (Pathe Serial). Star, Vivian Rich. No good. Lost money. I played "Into The Net" at the same time made good money. It

pays to get good pictures. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

I DO. (Pathe Comedy). Star, Harold Lloyd. This is a dandy comedy. I ran it with a short subject night program and advertised it as such and yet had several people crab because they were expecting to see seven reels or so of Lloyd. Next time I am going to put more emphasis on "Short but Good" stuff. Lloyd wants too much for his pictures, but these are sold so you can make money with them if you can stand second runs. All classes town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

LEATHER PUSHERS. (Universal Series). Star, Reginald Denny. Very good; this was the best I have had of this series. Tone and appeal good. Sunday, yes. Small town and farmer class town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

LIVE COWARDS. (Educational Comedy). My bunch chuckled, laughed and roared from start to ending. It has a bunch of new laughs. I would call it extra good. Tone, okay. Sunday, okay. Good appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

MERRMAKERS. (Educational Comedy). A crackerjack single reeler. Book it. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

THE LOVE BUG. (Pathe Comedy). "Our Gang." The kids are all afflicted with love sickness of one kind or other and find that their features need improving. Invade a beauty parlor and turn it upside down. There is quite a bit of humor in the last half. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Penna.

MADAME SANS JANE. (Pathe Comedy). Star, Glenn Tyrone. As a woman he is a peach and he does his stuff excellent and puts it over strong. Audience enjoyed this comedy. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

TEA FOR TOOMY. (F. B. O. Series). Star, Alberta Vaughn. Fine comedy. No. 7 of "Mazie's." Sunday, yes. Appeal, 100 per cent. Farm and city class. Admission 15-30. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

WHAT'S UP? (Educational Comedy). Star, Cliff Bowes. This was very good. There were a few bathing beauties in this that put some snap into it. Keep it up. Photography very clear. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WRESTLER. (Fox Series). Very good. General class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre (487 seats), David City, Nebraska.

"Mr. Cinderella"

(Educational—Comedy—Two Reels)

A COMBINATION of radio and the Cinderella idea is worked out in this Tuxedo Comedy starring Johnny Arthur, who is cast as the brow-beaten member of a big family. Unable to attend the motorman's ball because he burns his brother's trousers in pressing them he listens to a radio bed-time story and dreams that he attends the ball in evening clothes. There is the familiar scramble and rush to get back home by midnight and when the others return, Johnny is socked on the nose for listening to the radio. Although this idea has been used many times before it has been worked out by Director Norman Taurog with a number of good gags so that it will get a lot of laughs, as for example, the way in which Johnny loses first one garment and then another on his wild ride home. Most patrons should enjoy it.—C. S. Sewell.

"The Whiskering Chorus"

(F. B. O.—Series—Two Reels)

A BENEFIT performance arranged by Al Cooke and Kit Guard in which their roughneck pals in a social club don ballet skirts and sing the Floradora Sextet, furnishes the basis for the title of this number of "Fighting Hearts" series. The plot shows the villain as threatening to foreclose a mortgage held by the hero's landlady, hence the benefit performance. Foiled along this line, his henchman attack Alberta Vaughn and in their attempts to get the money imprison her in a cellar and gradually fill it with water. Of course, the hero rescues her in the nick of time. This number is more melodramatic than usual, and is fairly amusing. Al Cooke contributes several laughs by his burlesque of an oriental dancer.—C. S. Sewell.

Pathe Review No. 21

(Pathe—Magazine—One Reel)

IF YOU WANT a good laugh and a subject teeming with human interest see this reel for its section "Feathered Fishermen," showing how a Chinese fishes with the aid of a cormorant. "The Man the Desert Got" is a remarkably beautiful Pathecolor picturization of an American desert, and "The Lost Empire of Africa" records the excavations of Count de Prorok at Carthage.—Sumner Smith.

"Liquid Dynamite"

(Pathe—Cartoon—One Reel)

THE art work of Paul Terry's Aesop's Film Fables is improving issue by issue and is especially good in this subject. Farmer Al rides an auto which has imbibed wood alcohol, drinks some himself, and has some weird dreams. It's good.—Sumner Smith.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

Friday Layout Drops to Two Columns

In Rittenberg's Merry Widow Series

GETTING down toward the end of the run of The Merry Widow at the Fulton Theatre, Jersey City, Arnold S. Rittenberg drops down to a two column space for Friday and seeks to capitalize the hit the feature has made in a double 84, or a two sixes.

The basis of this layout is again a notched plan book cut and the illustration from the plan book is cut out from the advertisement of the preceding Saturday and mounted in the space, trimmed as it is meant to run. The printer made a cast from the mat and notches it as shown by the copy. The top notch is stepped. That is to say that the space above Gilbert's head is wider than that at the back to let in the longer first line reading: "A Fulton show has—." As all of the copy is hand printed in caps, and as this does not run straight upper and lower, the bank has been marked for 18 point Cheltenham, upper and lower case with the addition of "Start every word with a cap." This rule has been followed in the remaining banks, though not specially marked.

seeking to sell more tickets to The Widow. Any real hit is an asset to the house, and Mr. Rittenberg, knowing this, seeks to claim credit for the house.

This makes a slightly display with very little work, and is infinitely better laying out than writing copy and sending it over with the cut. It takes but little longer, and it assures exact results.

Mr. Rittenberg knows about how it will look before he sends it over, and he gets his effect without having to mark up the proof and take a chance on getting the changes made.

Tried Out Dancers

Morris Bitzer made local interest in "The Merry Widow" at the Broadway Theatre, Newburgh, N. Y., by staging a waltz contest at the State Armory a week before the showing. The prize was an engagement to do the waltz, in costume, as a prologue to the picture.

Board of Education

Approved Blotters

Because the Board of Education of Birmingham, Ala., does not permit the distribution of advertising material in the schools, D. Roscoe Faunce, of the Strand Theatre had to find a good reason for being permitted to advertise Annie Rooney to the 27,000 pupils.

He found the answer in ruler-blotters, which were approved by the Board and given to each child with its advertisement of the Mary Pickford play.

Circus Did Posting

With a circus in winter quarters, Mr. Faunce found it easy to do extra posting of paper and he also sniped 100 extra window cards and made a hook in with four plumbers on a gas water heater.

His lobby was taken from the 24-sheet, showing the kids looking over the fence, while his banner was strips of white cloth with one piece for each of the letters of the title, pendant from a clothes line. Side panels gave scenes characteristic of the local of the play.

ONCE AGAIN—

A Fulton Show Has Struck A Chord Of Popularity Unequaled By Any Theatre In The City. This Time It's



ERICH VON STROHEIM'S PRODUCTION
the MERRY WIDOW
with MAE MURRAY as the widow
JOHN GILBERT as the prince

Direct From 7 Months On Broadway

The First Really Great Photoplay To Be Seen In Jersey City This Year

FULTON
HARRISON & FULTON AVE., J.C.

Screened Daily at 3:00, 7:30, 9:10 Closes Sunday Night

A Metro-Goldwyn Release

Here's the Result

This time the top line is not marked to be opened with letter spaces. The intent is to get the emphasis from the space at the right, so it is marked in resting against the left hand border.

The last line is marked "Smallest upper and lower case," which gives a six point. It would have been better to have marked this for a six as some offices have five and even three point sizes. Six is none too large.

The signature is pasted in from a clipping from an earlier advertisement.

This layout represents a simply planned space that requires little notching and which gives a local sales angle. It ties the success of the play to the Fulton, instead of merely

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2 COL. x 84 LINES

FRIDAY, MARCH 19TH

Annotations:

- 36 PT. CHELT. CAPS
- CUT FROM AD OF SATURDAY MARCH 13TH
- 18 PT. CHELT. U.+L.C. STRIKE EVERY WORD WITH A CAP. LINE UP TO OUTSIDE OF COPY
- 8 PT. BALD. U.+L.C. CENTRE SPACE EACH LINE
- SMALLEST, U.+L.C.
- 8 PT. CHELT. ITALIC, U.+L.C. CENTRE SPACE EACH LINE
- RULES NO. A-5

A Metro-Goldwyn Release

ANOTHER DISPLAY LARGELY BASED ON A PLAN BOOK CUT With the run under way the space is dropped to two-column width, with a time table to show the time the feature starts. Note how the local copy backs up the announcement of the cut. This space is 84 by 2.

Peggy Joyce's Articles Available for Exploitation

Best Came Last

It seldom happens that the best exploitation is left out of a campaign book, but at the time the book for *The Skyrocket* was written Peggy Joyce's own story, under the title of "Men—My Quest for Happiness" was being sold as a syndicate feature and as such was laid off to a big newspaper in each section.

With the first rights out of the way, the Associated Exhibitors has now obtained second rights, which will be given free to newspapers in cities and towns where *The Skyrocket* is booked, a sixth chapter having been added to the original five, covering her entrance into the pictures. Any exhibitor who has the picture booked and desires to obtain the publication rights can address the home office.

So long as Peggy marries them one at a time the public regards with tolerant interest her multiple adventures, and the series is a big help in putting the *Skyrocket* over.

The articles also are available in book form at \$40 per thousand, and are being used as matinee souvenirs by Balaban and Katz in their mid-west houses. That is an even more direct business-maker.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Three musical presentations, two short film subjects and the feature motion picture made up the program which had Corinne



Griffith in "Mlle. Modiste" as the stellar attraction. Thirty-one minutes were required for the musical portion of the show. The remainder of the one hour and 55 minutes being divided as follows: Topical Review 8 minutes; "As You Like It," an Ives-Lev-

enthal novelty film used with colored glasses, 10 minutes; and "Mlle. Modiste" 1 hour and 5 minutes.

Continuing the policy of presenting box-office attractions on the stage, this week brought the first appearance in any picture theatre of Brook Johns, former Ziegfeld Follies' star in a musical act which was billed "Pep and Personality." This presentation was put on immediately preceding the feature photoplay and was given 20 minutes. Johns has an orchestra of 8 pieces with all the men playing banjos a considerable part of the time. Three pianos are also used in this act. With the singer and comedian is Goodee Montgomery, eccentric dancer. It starts off with a bang with Johns singing a popular song with many gags which the men in his organization do well. Without

a break he goes into the next song and thus runs through the entire incident until the finish. The setting used was the black cyclorama back-drop with trimmings. In the center was a huge silver tree. Properties included mirror mosaic vases with silver leaves protruding from each. Overhead spots were centered on the vases and 7 light blue open box lamps were used to hit the silver cyc. Tree was also hit by overhead spots. For a novel finish silver leaves were dropped from the flies on to the set.

The overture by the orchestra was Weber's "Oberon." This overture took up 8 minutes and was lighted as follows: bridge lights of medium amber augmented by 2 Mestrum floods from the dome lighted the fabric draw curtains which run from one side of the proscenium arch to the other, covering the production stage; green borders on the large stage and green x-ray foots; light green entrance spots on the ceiling with blue stars in the coves.

Harry Breuer, xylophone virtuoso of the orchestra, came right after the overture and played "Russian Rag." Lights for this included bridge lights of flesh colors on the musicians; red borders, green foot lights, and medium amber spot from the dome on the soloist. Three minutes for this presentation.

For next week, with "The Greater Glory," Vincent Lopez and his Orchestra will play a return engagement.

Bobbed Boosters

It is not as new as it was when it was first used for the Gloria Swanson Bob, but about a hundred barbers and beauty shops in

Toledo used pictures of the "Sandy" bob, when the Fox picture was booked into the Temple Theatre. Between the newspaper publicity gained through serialization and the advertising the house was giving, they felt it was a good business move. The picture was that of Madge Bellamy, of course.



A Metro-Goldwyn Release

THREE MORE LAYOUTS ON DANCE MADNESS FROM LOEW'S STATE, LOS ANGELES

On the left is one of the original gowns worn by Claire Windsor in the picture, backed by photographs. The centre shows a window of the always busy Owl Drug Company, with a display of toilet articles and beauty preparations. On the right is a display of shoes and stockings supposed to be favored by the star. Only three of many windows.

Storin Adds Local Beauty to His Fashion Show

Storin Adds Beauty to His Fashion Show

Taking a leaf from the Paramount book, Harry F. Storin, of the Leroy Theatre, Pawtucket, R. I., has improved the always reliable fashion show by making "Miss Popularity" his star.

Storin wanted to pull something that would brisk up his Lenten business, and figured that a fashion show would be about the right idea for the pre-Easter event.

The outlook did not look very rosy. The local paper is not what might be called lavish in handing out publicity to its stores, even though they advertise. Deaths, marriages, failures and fires are about the best ways to break out space for a store, so Storin went over and talked the paper into a "Miss Personality" contest. That's a good name. It takes it out of the hackneyed "beauty" class and gives it a new sound. The paper gave stories for sixteen days, with a daily ballot. It even gave the front page to the announcement of the winner, and the front page is as easy to win as a five dollar tip from a miser. It was Storin's debut on page one.

The votes were counted by the secretary of the Chamber of Commerce and 62,274 single ballots were cast. For the size of the town this is a wonderfully good showing.

Professional models, under the management of a former Ziegfeld chorine, were employed with the winner and runners up in the contest also appearing, and seats were scarce the entire week. It was a big thing for the theatre and an even bigger stunt for the Lind and Murphy Co. They were tickled pink, and Storin likes to remember that in his kid days his first paid job was bundle



A First National Release

WE'LL ADMIT THAT BLUEBEARD WAS A GOOD PICKER
H. C. Farley, of the Empire Theatre, Montgomery, Alabama, used this effective combination for his lobby display on Bluebeard's Seven Wives and did not slight a single wife. You can count them for yourself if you will.

wrapping in the same store to help out the Saturday rush at 75 cents for the entire day.

Try a contest with your next fashion show. It's a fine tonic.

And get this new idea, too.

Storin's opening scene was a drop with an advertisement for the store so large that the prologue girl was in proper proportion for a

cut. She was posed in a recess in the drop. At the rise of the curtain she stepped from the page, told of the coming of Spring and the reason for the show and then stepped back into her niche as the curtains closed in. That gave the store real value and yet it did not look like advertising.

Handy Frames

Edgar Hart writes that he is getting good results from permanent window frames for the Colonial Theatre, Portsmouth, N. H. These are neat affairs that look well in any window and are made to carry cards announcing the starting times of the feature, which is changed weekly.

So many persons consult these cards that the merchants find it advantageous to place their specials at the base of the frame to share the attention. Naturally this helps the frames to hold their places in the windows.

Circused the Horse

Using stock cuts, the Lyric Theatre, Blue Island, Ill., made a very effective two-side circus herald for The Iron Horse that was a strong help to a three-day run. Most of the text as well as the cuts was taken from the press book, but it might have been written especially for this throwaway. Managers are too apt to regard a newspaper cut as a newspaper cut and nothing else. Most cuts will serve a diversity of purpose.

Start a scrap book of the new ideas in this department. You'll find it handy to look over when you need an inspiration.



A Metro-Goldwyn Release

A SPANISH PRAM ON KEATON'S SEVEN AGES
How the Pathe Cinema, Barcelona, put over Seven Chances, renamed "The Seven Occasions." The 24-sheet provided the pictorial material, but that was just the starter. This is good enough for a parade float.

Used Newspaper Pages for Classified Throwaway



A Metro-Goldwyn Release

THE HIGHEST POSSIBLE GRADE STORE WOULD TAKE THIS

You don't have to make a merchandise hash to achieve window display. This won far more attention than other windows planned by the State theatre, Los Angeles, and yet it carried only a small card for Dance Madness.

Walking Classified Helps Miss Griffith

The Capitol Theatre, Calgary, is several hundred from being the first to tie Corinne Griffith's "Classified" to the classified pages of a local paper, but Mr. Egan seems to have been the first to have used a walking classified department.

of the newspaper page, one side of which is shown in the cut. The other side was a blurb for "The Albertan."

No names were printed to indicate ticket winners. Instead a small classified advertisement was used daily to tell of Classified and the first sharp-eyed person to locate this and turn it over to the perambulator was handed a \$5 bill.

A Strong Drive Wins for Behind the Front

Appreciating the value of a real comedy, J. H. Stelling put on extra hustle for "Behind the Front." He did pretty nearly everything but spent a lot of money at the Plaza Theatre, Asheville, N. C.

The Friday before the opening a special screening was held for all War Mothers, Legion officials, patients at the Veterans' Hospital and the press, and this brought a wealth of oral advertising as well as splendid newspaper write-ups.

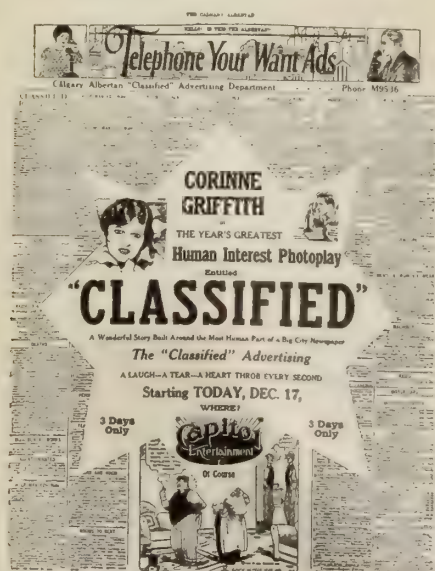
Supplementing this, Mr. Stelling put the ushers into army uniforms with a disc instead of a war medal, the discs reading: "'Behind the Front,' the Comedy Sensation of 1926."

A useful item was a letter from a resident who had seen—and liked—the picture in New York. He urged his fellow townsmen to see it. This was used both for the lobby and in newspaper work, and backed up Mr. Stelling's own assurances of excellence.

A banner on the post office corner supplemented a truck with two sixes and a three, with some extra 24-sheets on the boards.

In the lobby the box office was protected by a sandbag barricade fashioned into a machine gun nest, with a real machine gun. The box office, itself, was framed up with canvas painted to suggest the trenches. This was not painted on flats, but hung loosely, giving a much better effect. Cutouts from the three and 24-sheets were used, with a pair of banners in a V from the box office, the whole being lighted by concealed spots.

The result was a new record for the first day and the best single day.



A First National Release

THE NEWSPAPER POSTER

Tying up to "The Albertan," he put out a man in a white cloth dress suit to which pages of the classified department were attached. He gave out throwaways the size



A First National Release

A VERY EFFECTIVE SHADOW BOX ON HER SISTER FROM PARIS

This was used by Guy O. Kenimer, of the Arcade theatre, Jacksonville. The lighting is from above and below the miniature stage. To help along the names-in-the-classified stunt was used to gain free publicity.

L. W. Carroll Cleans the Works With Fiddlers

Fiddler Contest is Capacity Knockout

L. W. Carroll, of the Majestic Theatre, Burlington, Vt., played to capacity just before Lent with an old fiddlers' contest, and did it against a dinner dance of the Knights of Columbus and a Legion ball. He made the front page for thirteen days straight, worked Henry Ford into the publicity and stood the town on its head.

It seems that there was announced a state-wide contest at Rutland, and Mr. Carroll hooked the Burlington News to the idea of selecting the contestants from his section of the state. The News not only went in to the extent of a big story every day, but its entire staff of correspondents was circularized to whoop things up in the surrounding country. The result was a dual contest, the first for the championship of Grand Isle and the second for Chittenden County. Both winners were sent to Rutland at the charge of the theatre, to compete for the \$200 prize, in addition to receiving county championship cups. These were donated by a local jeweler. There were fishing rods for the oldest fiddlers each night, etc.

A special drop was painted by the house artist showing the interior of a barn. All of the contestants were more or less in costume, and a pair of local hoofers and some child dancers supplied a variety of steps while the master of ceremonies contributed the comedy. Five men competed in the first contest and ten came in on the second night. They played all three shows, but the judging was done at the first night show. Each man played a number of his own selection and wound up with Turkey in the Straw. The film program was retained, The Blackbird being the feature.

All contestants were given their transportation and entertained at dinner between the shows. It was the best two day business you could ask for, and inexpensive, too.



A Metro Release

A FRONT THAT MADE BUSINESS FOR DANCE MADNESS

L. M. Tucker, of the Princess theatre, San Antonio, writes that this display had an appreciable effect on the business done with this attraction. The side displays are hand painted to balance the cutout in the center.

Edgar's Easter

For his Easter exploitation Edgar Hart, of the Colonial Theatre, Portsmouth, N. H., revived an old one, but it was new in Portsmouth and went over big.

He hung a gilded coop well above the reach of the passerby, with a strong voiced rooster inside. From the underside hung a sign "We can crow about our Easter program." The picture is "The Vanishing American," with "The Devil's Circus" for the last half, but the stunt will fit any picture, and you can't realize how well it will work until you have tried it.

The cage should be hung from a pulley to facilitate feeding and watering the bird.

Edgar adds that his ushers are busy making cherry blossoms out of tissue paper to give the house interior the look of spring.

This Phantom Stunt Is Generally Good

C. T. Lounsbury, Denver Universalist, is credited with a stunt for Phantom of the Opera that is as good for many other titles. He worked it out for the Shuler Auditorium, Raton, N. M., when the Daily Range was tied up to the presentation of the super-super.

Each morning the Range would tell of the visit of the Phantom of the Opera to the office the previous evening, when he was supposed to have selected a word of mystery. Being an economical Phantom, he seems to have selected four and five letter words, but you can run them any length you desire.

For example one word was "love." If your name began with L and was the third in that classification in the telephone book, you got a pair of tickets, but if your name started with O you had to be seventh under that letter to get the seats. Similarly the fifth V and the eleventh E deadheaded in. On a larger directory, you can run into three figure numbers and increase the excitement, but the basic idea is the same, and it will get all sorts of interest in the stunt, not to mention the value to the newspaper; which makes it easy to sell off the idea.

This is one of the best ticket distribution ideas to be framed in a long time. It helped the Phantom, and it will help any other title. Don't forget to remember the idea. You'll need it some time.

Had Dancing Mothers

Naturally George E. Brown figured that a Charleston Contest would help "Dancing Mothers" at the Strand Theatre, Birmingham, so he split \$25 between the best boy and girl contestant in a mid-week contest.

That was the usual stuff, but Brown added a three months pass to the best exhibition by a married woman, and the dancing mothers gave the bachelor girls a hard run.



A First National Release

A KEY THAT UNLOCKED PURSES IN MACON, GA.

The Rialto theatre used a compboard affair the width of the marquee for Bluebeard's Seven Wives and hung it from the marquee edge to the curb line. Poles were used to keep it from being blown onto the sidewalk.

Tied Chicago Postmaster to For Heaven's Sake



A Fox Release

RAISING HAVOC WITH THE PATRONS OF THE MOZART, CANTON

The car contained a portable calliope and was perambulated around town, the authorities permitting it to park in the middle of congested streets to get attention. It is shown here in front of the bannered marquee.

Chicago Postmaster Used Lloyd's Slogan

Appreciating the value of a good slogan, Arthur C. Lusder, Postmaster of Chicago, and Assistant Superintendent William H. Canavan have hooked to Harold Lloyd's latest for their newest and most effective mail early poster which is being used on the entire fleet of mail trucks.

This is the first time that the Chicago Post Office has used a hook-in with any business, but "For business' sake mail early" tracked so well with Lloyd's For Heaven's Sake that they used the familiar laughing head of Lloyd to adorn the poster, and produced the most effective appeal they have yet found.

Oscar Doob, who was prominent in the old Paramount Exploitation Department, is back in the game with Balaban & Katz, and he helped to put over the idea while the comedy was playing at the Roosevelt. There was no direct reference to star, play or theatre, on the poster, but everyone caught the allusion.

The poster was used for six weeks on both sides of the 800 mail wagons and the remainder of an edition of 2,000 was tacked on school bulletin boards and elsewhere.

The success of the drive has been such that the way is left open for other hook-ups.

Behind the Front Helped Enlistment

George E. Brown had it handed to him when "Behind the Front" played at the Strand Theatre, Birmingham. The Alabama National Guard was staging a recruiting driver and Brown convinced the recurring officers that he could give them material aid through hooking the comedy to the drive.

The high light was a street parade with six army trucks, bannered for the attraction, the Guard, the Legion, the R. O. T. C. and the Boy Scouts. Airplanes flew low over the route of the parade, throwing out literature, and the Birmingham Steel Jackets, the only motorized machine gun unit in the country, gave a demonstration in the lobby of the Strand, while an enlistment station helped the lobby display.

The newspapers gave special stories to the hook-up between the theatre and the Guard, and the Commander of the Legion, at a meeting urged that every member make an effort to see the picture. The feature also was advertised at the Legion ball, held mid-week of the run. Another feature was the mass attendance of all the Guard units in Birmingham.

Brown had it handed to him, but he had the alertness to reach out and take it.

Wanderer Paid

Making a drive on ministers and educators with a special showing of The Wanderer got a business for the Tootle Theatre, St. Joseph, Mo., that was a revelation. At the end of the second day of the engagement the takings were already in advance of the average week's receipts.

A Double Flash

Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., made two flasher displays for "Lightnin'." The first of these was his regular shadow box, where the title was in white on a blue ground. This was lighted by concealed lamps on a flasher circuit.

Directly below was a larger box, the front painted to represent a stormy sky and with the letters of the title cut to suggest a bolt of electricity. This was strongly lighted from behind by another flasher circuit.

The combination of the two flashes seemed to be vastly more effective, and the result was demonstrated at the box office, for business went up.

Society Jazz

Getting a slant on the local talent angle, Frank J. Miller made a local jazz band his seller for "Dancing Mothers" at the Imperial Theatre, Augusta, Ga.

Of course, there is nothing new in a local jazz band, but this organization was composed of boys under sixteen, all of whom were so well connected that Mr. Miller's best argument with the mothers was the fact that Roger Wolfe Kahn has a jazz orchestra.

Because of the society angle, the band was more important than the feature it prologued, and yet it fitted well with the spirit of the play.

With small extra cost business was shot well above the usual mark.



A Fox Release

MAKING THE MOST OF THE JOHNSTOWN FLOOD IN ST. PAUL
H. W. Lawrence, a former Fox exploiteer, is now manager of the Strand and he has not forgotten his old tricks in the rush of other managerial duties.

This front was flashy enough to get in capacity crowds for the run.

What Kiki Said Sold a Strong Second Week

Drops Into French For a Second Week

For the holdover week of Kiki at the Stillman Theatre, Cleveland, M. A. Malaney gave Norma Talmadge a sort of halo of French words. It made for novelty and gave emphasis to the locale of the story.

STILLMAN

un volcan superbe!
chic! ma fois chic!
de joie ma fois chic!
chic! ma fois chic!
un volcan superbe!
ma fois chic!
si sage

NORMA TALMADGE

"KIKI"

with
RONALD COLMAN

There's a note of sadness—a lot of gladness in little Kiki who came from somewhere to fill the heart of the "best catch" in Paris. Kiki caught him all right! Caught him and laid him—and loved him. And how could he help but love Kiki?

STILLMAN ORCHESTRA
 Maurice Spitalny, Directing.

First National Attraction

NEXT SUNDAY, APRIL 18
"The Sincere, Superb Picture of All Time!"
"STELLA DALLAS"

"'Stella Dallas' is infinitely the finest picture I have ever seen by a very long way"—**JOHN BARRYMORE.**

A First National Release
ANOTHER HOLDOVER AD

But we wish Mr. Malaney would not let them wish that six point fullface on him. It sets a bad example to the others and that fullface is becoming a disease. Roman would have been more readable and just as sightly.

A Pittsburgh Relapse To All Hand Letters

Pittsburgh no longer travels level with Boston in its adherence to all hand lettering. Many of the Pittsburgh ads are all type and well set, but many of the houses still use botches of all hand work, and we think that this 110x5 on Stella Dallas is a thing to weep over.

This is roughly five-eighths. There is plenty of room in which to use all type. There is ample opportunity to get good type display with the copy used, and yet it is a solid plate of hand lettering, and atrocious hand lettering, at that.

There are only four points that stand out in this space and these are the house, the

play, the Brox sisters and the fact that prices are not to be raised.

Most of the sales talk is a sloppy all-cap lettering that is no better than the average ten-year-old child can accomplish with a little pains. And there is no excuse for the lettering, since the layout would permit the use of type with practically no trouble.

Making one cut of the matter down to the title and another for the added attraction would have permitted the use of type for the sales talk, and Pittsburgh can now give good type composition.

There was a time when the lack of display faces in the small sizes was some excuse for hand lettering in Pittsburgh, but Milt Crandall changed all that, and now the use of all hand work is inexcusable.

It's discouraging to see Pittsburgh revert to aboriginal styles at this late day, and particularly on so good a picture.

Sells Peggy Joyce From Proper Angle

Peggy Joyce is best sold on her name rather than her acting ability. She has filled so many columns of more or less pure reading matter that her personality is of far greater interest than her ability as a player, and the Century Theatre, Baltimore, sells her in the two top lines of its Sunday display. These read: "You've read about her. You've wanted to see her. The world's most fascinating woman. America's most gorgeous beauty."

With that out of the way, the display goes on to sell the attraction from the play angle, listing the very competent cast and then adding a five-line sales bank that should clinch the money of those who may be more interested in the picture than the player. It gets the interest of all possible prospects in-

stead of merely appealing to the curious seekers.

Moreover this double angle sells The Skyrocket as a picture rather than a freak, which is a useful stunt, for The Skyrocket is not merely Peggy Joyce on exhibition, but an entertaining picture, as well.

You're Read About Her!
You're Wanted To See Her!

The World's Most Fascinating Woman!
America's Most Gorgeous Beauty!

PEGGY HOPKINS
Joyce

A detailed illustration of Peggy Hopkins Joyce's face, looking slightly to the side with a soft expression. To her right is a stylized illustration of a rocket ship or space lander, angled upwards and to the right, with a long, dotted trail behind it, suggesting speed and upward movement.

— WITH —
Owen Moore
Earle Williams
Glady Huletto
Lilyan Tashman
Bull Montana
Eddie Dillon
and others

in **The Skyrocket**

Marshall
Nelson
Production
Made from the
Cromwellian
Magazine
Story

HOLLYWOOD!—dream city of a million girls! Revealed
in all its glitter and glory in a heart-stirring drama of a
poor girl's rise to stardom; of her dazzling career; of her pleasures
and perils—and of her final flight into the arms of the
man she really loved.

SUPER ADDED ATTRACTION
AUNT JEMIMA
"The Flower of Vaudeville"

World's Most
Famous Lady
Black-Face
Headliner.

Add
Comedy
"Paw
Shop
Politics"

An illustration of a woman in a long, dark dress and a white apron, standing and looking towards the left. To her right is a large, ornate piano with a person sitting on a bench in front of it, playing. The piano has a decorative top and a large keyboard.

GRAND MILLION DOLLAR
PHOTOPLAY THEATER
CONTINUOUS
10 AM to 11:30 PM

**NO ADVANCE
IN PRICES**

ONE WEEK ONLY

— Screen's Tremendous Epic of
Romantic Womanhood —

"STELLA DALLAS"

GREAT AS
A NOVEL
GREATER
AS AN
INSPIRING
PHOTO
PLAY



FIRST TIME AT POPULAR PRICES ~ DIRECT FROM
20 WEEKS IN NEW YORK AND 12 WEEKS IN
LONDON WHERE AT HIGH ADMISSION RATES
IT IS STILL PLAYING TO ENORMOUS CROWDS

Featuring LOIS MORAN BELLE BENNETT RONALD COLMAN
ALICE JOYCE JEAN HERSHOLT DOUGLAS FAIRBANKS, JR.

DIRECTED BY HENRY KING, WHO MADE "LOLABLE OLIVIO" & "THE WHITE SISTER"

**WONDERFUL
ADDED
ATTRACTION**

BROX SISTERS

**FAMOUS
TUNEFUL
TRIO**

EXCLUSIVE VICTOR RECORD ARTISTS AND LATE STARS OF MUSIC BOX REVUE

COMEDY, "SKY HOOPS"
NEWS WEEKLY

SPECIAL MUSICAL ACCOMPANIMENT BY
GRAND SYMPHONY ORCHESTRA

"THE MAN UPSTAIRS"
WITH MARY BULL AND COMPANY DANCING
FOUR MARY PUSHERS WALL CHORUS OF 16

A United Artists Release

A VERY POOR EXAMPLE OF HAND LETTERING IN THE OLD PITTSBURGH STYLE

Eight Point Fullface is Not a Good Display

better, but the face is not too heavy to be legible, and it offers a strong argument.

Paneling the two lines below the players' names helps, also, to lighten the gloom. There may not be great saes value to the fact that Katharine Hilliker and H. H. Caldwell did the titles, but it does not intrude and the panel serves better than white space to break the monotony. White space merely would divide two banks of type, but the panel gives a change of pace, and it is one instance where type was better than white space would have been.

NEW
Whitcomb Theatre

A Screen Epic by the Author
OF
"The Four Horsemen"

Ibanez TORRENT

with **RICARDO CORTEZ**
and **GRETA GARBO**
AND THIS CAST

ARTHUR S. COPE
MARTIN WEST
LARRY DOUGLAS

THE same sweeping human passions which gave
"The Four Horsemen" its phenomenal success,
are now in this colossal epic of the screen, made from
Blasco Ibanez' greatest story. Tremendous, awe-
inspiring, the coming of the torrent furnishes the
most thrilling climax you've ever seen in this colorful
tale of a woman who had everything except love.

EXTRA
FEATURE
HOW TO DO THE
CHARLESTON
in One Lesson
SLOW AND FAST
MOTION PICTURES

BRUNO STEINBACH
THE EMINENT EUROPEAN COMICAL PLAINIST
IN A RARE MUSICAL OFFERING
ADAPTED BY
NEW THEATRE ORCHESTRA

ADDED
COMEDY TREAT
"LIGHT
HOUSEKEEPING"

A Metro-Goldwyn Release

A LITTLE TOO FULL

There seems to be an unnecessary line between the two supports and the remainder of the cast. The cut reads "With Ricardo Cortez and Greta Garbo" with "and this great cast" in type just below. Cutting off the "and" before Miss Garbo's name and then running the other names without the preliminary line would have made for smoothness. It probably did not influence the sale of a single ticket one way or the other, but it is worth a little trouble to get things just right for the sake of the moral effect. It may not greatly matter, but a succession of these small breaks will in the long run detract from the unconscious belief that the house is a better than the usual one. It is on a plane with the display of a mid-West theatre which recently "respectively" suggested that patrons come to the matinee if possible. People unconsciously feel that a management that does not know the difference between "respective" and "respectful" is a little short weight. It pays to be just right even in the little things.

Takes Extra Space For Devil's Circus

Generally the Loew theatres in Washington, D. C., take about the same space week after week. An extra large attraction may get an additional ten or fifteen lines, but generally no more, and when the Columbia took

double the usual space for The Devil's Circus it probably had the same effect as a full page from some towns.

LOEW'S COLUMBIA THEATER
STARTING THIS AFTERNOON—SUNDAY MARCH 7

A Great Star's
Greatest Triumph!

NORMA SHEARER
with **CHARLES EMMETT MACK** and **CARMEL MYERS**
in
THE DEVIL'S CIRCUS

No one knew that back of the glitter and gaiety of the "big top" she was engaged in drama far more thrilling, romance more enthralling!

Norma Shearer's
Greatest Role!
Don't Miss It!

A METRO-GOLDWYN PICTURE
INTERNATIONAL NEWSREEL
OVERTURE—ETC

A Metro-Goldwyn Release

FOR THE DEVIL'S CIRCUS

Even the cut was about double the usual size, though it was merely the head of Norma Shearer, and the selling is done in much larger type than usual, and the appeal of the circus is stressed in the copy. It is a nice layout that can be studied with profit.

Full Face Eights Not Good Display

This advertisement for Tumbleweeds is only 2¾ inches deep over two, but it gives the Family Theatre, Rochester, N. Y., a good display except on one point.

4—Great Days—4
Today to Wednesday

FAMILY
WILLIAM S. HART
The Famous "Two Gun Man" in
"Tumbleweeds"

A realistic romance of the West, showing the greatest land rush in history as it actually happened for home sites in the renowned Cherokee Land Strip.

First
Rochester
Showing
Prices
12c, 17c, 25c

A United Artists Release

GOOD—EXCEPT

The last four lines are in a fullface that is almost unreadable. A six point Roman in the same size would have been many times as legible.

Black type is not always display. It seldom it under eight point caps and not always then. For upper and lower it should be twelve points or larger. An eight point Roman between the star and title and six point Roman for the bottom lines would have doubled the value of this space.

Bargain Days

Trying out a press book stunt, the Kings and Rivoli Theatres, St. Louis, report excellent results on special days for "The

Cohens and the Kellys" for the Universal story of those families.

To avoid breaches of the peace there were separate days for the Cohens and the Kellys, each having one day when a reduction was made on presentation of a letter which was sent to every Cohen and Kelly in the city directory. The Cohen letters were signed by Kelly and Cohen wrote the Kellys.

A Cohen and Kelly joke contest brought in more than 7,000 entries. Together they put over the show at both houses for a joint run.

Attractive Space Has Much Art Work

Generally a cut is merely an attractor and not sales copy, but some of the layouts on Braveheart have a sales value of their own because they suggest the picturesque. One of the best comes in this adaptation of the plan book cut by the Plaza Theatre, San Diego, Calif.

PLAZA
CECIL B. DEMILLE
presents
ROD LA ROCQUE
in
Braveheart

with **LILLIAN RICH**
ROBERT EDSON
TYRONE POWER
JEAN ACKER

THE son of an Indian Chief he loved a white girl. Fate plays its hand, then—C as white and red blood mix.
An epic of the American Indian in all his glory.

A Producers Distributing Release

GOOD SALES CUTS

There is not much action suggested by the drawing, but you figure that an Indian story is bound to carry action, and the drawing is so good that the impression is created that the play must be good, too. That is why good cut work and good layouts are important. They may not indicate the character of an offering, but they none the less carry a strong suggestion that may influence the sale of tickets and certainly does affect the general estimate of the house.

This cut work is so good that it probably made sales independent of the copy.

Drove the Horse

For The Man on the Box J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, animated the lithograph. A cutout was used showing Chaplin on the driver's seat. The arm was geared to a motor which caused it to jerk, as though urging the horse along, and this in turn jerked the horse's head, gaining a decidedly good comedy effect.

Put on with a Charleston Contest with a garden instead of usual cafe setting, the business went over the average.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Two Hundred Attend Seattle Convention

Moving Picture World
Bureau, Seattle,
May 11.

PRACTICALLY 200 exhibitors from all parts of Washington, Oregon, Idaho and Montana gathered at the Olympic Hotel, May 5, for an all day convention as the guests of Famous Players. Luncheon and the evening banquet were complimentary and Famous defrayed the transportation charges for the out of town guests. Talks on forthcoming products occupied the morning hours. In the afternoon, trailers of a number of Paramount pictures were screened. Governor Hartley addressed the banquet, which was held in the Spanish Ballroom.

NEW CENSOR BOARD

A new censorship board has been formed. It will not be recruited to full strength at the present time. Mayor Brown has called for its formation in order that all boards may be functioning when he retires from office in June to be succeeded by Mrs. Bertha K. Landes, to whose judgment it will be left to either fill the vacancies or dismiss the entire board. Nine of the fifteen members have been appointed.

SUNDAY CLOSING

It looks as if blue law advocates in Roseburg, Oregon, have slipped a fast one over on exhibitors of that city. 600 signatures were quietly obtained to a petition, demanding Sunday closing. Then 100 citizens called on the council, presented the petition and succeeded in getting an emergency clause passed. It will be submitted to vote at the election May 21st, but is expected to carry.

GOVERNOR DENOUNCES CRITICS

Governor Roland H. Hartley won the plaudits of a group of 200 exhibitors and film executives when he denounced critics of the silver sheet, whom he termed as a "narrow minded group," at the banquet of the Northwest Conference of Famous-Players-Lasky Corp., at the Olympic Hotel, Seattle. He termed motion pictures as a vast opportunity for man and child alike, and stated that motion pictures registered easier on the plastic mind of a child than page after page of cold type in a school book. At the close of his address Toastmaster J. G. VonHerberg led the audience in three rousing cheers and a "tiger" for the "oustanding governor of the state of Washington."

LOANS THEATRE

L. R. Stradley, owner of the Cheerio Theatre, Queen Anne Hill, loaned it for a benefit performance in support of the Queen Anne Community Club's drive for a \$50,000 clubhouse.

DISSOLVE CORPORATIONS

Application for disincorporation of four Pantages Theatre companies has been filed in Superior Court here by Alexander Pantages, Rodney Pantages, his son, and C. W. Estes. It is asked that the corporations of the Pantages-Memphis Amusement Co., Pantages-Minneapolis Theatre Co., Pantages-Salt Lake Theatre Co., and Pantages-Kansas City Theatre Co., be dissolved, as their interests have been taken over by the Pantages Theatre Company of California.

SELLS HOUSE

A. B. Miller has sold his Rainbow Theatre at 85th and Greenwood, to W. D. Gross, who owns theatres in Ketchikan and Juneau,

Alaska. Mr. Gross will spend more of his time in the states hereafter. Mrs. Gross is in extremely delicate health and is under a physician's care.

APPOINTMENTS

Ray Grombacher, President of Spokane Theatres, Inc., has appointed Frank J. Zeorlin, formerly manager of the Spokane Advertising Club and its Better Business Bureau, general manager of his company. Mr. Zeorlin was in Seattle with Mr. Grombacher to attend the Famous Players-Lasky convention. Mr. Johnson, formerly an exhibitor of Kelso, Wash., has become manager of the Casino for Mr. Grombacher. Lincoln Todd has been appointed house manager of the Liberty.

TWO CHANGE HANDS

Larry A. Goux has sold his Antlers and Majestic, Roseburg, Ore., to E. H. Marston, who formerly operates the State, Ideal and Nob Hill in Portland.

SCHAYER WITH U

A. A. (Art) Schayer, exploitation and film man of the Northwest, has become affiliated with Universal in Seattle as Exploitation supervisor for Seattle, Portland and Butte.

SELLS INTEREST

John Gavan has disposed of his interests in the Liberty Theatre, Helena, to a Mr. Keenan. He will continue to operate his Liberty in Butte.

NEW THEATRE

C. M. Dunn has opened his new Victory Theatre in Toppenish, Wash. The house was completely rebuilt from a store room.

Wolcott Adds to Cleveland Holdings

Moving Picture World
Bureau, Cleveland,
May 12.

J. V. WOLCOTT dawns on the local horizon as a growing circuit owner. Already operating the Princess and Standard Theatres, both downtown houses, he has just purchased the Main Theatre, East 25th street and Scoville avenue, from the W. and I. Company. The Main Theatre is a large neighborhood house, having 1,100 seats. It is reported that Wolcott paid \$25,000 for it.

LOST \$1,000

Harry Horwitz' loss of \$1,000 is somebody's gain. Thieves recently broke into the office of Horwitz' Olympia Theatre, Broadway and East 55th street, and emptied the safe of its contents. They left no address and their identity has not been discovered.

PERSONAL APPEARANCE

Mary Anderson, motion picture star featured in "Wilderness of Youth," was in Cleveland last week appearing in person at the picture houses operated by the Scoville, Essick and Reiff circuit. In addition to a pretty talk made by the star, tests of local screen hopefuls were made by her director and cameraman who accompanied her. The combination of star and tests proved too great a competition for the fine weather, and Scoville Essick and Reiff report good business all along the line, while the general trend of business throughout the city last week was depressing.

EXHIBITORS COMBINE

The Cleveland regional Paramount fifteenth birthday party brought together ex-

hibitors from all sections of northern Ohio in one grand hallelujah. One entire day was given over to telling about the new Paramount product and to screening tabloid reviews of the pictures. In the evening about fifty guests assembled to banquet and toast the hosts. Speeches were made by Fred Desberg, general manager of Loew's Ohio Theatres; Frank A. Kelly of the Lincoln Theatre, Massillon, and Mr. Maginnis of the Capitol Theatre, Elyria. Among the out-of-town exhibitors attending the party were Tom Gardner, Ivanhoe circuit, Toledo; C. F. Miller, Strand, Fremont; McMahon, McTood Theatre, Willoughby; J. Stein, Utopia, Painesville; H. L. Tracy, Temple, Willard; A. J. Paul, Royal, Gallon; A. C. Himmelein, Plaza, Sandusky; Messrs. Boyd and Wallace, Ohio Theatre, Alliance; Peter Tender, Pantheon, Lorain; F. A. Kelly, Lincoln, Massillon; Smith Brothers, Nixon, Akron; John Palfi, Opera House, Kent; Nat Charnas, Strand, Toledo; Howard Feigley, Rivoli and Palace, Toledo; B. Yudelvit, Princess, Medina; Ward Johnson, Liberty, Geneva; E. P. Mott, Lyric, Wooster; Paul Mueller, Palace, Ashtabula; C. W. Deibel, Liberty, Youngstown; Dan Robins, Robin's Theatre, Warren; Messrs. Miller and Dunham of the Temple Theatre, Bryan.

HOUSECLEANING

Word has come through the lines that Max and Joe Schagrin are closing their Park Theatre, Youngstown, on May 15th for a thorough housecleaning of the old-fashioned sort which includes soap, water and plenty of paint.

FLORIDA'S LOSS

O. L. Braley, proprietor of the Princess Paramount Theatre in Toledo has closed his real estate season in Florida and has re-

turned to Toledo to give the theatre business his personal attention for a while. Braley has been in Florida all winter.

LOCAL SCHENCKS

Allen Simmons and G. Gulla, prominent Akron motion picture exhibitors, have got the right idea. They have purchased River-view Park, a large outdoor amusement park, and if they can't collect from the public at theatres during the warm weather, they'll do so at the park. Simmons has the Allen and Dome Theatres. Gulla has the National.

RUSHING THE SEASON

Virgil Rakestraw, of the State and Grand Theatres, Salem, has gone and done it. Yes, you've guessed right the first time. Matrimony. The young lady is a home product, and both are to be congratulated.

KRAMER RECOVERING

Earl Kramer, eastern sales director for Universal, has been dismissed from St. Vincent's Hospital, where he was taken for a rush appendicitis operation, and is now in Atlantic City recuperating. His mother accompanied him from Cleveland to the seaside last week.

MRS. BRADLEY, EXHIBITOR

Mrs. K. E. Bradley is now enrolled as a local exhibitor, having recently purchased the Castle Theatre, Wade Park avenue, Cleveland, from Albert Horowitz.

SELL CHAIN LINK

Polster and Lefkowitz, who own and operate a chain of more than a dozen Cleveland picture houses, have sold the Alvin Theatre, Ontario avenue. The new owners are Nathan Cohen and M. L. Hainy.

Clear Ground for Kansas City Theatre

*Moving Picture World
Bureau, Kansas City,
May 11.*

RAZING of buildings on the site of the proposed \$4,000,000 Midland Theatre at Thirteenth and Baltimore streets, Kansas City, has begun. Incidentally, M. E. Shanberg of the Midland Theatre and Realty Company, who is to be managing director of the 4,000-seat house, is an ultra busy man. The old buildings on the site must be down and the debris removed in thirty days. The new house is being erected by the Midland company, which is allied with Loew's, Inc. A 12-story office building is planned in conjunction with the theatre.

GOOD THOUGHT, ANYWAY

Anyhow, he tried it. Roland Thompson, booker for the Midwest Film Distributors, Kansas City, sought to fly to the rescue of M. G. Kirkman, owner of the Strand Theatre, Hays, Kas., Saturday, and deliver some film in an airplane that couldn't have been delivered otherwise. He printed several hundred handbills to throw away at Hays and the good patrons of the theatre waited and waited. Thompson never arrived. A 60-mile gale forced him to land in a wheat field near Topeka, Kas.

IMPROVES HOUSE

C. M. Pattee, one of the pioneer exhibitors in America, who operates the Pattee Thea-

tre, Lawrence, Kas., will close his house next month for some novel improvements. He will carry out the old English idea, installing the more choice seats in the balcony. Box seats, an orchestra and added facilities in the projection room are among the improvements planned. The admission will be increased slightly.

OWNERSHIP CHANGES

The following changes in ownership and new theatres in the Kansas City territory have been announced: Opera House, La-Crosse, Kas., sold by M. M. Wilson to J. E. Andrews, Lucille Theatre, Elmo, Mo., purchased by Z. T. VanSickle from C. L. Abbott; Township Hall, Placo, Kas., purchased by James Coddington; Riggs Theatre, Weatherby, Mo., purchased by O. P. Caster, who will change the name of the house to the Star Theatre; Princess Theatre, North Topeka, Kas., purchased by Eli Urlamperl from E. S. Meyers; Garden Theatre, Burlingame, Kas., taken over by E. V. Turner; Bird City Theatre, Bird City, Kas., is completed, having been constructed by C. E. Trickett; McLough, Kas., purchased by George Casebear from E. C. Whitely; Leeton Theatre, Leeton, Mo., has been taken over by J. A. Housley; Community Theatre, Oneida, Kas.; Munden Theatre, Munden, Kas.; Gem Theatre, Severns, Kas.; Opera House, Newton, Kas., and Purple Theatre, Wichita, have been closed temporarily for improvements.

KANSAS CITY VISITORS

Among the out-of-town exhibitors in the Kansas City territory this week were: E. V.

Turner, Panama and Garden Theatres, Burlingame, Kas.; Ben Hill, City Hall Theatre, Belton, Mo.; J. G. Allison, Eureka Theatre, Weston, Mo.; W. H. Hardman, Regent and Royal Theatres, Blue Rapids and Frankfort, Kas.; Ed Peskay, Tivoli, St. Joseph, Mo.; H. Kirby, Dearborn, Mo.; H. Kallmeyer, Glasgow, Mo.; Walter Wallace, Orpheum, Leavenworth, Kas.; J. A. Housey, Calhoun, Kas.; R. Davis, Holden, Mo.; Glenn Dickinson, Dickinson Enterprises, Lawrence, Kas.; "Doc" Miller, Miller Enterprises, Wichita, Kas.; A. H. Kloepper, Byers, Excelsior Springs, Mo.; C. W. Trickett, Bird City Theatre, Bird City, Kas.; E. E. Frazier, Grand, Pittsburg, Kas.

EISNER BACK

"What do I want most? A shave and a haircut."

That was the retort from Adolph Eisner, former president of the M. P. T. O., Kansas City, upon his return from Chicago and New York, where he had been on a "big deal," the details of which he could not reveal. Having sold his Circle Theatre recently, almost anything can be expected from him now.

TOUGH OPPOSITION

A contract was signed in Kansas City this week which brought a collective scowl from exhibitors. The deal, completed between C. E. McInnis, manager of Fairmount Park, Kansas City, and Jolly Jones, representing the Orpheum-B.F. Keith Circuit, will provide Orpheum acts as free attractions at the park this summer.

Portola, San Francisco, Gives Five Acts

*Moving Picture World
Bureau, San Francisco
May 10.*

THE New Portola Theatre, Market street near Fourth, for many years conducted as an exclusive moving picture house, has made a change in policy and is now offering vaudeville and first-run pictures. The programs now consist of five acts of vaudeville, a feature picture, comedy, news reel and orchestra recital, four shows being given daily, commencing at 11.30 in the morning. The price of admission is 25 cents. The New Portola Theatre, upon whose success the California and Granada Theatres were built, forming the nucleus of the present Publix Theatres group here, was launched originally as a combined vaudeville and moving picture house. When the change was made to straight pictures it was considered a revolutionary one for a house of this size and attracted the attention of the entire country.

SAIL FOR HONOLULU

A. W. Mather and Louis R. Greenfield have sailed from San Francisco for Honolulu, where they have extensive moving picture

theatre interests. Mr. Mather was one of the builders of the Princess Theatre there and Mr. Greenfield early acquired an interest in the house, later becoming affiliated with the Consolidated Amusement Company.

TURLOCK TO REOPEN

The Turlock Theatre, Turlock, is being remodeled by a new lessee and will be reopened at an early date. Frank Davis, recently with the Colma Theatre, Colma, has been selected as manager.

ANOTHER FOR BLUMENFIELD

Max Blumenfeld, whose rise in the exhibiting field in Northern and Central California in recent years has been little short of meteoric, is steadily adding to his chain and now has more than thirty houses under his banner. He recently concluded negotiations for the erection of a theatre at Albany, an east-bay suburb of San Francisco, having purchased a site at Main street and San Pablo avenue.

MULLER CHANGES JOBS

Benny Muller, for years manager of the Majestic Theatre on Mission street, San Francisco, and for some time engaged in theatre publicity work, has been made manager of S. H. Levin's New Balboa Theatre.

CASINO CHANGES HANDS

Ackerman & Harris have taken over the Casino Theatre at Ellis and Mason streets,

San Francisco, and are operating it as a second-run house, with changes of program four times a week. Henry Pincus, who was in charge of the theatre when it was operated by James Beatty, has been retained as manager. The programs will be made up of two feature films and short subjects.

BOOK ROTH PICTURES

West Coast Theatres, Inc., have booked the series of twelve short color pictures being made for Eugene H. Roth, and which draw their inspiration from famous paintings. Mr. Roth was for years managing director of the California Theatre, San Francisco.

NEW OAKLAND HOUSE

Work has been commenced on another moving picture theatre for Beach & Krahn on College avenue, Oakland, Cal. This house will make the third conducted by these interests on College avenue. Wallace Feehan, who has served four years as manager of the Strand Theatre of Beach & Krahn, has been placed in charge of the Chimes Theatre, and Russel Hendrickson, formerly of the Chimes, has been transferred to the Strand.

RENO HOUSE REDONE

George Roy, a well-known theatre owner of Reno, Nev., was a visitor on San Francisco's Film Row early in May. He has completely remodeled and refurnished his theatre and installed an organ.

Cincinnati Houses Warned of Violations

*Moving Picture World
Bureau, Cincinnati,
May 12.*

THE City Building Commission, Cincinnati, Ohio, has found that quite a few of the local houses which present vaudeville in connection with pictures have not been fully complying with the building code regulations. City authorities have, therefore, issued very strict orders that hereafter no violation of the regulations will be tolerated, even in the slightest degree, in consequence of which several houses are being equipped with added exits, fireproof scenery, sprinkler systems, etc.

JOHNSON NAMED

Fred E. Johnson, who has been managerial head of the Weller Theatre, Zanesville, Ohio, for three years, has been appointed manager of the Colonial and Strand Theatres at Cambridge, Ohio, both of which houses are operated by the C. & M. Amusement Co., Marietta, Ohio, this company likewise controlling the Colonial and Strand in their home city. Johnson, who has already assumed charge of the two Cambridge houses, was manager of the Court Theatre at Wheeling, W. Va., for six years prior to his Zanesville connection.

BUYS ST. PARIS

Reed Boyd of Troy, Ohio, has purchased the St. Paris Theatre at St. Paris, Ohio.

He formerly operated the Colonial Theatre at Troy and later a house at West Milton, Ohio.

MEYER CONVALESCING

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, Ohio, who has been confined to his home for some weeks with a nervous attack which came on while he was in the East, has recovered sufficiently to spend a part of each day at the theatre.

SCHWALM TO GO

John A. Schwalm, manager of the Rialto Theatre, Hamilton, Ohio, and president of the Jewel Photoplay Co. of that city, is living in pleasant anticipation of a trip to the West Coast this month to attend the convention.

New York Exhibitor Inherits Fortune

*Moving Picture World
Bureau, Albany,
May 12.*

GREET Lew Fischer, of Fort Edward, about to become a plutocrat, for Mr. Fischer's ship, with all sails set and bearing his share of a two-million dollar estate, is about to come in. The joyful news reached Mr. Fischer last week. He will share the estate with something like twenty other heirs and expects to receive in the neighborhood of \$100,000. Little things like the price of film, the effects of daylight saving on patronage, will no longer worry Mr. Fischer. Money, however, is nothing new to him, for during his many years as an exhibitor he has made and lost at least two fortunes. Today he operates houses in Fort Edward, Ticonderoga, Hoosick, Chatham, Chertstown and other places.

The fortune which Mr. Fischer is about to share is the result of investments made by a relative many years ago in Oklahoma. Oil was discovered on the farm and the original investment of a few thousand dollars jumped over night and when the owner died he left better than two million, according to notices that have reached Mr. Fischer in connection with the probate of the estate.

CLOSED FOR SUMMER

While some theatres open for the summer, others close. S. J. Cummings closed his house at Victory Mills last week, and will reopen on September 26. The house in Clayville, run by M. J. Hardy, has also closed for the summer.

NEW MANAGER

Harry Rose has succeeded John Doocey as manager of the King Theatre in Troy. Mr. Doocey decided to go with a grocery concern. Mr. Rose is the brother of James Rose, who has the lease of the King and several other houses in Troy and Rensselaer.

LINTON OPENS NEW HOUSE

There is one thing about Pop Linton of Utica, and that is that no matter what happens, he isn't given to worrying. When Mr. Linton's house burned down a couple

of years ago, less than two weeks after it opened, he acquired a furrow or two, but these have passed during the meantime, when Mr. Linton's efforts to acquire financial assistance for another house were crowned with success. Now Mr. Linton has scheduled his new house to open on May 18, and even though the scaffolding is still up and decorators are at work, he is not worrying.

STOCK IN TROY

The motion picture theatres in Troy, which are now bucking daylight saving, pleasant weather and many more automobiles, are also up against the drawing power of a summer stock company that has just started at Proctor's.

GOLDEN WILL RECOVER

E. M. Hart, of the Proctor forces, was over in Boston a few days ago, to see Jake Golden, manager of the Griswold Theatre in Troy, who has been sick for several months. Mr. Hart brought back word that although Mr. Golden weighed but about ninety pounds, he was sure that he would eventually recover. Mr. Golden is making a wonderful fight and his entire staff is hoping that he will win.

PERSONAL CONTACT

George Marcoux, of the Palace in Troy, is building up a fine patronage these days, by getting off the beaten path. Last Sunday night, for instance, Mr. Marcoux, speaking from the stage of the theatre, said a few words relative to Mothers' Day, which he declared was the greatest day of the year. When Mr. Marcoux took over the theatre, he addressed the patrons present on the first night, telling them what they might expect in the way of entertainment. The Palace will reduce admission prices on May 16, and will run a straight picture program throughout the summer. During the winter, Mr. Marcoux has been running amateur nights and also giving away lamps as door prizes.

REUNION NOTE

Sim Allen, of the Galety in Utica, had a great old chat the other day when E. J. Hayes, new manager for Pathe in Albany, dropped in and the two met for the first time in three years. The two men were at one time in partnership in Niagara Falls, but that was several years ago.

JACK MILLER BUSY

Jack Miller, business manager of the Chicago Exhibitors Association, has returned from Minneapolis, where he was on the program of the Northwest exhibitors meeting.

Hartford Manager to Aid Charity

*Moving Picture World
Bureau, Hartford,
May 12.*

MANAGER JOSEPH GLASSMAN of the Lenox Theatre, Hartford Conn., has hit upon a novel plan to place his theatre before the public and at the same time aid charity. He will set aside the week of May 24 for charity and will turn over a percentage of the receipts of each day to some charitable organization.

Arthur Stebbins has been chosen by Warner Brothers as manager of Warner's Cameo Theatre on State street, Bridgeport, to succeed Frank Cassidy. The former manager left recently for Los Angeles to bring the new Warner's portable radio float across the country. Mr. Stebbins is one of the younger and most popular members of his profession in Bridgeport. He has been Mr. Cassidy's assistant since the Warner organization acquired the playhouse some months ago.

SCHINE ADDS TO CIRCUIT

Meyer Schine, of Gloversville, is certainly putting on weight these days. He is no longer as nimble on his feet as he was once, but he is more jovial and his face is generally wreathed in smiles.

SUMMER BOOKINGS

Tom Thornton, of Saugerties, who has the Orpheum Theatre, paid Albany a visit the other day and did considerable booking of pictures which he will show throughout the summer months. Mr. Thornton is looking for a good business this season, as his village is generally patronized by summer folks.

SILVERMAN'S COMPETITION

Morris Silverman, of Schenectady, showed up the other day sporting a big button announcing the fact that he was a contributor to the Community Chest Fund. The Barcli in Schenectady is now running as a second-run house and, according to Mr. Silverman, is affecting his business.

SUNDAY CONCERTS

The Olympic, in Watertown, is making a bid for increased business this summer by providing for Sunday night concerts with an augmented orchestra.

LOWVILLE'S NEW HOUSE

The village of Lowville certainly got back of the reopening of the motion picture theatre there last week. The village band came out and gave a concert. The merchants put on a sale that brought many persons to towns from outlying districts.

HELLMAN LEADS THE WAY

The lilies of the field have nothing on Harry Hellman, owner of the Royal Theatre in Albany these days. Attired in the latest creation in spring overcoats, and with a pearl gray hat, Mr. Hellman blossomed forth last week, even to the extent of sporting a bright red tie.

PALACE REDECORATED

The Palace Theatre in Watertown is in the process of being remodeled and renovated. New ventilating facilities are being installed. John S. McCormick has been appointed assistant manager of the theatre. From now on no children under twelve years of age, will be admitted to the theatre, unless accompanied by an adult, while babes in arms are absolutely barred.

Chicago's Hotel District Gets New Houses

*Moving Picture World
Bureau, Chicago
May 11.*

TWO more new theatres are projected for the new hotel district that is going up around Wabash and Michigan avenues at Seventh and Eighth streets. Harry J. Powers, Jr., says that one of the houses will be in the new hotel building projected for Wabash avenue and Seventh street by Plotke and Grosby and the other will go on the opposite corner at Seventh and Wabash avenue. The early completion of the new Hotel Stevens, with 3,000 rooms, is one of the reasons for the projected new theatres, according to Mr. Powers.

HARRIS AT THE GROVE

Samuel Harris has been named as managing director of the new Grove Theatre of the Lubliner and Trinz Circuit that was opened last week on the far South Side. The house seats 2,500 and cost more than a million dollars. Ferdinand Steindel has been named as musical director. The theatre is number 22 of the Lubliner and Trinz circuit in the Chicago territory.

SCHAEFERS RETURN

Pete Schaefer and his brother Fred, accompanied by their wives, have returned from a three months' tour of South America. Both of the well-known theatre men were enthusiastic over their fine winter trip.

Jack will have charge of the trip that is being arranged by several of the Chicago exhibitors for the Los Angeles convention.

NEW BILL

Neal Wilson, manager of the Royal Theatre at Marengo, Ill., has rebuilt the house and will have vaudeville on Saturday and Sunday with his picture bills in the future.

DYAS AT GRAND

Charles Dyas has been named as manager of the Grand Theatre at Plano, Ill., and will make some improvements in the house.

ADD TO CHAIN

The Bland Brothers circuit has acquired the Rogers, the Magnolia and the New Era Theatres. Aaron Saperstein is now located with the Bland headquarters on South Wabash avenue.

CROWN THEATRE SOLD

The Crown Theatre, at Crown Point, has been added to the Bikas circuit, operating the Gem and Eagle Theatres at Gary. Other houses will be added.

NEW SUBURBAN HOUSE

James Anderson and Company are building a 900-seat theatre at Lake Forest, Ill., that will be ready for an early fall opening.

PATTERSON NAMED MANAGER

Frank Patterson has been named as manager of the Academy Theatre, taken over from George Spoor by the Great States circuit.

Loew Prepares Pittsburgh Theatre Site

*Moving Picture World
Bureau, Pittsburgh,
May 12*

WORK of tearing down the old Anderson Hotel, Penn avenue and Sixth street, Pittsburgh, in preparation to the erection of a large theatre by Loew's, Inc., was begun May 1 with a celebration in which Mayor Charles H. Kline and representatives of several civic organizations participated. The removal of the first brick was performed by the Mayor, after he had made a short address and turned over the key of the city to Walter S. Caldwell, resident manager of Loew's Aldine Theatre here. Moving pictures of the celebration were taken by representatives of the Loew

interests. During the razing of the present building and the erection of the new one, pictures will be taken which will be shown the opening night in the new theatre, when Mr. Loew and a number of other notables in the theatrical world will be present.

TAKE OVER ALHAMBRA

Jacob and Isaac Silverman, owners of the Strand Theatre, Altoona, are now conducting the Alhambra in East Liberty. The Silvermans have owned the property for two years. They have instituted a policy of split week programs. Louis Silverman, son of Mayer Silverman of the Western Pennsylvania Amusement Company, is manager of the Alhambra. Nathan Friedberg, who had operated the house for fifteen years, will spend

his time supervising affairs at three other theatres which he controls, namely: Garden, Northside; Triangle, East Liberty, and American, Southside.

Among out-of-town exhibitor visitors to Film Row the past few days were: Walter Silverberg, Greenville; Nick and Will Annas, Wellsburg and Weirton; Earl Porter, Dawson; Fred Thompson, Curwensville; Edward Beadle, Canonsburg; Harry Pets, Youngwood; J. A. Small, Avonmore; Jacob and Isaac Silverman, Altoona; Mike Marks and H. L. Stahl, Oil City; Mr. and Mrs. Thomas Kinney, Franklin, and M. A. Sybert, Moundsville (just back from a vacation trip on the West Coast.)

AMDUR RETURNS

Ben Amdur, manager of the Garden Theatre, Northside, is back after a week's trip to New York.

Pay Extends Minnesota Theatre Interests

*Moving Picture World
Bureau, Minneapolis,
May 12*

PAY ENTERPRISES, INC., is the name to be used by A. K. Pay of the Colonial Theatre, Sioux Falls, S. D., in an extension of his theatre interests which began with the recent purchase of the Royal at Sioux Falls from H. E. Rehfeld. Pay will take over a string of theatres in South Dakota and Minnesota.

THEATRE ACTIVITIES

B. R. Parsons will build a new Grand Theatre at Springfield, Minn. B. F. Schimke of the Phillip, S. D., Opera House, will ex-

tend his theatre interests to Midland, S. D. It is announced. A new house is being planned at Jeffers, Minn., by Fish Brothers.

NEW SCHEDULE

After two years of closing Monday nights, Crockett Brown of the Nashwauk, Minn., Grand, has gone back on a seven-day schedule.

DOUBLE CLEAN-UP

C. J. Latta set a pace at cleaning up Shenandoah, Ia., that made the town sit up. He organized a tin can contest, gave free seats for boys and girls bringing in four old cans each, and offered prizes that brought 500 children to his theatre and more than 100,000 cans.

WOOLLEN MOVES

Frank Woollen, who recently left the publicity department of Finkelstein & Ruben, where he had been Minneapolis publicity director, has gone to the publicity organization of Publix Theatres.

TRUE TO THEIR WORD

"Theatre men have never broken faith with me," Mayor George E. Leach told Northwest exhibitors at the banquet which closed their convention in the Niccollet Hotel.

CAUSE LOST

In spite of the fact that an exhibitor paid the expense of the election, West Liberty, Ia., has voted down Sunday shows.

Airdome Season Open In St. Louis

*Moving Picture World
Bureau, St. Louis,
May 11.*

AIRDOMES of St. Louis, Mo., are prepared to launch their season. In a few instances they have already gotten under way. With no daylight closing it is anticipated that the outdoor shows will have a big season. The Echo-Pauline Theatre on Claxton avenue, St. Louis, opened its airdome on May 1. C. E. Lilly of the Irma and Kaiman Brothers of the O'Fallon Theatres have equipped their airdomes with amplifiers.

NEW PURCHASES

The Grand Theatre, Shawneetown, Ill., has been taken over by Ed Regan. George Pankey formerly had the house. Publix Theatres is said to have purchased sites in Pana and Taylorsville, Ill., for new theatres.

VISITORS

Callers of the week included A. C. Mercer, Electric Theatre, Perryville, Mo.; Bob Clarke, Effingham, Ill., and Jim Reilly, Alton, Ill.

Cosco Buys Gratiot In Detroit

*Moving Picture World
Bureau, Detroit,
May 10.*

JOSEPH COSCO has purchased the Gratiot Theatre, Detroit, from Lou Wisper and Al Rittenberg. Cosco has four other theatres.

ANOTHER FOR SCHREIBER

Alex. Schreiber, who owns the Frontenac and New Plaza Theatres, has announced plans for a 1,000-seat theatre at Van Dyke avenue and Seven Mile road.

Final papers have been sent to Lansing for the incorporation of the W. S. Butterfield Theatres Inc., which consists of 10,000 shares of preferred stock at \$100 each and 50,000 shares of preferred stock at 100 each and 50,000 shares of common at \$10. This new corporation is to absorb the other companies in the state and hold all of the theatres in which Butterfield is interested. It is a closed corporation.

Buffalo Showmen Again Hear Sigmond

*Moving Picture World
Bureau, Buffalo,
May 12.*

HARRY SIGMOND of the Tax Free Music Bureau of New York returned to Buffalo on May 4 to again address the members of Buffalo Zone, M. P. T. O. of N. Y., on the music tax. Arthur L. Skinner, manager of the Victoria Theatre, presided. There was a large turnout of exhibitors.

J. H. Michael, Charlie Hayman and Bill Dillon journeyed to New York last week to confer with Will Hays and associates on

arbitration problems and to discuss further the proposed affiliation with the Hays organization of the Buffalo and Albany zones of the Motion Picture Theatre Owners.

Ottawa Presentation Director Sails

*Moving Picture World
Bureau, Ottawa,
May 11.*

JACK ARTHUR, Toronto, director of preparations for Famous Players Canadian Corp., sailed for Europe on May 10, where he is to remain until the fall to gather new material for special prologues and novelties at the Hippodrome, Regent and other leading Famous Players houses in Canada.

MANAGERIAL CHANGES

Interesting changes have taken place in Western Canada. Pete Egan, assistant manager of the Capitol Theatre at Calgary, Alberta, has departed for Regina, Sask., where he has received the appointment as manager of the Capitol Theatre. With the acquiring of the Strand Theatre, Calgary, on May 1 by Ken Leach, proprietor of the Regent Theatre, Calgary, George McComber, manager of the Strand, became assistant manager of the Calgary Capitol, of which John Hazza is the general manager. Harold Bishop has taken up his duties as manager of the Empress Theatre, Edmonton, Alberta, in succession to Walter F. Davis, who has been appointed manager of the Metropolitan, Winnipeg.

RELIABLE,

DEPENDABLE,

ACCURATE

Moving Picture World Reviews

Ask YOUR EQUIPMENT to solve your summer problems—let's hear what they are!

Along Exchange Row

With the Men Who Sell the Pictures

Pittsburgh

*Moving Picture World
Bureau, Pittsburgh,
May 11.*

Jack Soglovitz is the new manager of the Standard-Federated exchange, succeeding Samuel N. Wheeler, who takes over the reins of city salesman.

BROOKS WITH UNIVERSAL

Dana L. Brooks, for some time a salesman with the local Paramount exchange, has resigned to accept a post as special representative for the local Universal exchange.

HANDLES COLUMBIA PRODUCT

The new exchange just opened in Pittsburgh by the Columbia Pictures Corporation of New York will be known as the Capitol Film Exchange. Moe Glanz is manager.

DICKINSON BACK

C. W. Dickinson has returned to the old home and is back on the job as city salesman at the local Universal exchange.

VISITORS

Recent visitors included: R. G. Wyckoff, traveling accessory auditor for Fox; George M. Hickey, division manager for Metro-Goldwyn-Mayer; C. E. Penrod, division manager for Film Booking Offices.

ELDER TO M-G-M.

E. W. Elder, for three years West Virginia representative for First National, has resigned to accept a similar position with Metro-Goldwyn-Mayer.

WEINBERGER RECOVERS

Harold Weinberger, Universal's assistant manager, is on the job, leaning heavily upon a cane. He is recovering from a siege of poisoning caused by a slight scratch on his leg.

Ottawa

*Moving Picture World
Bureau, Ottawa,
May 12.*

Bob Workman, special representative for Metro-Goldwyn-Mayer pictures in Canada for some months past, with headquarters in Toronto, has returned to New York.

SOFTBALL TEAM

The young ladies of several exchanges in Toronto, Ontario, have organized a softball team for the Toronto Women's Industrial Softball League, the companies represented being Famous Players Canadian Corp., Regal Films, Ltd., and Famous-Lasky Film Service, Ltd.

ACQUIRE "SHE"

Announcement is made by President R. J. Romney, president of Vital Exchanges of Canada, Ltd., that his company has secured the Canadian franchise of "She," starring Betty Blythe and Carlyle Blackwell, and the feature is being released in the Dominion immediately.

St. Louis

*Moving Picture World
Bureau, St. Louis,
May 11.*

The sales staff of the local Fox staff have returned from Kansas City, Mo., where they attended a sales conference in conjunction with the Kansas City, Mo., and Omaha offices. In the St. Louis party were G. E. McKean, manager; Joe Feld, assistant manager; Miss Florence Patke, Bob Werth, George Wear, Walter Light and Lou Stephens.

LIGHT WITH FOX

Walter Light has taken over the Southern Illinois territory for Fox, succeeding Gerald A. Wagner, who has entered the exhibition end of the business. With Tommy Tobin, Wagner is operating theatres in Mounds, Mound City and Cairo, Ill.

Omaha

*Moving Picture World
Bureau, Omaha,
May 11.*

Leo Blank, branch manager at Omaha for the Educational office, recently attended the regional convention of branch managers held in Chicago. E. O. Pearson, branch manager for Pathe in Omaha, recently attended a convention held at New York City.

BOWER FAMILY HERE

J. G. Bower, manager for the Omaha office of First National, has brought his wife and baby from Los Angeles.

MORE CONVENTIONS

E. A. Bell, branch manager for Warner Bros., and J. P. Shea, special representative, recently attended a convention at Chicago. J. G. Bower, manager of the First National office at Omaha; Leo Mendelson, booker; B. J. McCarthy, F. W. Friend, F. L. Hershorn, salesmen, attended the company convention at Chicago recently.

Chicago

*Moving Picture World
Bureau, Chicago,
May 10.*

Dan B. Lederman has resigned his sales position with Associated Exhibitors in Chicago and will announce his new connection in the near future. Harry R. Knudson has resigned as publicity and advertising manager of the Ambassador Theatre and is now associated with the film department of the Chicago American.

DIVIDEND DATES

The Orpheum Circuit has declared dividends for three months in advance on the common stock of the company, payable the first of May, June and July to stockholders of record ten days before.

Kansas City

*Moving Picture World
Bureau, Kansas City,
May 10.*

R. S. Ballantyne, assistant southern division sales manager for Pathe, held a sales meeting for the Kansas City staff at the Hotel Muehlebach. Ed Lowery, formerly with Midwest, has joined the Warner Bros. Vitagraph sales force. Leon Abraham, formerly assistant Pathe branch booker, now is a full-fledged salesman for that company. He was succeeded in the booking department by Howard Hancock. L. F. Durland, assistant manager of Independent Film Exchange, was confined to his home because of illness. C. L. Hickman and A. M. Levy, formerly with Fox, have joined the sales staff of United Artists. A quick trip through the Kansas City territory was made by C. A. Jones, Educational branch manager. G. S. White, publicity director, and J. R. Wilson, sales manager both of Educational, were Kansas City visitors. During the absence of Tom Byerle, branch manager of First National, A. H. Chaffee, cashier, is in charge of the office. Guy F. Navarre, United Artists branch manager, is in Wichita, Kas., on business, while M. A. Levy, Fox branch manager, departed for a swing around the key centers. Fox officials of Omaha, Oklahoma City and Kansas City attended a two-day meeting in Kansas City at the Hotel President. A motor transportation system between Kansas City and St. Joseph, Mo., has been established by the Exhibitors' Film Delivery and Service Company.

San Francisco

*Moving Picture World
Bureau, San Francisco,
May 10.*

L. E. Kennedy, manager of the San Francisco branch of Pathe Exchange, Inc., has returned from the Pathe convention at New York and has since held a convention of the local staff at the Whitcomb Hotel.

KOFELDT BACK SOON

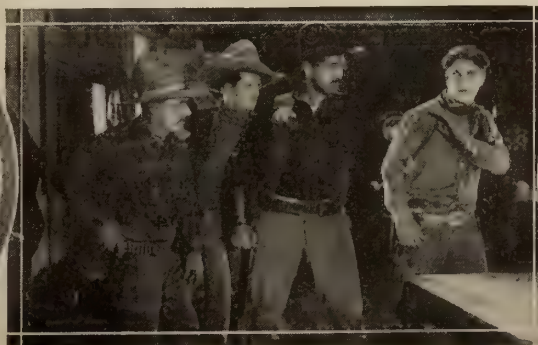
Walter W. Kofeldt, for years manager of the Pathe exchange at San Francisco, but who went to Germany last year as manager for the Producers Distributing Corporation, is expected back in California at an early date, having resigned his European position.

VAN HORN CHANGES

C. M. Van Horn, formerly with the Pathe exchange at San Francisco, has joined the sales staff of the Producers Distributing Corporation and has been assigned to duties in the San Joaquin Valley territory.

PARSONS RETURNS

G. C. Parsons, manager of the Metro-Goldwyn-Mayer exchange at San Francisco, has returned from New York where he attended a conference at headquarters.



WESTERN STUFF! Interpreted by one of the leading favorites of the dramas of the open spaces, Art Acord. Carl Laemmle presents him in "The Terror," his latest Universal feature.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You
Edited by A. Van Buren Powell

F. B. O.

ALL ROUND FRYING PAN. (5,329 feet). Star, Fred Thomson. Another bang-up Western by Fred Thomson and his horse, Silver King. A combination that is hard to beat. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

BORN TO BATTLE. (5,153 feet). Star, Tom Tyler. Getting better all the time, but the fans are hoping that there will be a bloodier villain in the next one. The combination in the Tyler series is hard to beat and Tom's riding is always thrilling. This boy will have Tom Mix backed off the map in the next few months if Mix doesn't get back into Westerns. Tone, okay. Sunday, yes. Special, no. Strong appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BREED OF THE BORDER. (4,920 feet). Star, Lefty Flynn. Have seen adverse criticism about Flynn. Here he goes over good. This picture ranks as a very entertaining Western. Good tone. Sunday, yes. Special, no. Average appeal. Small town class town of 300. Admission twenty-five cents. Mitchell Conery, Concoat Projection Service, Menands, New York.

FRED THOMSON AND SILVER KING. More power to both of them. Have run everyone to date and the rest are now booked. The best drawing card in my theatre. His stories not any too good, but they are clean and have the necessary action and heart interest to bring them in. H. M. Ritter, McDonald Theatre, McDonald, Kansas.

ISLE OF HOPE. (5,500 feet). Star, Richard Talmadge. A fine program show for a Saturday. This was a little better than his last one and it came to us in good condition. Tone and appeal, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

KEEPER OF THE BEES. (6,712 feet). Star, Kenneth Harlan. Gang, here's a real drawing card. Had to scrape the several months' accumulation of dust from the old S. R. O. sign and then turned 'em away. Put on a contest between girls' and boys' quartettes of high school and pleased the crowd a hundred per cent. Book it, boys, tell 'em you've got it, then get out some extra seats. Tone, okay. Sunday and special, yes. Strong appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

KEEPER OF THE BEES. (6,712 feet). Star, Robert Frazer. A wonderful picture, enjoyed by young and old. Didn't follow the story very closely. I did big business on this and we would like more of this kind of picture. Tone, mild. Sunday or special, no. Good appeal. City 65,000. Draw farming and business town type. Admission 10-15. Thomas H. Tucker, Bijou Theatre (500 seats), Fresno, California.

MAN RUSTLIN'. Star, Bob Custer. About as near nothing as we have ever played, but the producers must have their little jokes now and then. A plotless story given to a star who has been making some winners. A series of disconnected incidents. Let's keep Bob in fast Westerns with plenty of reckless riding and a real dyed-in-the-wool villain to keep things stirred up. Tone, okay. Sunday, yes. Special, no. Weak appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MIDNIGHT FLYER. (6,030 feet). Star, Cullen Landis. An unpretentious melodrama with great paper that drew big crowds. Plenty of thrills and action. Admirably di-

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.

rected. The first Gold Bond that did anything for me. Great for Saturday. A. M. Rosenbloom, Home Theatre, Rochester, Pennsylvania.

MIDNIGHT FLYER. (6,030 feet). Stars, Cullen Landis and Dorothy Devore. Hundred per cent. picture. Wonderful. Three nights. Top business. F. B. O. Gold Bond are fine. Make some more railroad pictures. Admission 20 and 40, and packed 'em in. Tone, good. Sunday, yes. Special, yes. Appeal, hundred per cent. Town 150. Draw mixed type. Admission 20 and 40; 15 and 30. Robert W. Hines, Hines Theatre (350 seats), Loyalton, South Dakota.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. A great historical picture dealing with the life of Lincoln from boyhood to the time of his death. Some very good scenes of the Civil War, but not enough to make it bore-some. Go after the schools on this. Tone, excellent. Sunday and special, yes. Appeal, one hundred per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

DANCER OF PARIS. (6,200 feet). Star, Dorothy Mackaill. This is a good box office attraction and despite it being a bit risque for the small town audiences it will please most everyone. This star is very popular now and she does business in most anything. However, this one is a very good feature. Special, yes. Appeal, ninety-five per cent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HER HUSBAND'S SECRET. (6,190 feet). Star, Antonio Moreno. Just a fair program attraction. Misleading title as very little stress was laid on the secret. Fair tone. Sunday, yes here. Special, no. Weak appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

JUST SUPPOSE. (6,270 feet). Star, Dick Barthelmess. Good feature with a fairly good plot. Will satisfy majority. Did not draw very well. Tone, good. Sunday, yes. Special, no. Appeal, fair. Town 1,800. Draw mixed type. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

LIVE WIRE. (7,000 feet). Star, Johnny Hines. This is a very good comedy drama that will do a good business where this class of pictures are liked. It will please most any one who sees it, but, of course, is not a big picture, but above the average program feature. Special, no. Appeal, eighty-five per cent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SALLY. (8,638 feet). Star, Colleen Moore. A very interesting picture. A wonderful

story and everyone liked our little darling Colleen very much. We always have good business on her pictures and they go over with a bang. Tone, strong. Sunday, no. Special, yes. Appeal, great. City 65,000. Draw farming and business town type. Admission 10-15. Thomas H. Tucker, Bijou Theatre (500 seats), Fresno, California.

SCARLET WEST. (5,319 feet). Star, Robert Frazer. Just a common Western at the box office. First National, we think, should get the cake for poor pictures and big promises. The winner group has fallen flat with about one-thirtieth exception. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

SCARLET SAINT. Star, Lloyd Hughes. Fair program picture that is well put together even though the patrons are still holding a guessing contest as to who the "Scarlet Saint" was. Tone and appeal, fair. Sunday, yes; special, no. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

TOO MUCH MONEY. (7,000 feet). Star cast. Fair program picture, liked better by the young people than old. Sprinkled with comedy. Messrs. Garrett & Jernigan, Lock Box 97, Ahoskie, North Carolina.

Fox

FIRST YEAR. (6,038 feet). Star, Matt Moore. Good comedy drama that failed to make us any money. Kathleen Perry and Matt Moore played their parts very well. Tone, good. Sunday, yes. Special, no. Not much appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GERALD CRANSTON'S LADY. (6,074 feet). Star cast. While this was a good picture it failed to bring them in. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GOLDEN STRAIN. Star cast. Pretty fair picture. We used it on a Friday and Saturday, but didn't register up to par. Some good Indian scenes and a nice love story interwoven. Tone, okay. Sunday, no. Special, no. Appeal, average. Town 3,700. Draw general class. Admission 10-25-30. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

GOLDEN STRAIN. Star, Kenneth Harlan. One of those old-time war dramas with the Indians, and is a real picture with all the actors doing good work and lots of action. Tone, good. Sunday, yes. Special, no. Appeal, good. City 14,000. Draw working class. Admission 10-15-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

GOLD HEELS. (6,020 feet). Star cast. Just another racing picture that didn't begin to compare to a Checker as a drawing card. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HAVOC. (9,283 feet). Star, George O'Brien. Suspense all the way with some of the best acting ever seen on the silver sheet. All-star cast with fine direction and a real story made this picture a very entertaining one. Thrilling war scenes helped hold the interest. Worth playing in any house. Too much praise can't be given George O'Brien—that boy is fine. Tone, good. Sunday or special, yes. Appeal, strong. Town about thousand. Draw general type. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HEARTS OF OAK. (5,326 feet). Star cast. Considered fair entertainment and seemed to please the majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

IRON HORSE. (11 reels). Star cast. Unquestionably an outstanding production and one that pleased the vast majority. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

IRON HORSE. (11 reels). Star cast. A special that is better and bigger than most of big pictures. Rental reasonable. Will not draw. Get behind this several weeks ahead of time and you can put it across. Film was in very bad condition. Misframes and bad patches. Telegraphed exchange but they refused to accept telegram. Fox will probably have a little difficulty in selling me again. H. M. Ritter, McDonald Theatre, McDonald, Kansas.

LAZYBONES. (7,214 feet). Star, Buck Jones. A real picture for its kind, but not enough action for Jones. But it will do as there is real acting in it and good cast. Tone, good. Sunday, yes. Special, no. Appeal, good. City of 13,500. Draw working class. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

LIGHTNIN'. Star cast. If you haven't seen the stage play the picture will do, otherwise it's not much. Too slow for our crowd. Tone, okay. Sunday or special, no. Appeal, fair. Town 412. Draw farmers and negroes. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

LIGHTNIN'. (10 reels). Star cast. An extremely enjoyable picture, true to the original and thoroughly human. Personally, we found it perfect entertainment. Did not do much business, but satisfied those who saw it. Tone, fine. Sunday and special, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. A very disappointing number for the Western fans. Only five short reels and several hundred feet of these were taken up in telling a "costume story." Tom Mix should appear only in Western pictures without any embellishments. Give us more like "Rainbow Trail," "Purple Sage," "Last of the Duanees," in seven reels, not five. Tone, good. Sunday, yes. Special, no. Weak appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. The "Lucky" goes all to the producer. It looks as if Tom is losing popularity here. Just got by with expenses. Town 2,000. Draw miners and farmers. Admission 10-25. Arch. Catalano, Victory Theatre (250 seats), Rossiter, Pennsylvania.

MY OWN PAL. (6,008 feet). Star, Tom Mix. Mix goes over good in this one as a cowboy cop. It is something different, but it is up to the Mix standard. It will please all of the Mix fans. The little girl adds a lot of humor to the picture. Tone, good. Sunday and special, no. Appeal, one hundred per cent. Railroad and farm class town of 2,500. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

OVER THE HILL. Star, Mary Carr. You may talk about great pictures, but this one is the greatest of them all. This is the second time it played here and it went over fine. Mary Carr is simply great as the mother, God bless them all. All classes town of 3,000. Admission 24-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

PALACE OF PLEASURE. (5,467 feet). Star, Edmund Lowe. A good cast wasted on a story with no appeal here. Print in good shape. Sunday, yes. Special, no. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. This was a good picture and by being a Zane Grey story and Mix as a star sure did bring them out. Tone, good. Sunday or special, no. Appeal, ninety per cent. Town 500. Draw farmers and laborers. Admission 15 and 30. J. M. Patterson, Little Gem Theatre (200 seats), Hunter, Arkansas.

ROUGHNECK. (7,619 feet). Star, George O'Brien. Very good action picture. Tone, okay. Sunday or special, no. Appeal, good. Town of 3,700. Draw general class. Admission 10-25-30. Kriehbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

TEETH. (6,190 feet.) Star cast. It being

Between Ourselves

Get-Together Chats About Things of Interest to Our Gang

From the Dreamland Theatre, Drummond, Montana, comes a boost of your splendid work—

"This section of your magazine is well worth fostering, as the small exhibitor goes very much on these criticisms and I am more than glad to offer the attached and more if you will only send me the blanks; you need not enclose stamped envelopes, as the pleasure is mine to send these little helps."

That shows how much your work is appreciated—and the contributor who speaks up in this style welds the spirit of helpfulness which keeps the dependable tips up to their highest standard and usefulness.

VAN.

a Mix production people turned out to see how Tony was doing. They seemed to think he was doing pretty well. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

THANK YOU. (4,900 feet). Star, George O'Brien. An entertaining picture that was well liked by our patrons. Poor title kept patrons away. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Metro-Goldwyn

EXCUSE ME. (5,084 feet). Star, Norma Shearer. An extra good comedy-drama, good for any house any time. The comedy situations are funny to the ninth degree. Can be bought right and is worth boosting. Show it and be glad. Tone, okay. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 150. Draw small towners and farmers. Admission 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

GO WEST. (6,236 feet). Star, Buster Keaton. Very good. Did good business and pleased. Tone, fine. Sunday and special, yes. Appeal, eighty-five per cent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

MERRY WIDOW. (10 reels). Stars, Mae Murray and John Gilbert. Murray and Gilbert never approached the heights they attain in this picture. Stroheim did a great job directing this. A splendid picture, but it registered less than half at the box office of what I was assured by salesman. Special, yes. Appeal, seventy-five per cent. Town 8,000. Draw farmers and towns better class. Admission 10-20-30. W. E. Field, Rylander Theatre (800 seats), Americus, Georgia.

NEVER THE TWAIN SHALL MEET. (8

reels). Star, Anita Stewart. Not as good as reported. Too much negative nature in roles of principal characters. Played it on commission and lost. Might suit some high class audiences where the book has been read extensively. Small town better leave it alone. Tone, none. Sunday or special, no. Appeal, 60 per cent. Town 150. Draw small towners and farmers. Admission 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

PRETTY LADIES. (6 reels). Star cast. Not much story, but say, boy, some scenery! It's a leg show from first to last. Some scenes and titles pretty close to the edge for family theatre. The colored scenes are the most beautiful I ever saw. Small town be careful. Good for large place. Tone, none. Sunday, optional. Special, no. Appeal, sixty per cent. Town 150. Draw small towners and farmers. Admission 15 and 25. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

RAG MAN. (5,908 feet). Star, Jackie Coogan. Went over the best of any he has made since Metro got him. The people like him in a role with plenty of fun in it and not so much pathos. Print was not very good, out of frame as many as six times in a minute. Tone, good. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

SILENT ACCUSER. (6 reels). Star, Peter the Great. Dog drama. A very appealing picture, especially suited for small town or country audience. The dog is wonderful. All character parts well played. Can be bought right and will please a large majority. Tone, okay. Sunday, yes. Special, no. Appeal, extra. Town 150. Draw small towners and farmers. Admission 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. A very good drama with some comedy situations that are good. A pippin of a train wreck in first reel. Pleased our audience very much. Norma Shearer is a treat for the eyes. Will please most picture fans. Fair tone. Sunday, yes. Special, no. Appeal, ninety percent. Town 150. Draw small towners and farmers. Admission 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. A very good crook story with excellent acting on the part of all characters. Chaney has them all beat for character parts. Did not take so well here but no fault of the picture, wrong audience. Better for large cities. Town 150. Draw small towners and farmers. Admission 15 and 35. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

Paramount

EVE'S SECRET. (6,205 feet). Star, Betty Compson. A rather mediocre effort that neither got them in or pleased greatly. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

GOOSE HANGS HIGH. (6,193 feet). A good comedy-drama that seemed to please. A. E. Sharer, Globe Theatre, Savannah, Missouri.

GROUNDS FOR DIVORCE. Star cast. Fair picture that didn't draw. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HE'S A PRINCE. Star, Raymond Griffith. A few smiles, a little different from the usual run, but rather a light offering at least that is what my folks said. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town and farm class town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre 175 seats, Galt, California.

LITTLE FRENCH GIRL. (5,628 feet). Star cast. This picture didn't mean anything at the box office and as entertainment it didn't satisfy either. Why? Well, it just didn't go over. City of 110,000. Admission 10-20. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

LORD JIM. (6,700 feet). Star, Percy Marmont. A real lemon with Percy as usual weeping all through the picture. The poor-

est picture that I have played this year. Tone, none. Sunday or special, no. Town 3,000. Draw miners and railroad type. Admission 10 and 35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

LOST—A WIFE. (6,420 feet). Star, Adolphe Menjou. A pleasing picture that was liked by the better class patrons, and Greta Nissen made a very favorable impression here. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

MANNEQUIN. (6,981 feet). Star, Alice Joyce. Went after this one and cleaned up. Wonderful exploitation picture. Only way to make money with it is to sell it to your audience. Tone, very good. Sunday and special, no. Good appeal. Middle class. Admission twenty-five cents. Harry A. Neale, Normandy Theatre (1,800 seats), Brooklyn, New York.

MOANA. (6,133 feet). Star cast. I guess this is a travelogue or page torn out of life of the living of the yellow people. Beautiful scenery and educational. Sunday, yes. Special, no. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

NEW BROOMS. (5,443 feet). Star cast. Good program picture. Tone, good. Sunday, yes. Special, no. Appeal, fair. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NEW KLONDIKE. (7,445 feet). Star, Thomas Meighan. The people came in bunches, just like bananas to see this. Played one day to a good crowd, and picture pleased. Comments were more favorable on this and "Irish Luck" than on the other two before these. Print new, good appeal. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. A program picture that goes along easy, but keeps up interest. Tone, very good. Special, no. Appeal, seventy per cent. Town 600. Draw farmers and small town type. Admission 10 and 25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

PONY EXPRESS. (9,929 feet). Star cast. A real special. Liked better than "The Wagon." Although it did not have near the drawing power. Get back of this. No one will be dissatisfied. H. W. Ritter, McDonald Theatre, McDonald, Kansas.

SHOCK PUNCH. (6,157 feet). Star, Richard Dix. Very good, well enjoyed. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 412. Draw farmers and negroes. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

SIDESHOW OF LIFE. (6,511 feet). Star cast. A very pleasing picture of the ups and downs of circus life, with a little bit of the late war mixed in and a fine love story which you cannot do without. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

SONG AND DANCE MAN. (6,997 feet). Star, Tom Moore. Arvada passed this one up. I don't know why, but I guess they get enough songs, dances and funny sayings over the radio. This is not a bad picture and no doubt will go over in large cities. Print new. Poor appeal, here. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THAT ROYLE GIRL. (10,252 feet). Star, Carol Dempster. One of the best pictures I have played in a long while and that is also the verdict of a large audience. It is a little snappy, but not enough to offend. Step on it, it will stand up. Miss Dempster fine and W. C. Fields a scream. Tone, okay. Sunday and special, yes. Fine appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

UNTAMED LADY. (6,132 feet). Star, Gloria Swanson. Gloria's latest release. It's a much better picture than her last three, but I can't get my patrons in on her any more. Did a very poor business. Print one hundred per cent. Not much appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

VANISHING AMERICAN. (10,063 feet). Star, Richard Dix. Although book was not

Tips Valued

"I am enclosing my first box office reports.

"Have watched this department for a long time and feel it is the most valuable part of the trade paper.

"Send some blanks and I will continue to help."

H. W. RITTER,
McDonald Theatre,
McDonald, Kansas.

so well-liked, this picture got the business during Lent and wind and snow storms. Richard Dix could not have played his part better. Sad ending which had to be that way. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

VANISHING AMERICAN. (10,062 feet). Star, Richard Dix. A most excellent production. Paramount has done this in regular Paramount style, which, of course, means quality. It seemed to some that a more close adherence to the story would have been somewhat desirable, especially the education of the Indian and his endurance to hardship might have been stressed, and the use of the bear trap in capturing Germans would have added a comedy balance. Yet all in all, the type of picture that adds to your prestige and to your bankroll. Rural class town of 300. Admission 10-30, special 25-50. Charles W. Lewis, I. O. O. F. Hall (250 seats), Grand Gorge, New York.

WANDERER. (8,173 feet). All-star cast. What I made on "Behind the Front" I lost on this. A big picture, beautifully done, but somehow it did not hit the mark here, despite heavy advertising. Played this during Lent and figured it would go over big. People who came to see it, praised it to me, but it was a poor drawing card. Tone, good. Sunday or special, yes. Appeal, fair. Admission 25 and 50. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. A Zane Grey that is truly a wonderful picture with gorgeous scenery and being all in natural colors makes it a treat to the eye. A picture that you can be proud of showing. A. E. Sharer, Globe Theatre, Savannah, Missouri.

WELCOME HOME. (5,909 feet). Star cast. Not a good box-office attraction. Story inclined to be morbid. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SAINTED DEVIL. (8,633 ft.). Star, Rudolph Valentino. No good for me. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

WELCOME HOME. (5,909 feet). Star cast. The book was a character study and the picture followed the book fairly close. Sorry to say that the picture was only appreciated by the intelligent part of the audience—the rest didn't know what it was all about. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. A big disappointment. Just as ordinary Western picture that will please thrill-lovers, but keep the others away. Tone, okay. Special, no. Appeal, fair. City 14,000. Draw better classes. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. A very pleasing Zane Grey story. High class Western pictures make a balanced program provided they are good. This one is. Tone, okay. Sunday or special, no. Appeal, good. Town 3,700. Draw general class. Admission 10-25-30. Kreighbaum Bros., Char-Bell Theatre 800 seats), Rochester, Indiana.

WOMANHANDLED. (8,705 feet). Star, Richard Dix. Very good comedy feature. It's a burlesque on Western cowboy. Nice love story interwoven. Tone, okay. Sunday, okay. Special, no. Appeal, fair. Town 2,700. Draw general class. Admission 10-25-30. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

WOMANHANDLED. (8,705 feet). Star, Richard Dix. A very clever little comedy drama which should please everyone. Has lots of good, clean comedy. Dix is fine, as usual. He is a comer. Tone, fine. Sunday, good. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WOMANHANDLED. (8,705 feet). Star, Richard Dix. Fair picture. Should appeal to all classes. Lots of entertainment. Chock full of thrills and fun. Tone, fair. Sunday, yes. Special, no. Good appeal. Middle class. Admission twenty-five cents. Harry A. Neale, Normandy Theatre (1,800 seats), Brooklyn, New York.

WOMAN OF THE WORLD. (6,363 feet). Star, Pola Negri. Well, I don't know how to report this. My wife and I liked it fine. Some of my patrons liked it and some didn't. Miss Negri's work and that of the cast is good. The story is not the best, but it got by, and we were pleased. Town 2,500. Draw town and rural class. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

Pathe

BLACK CYCLONE. (5,038 ft.). Star, Rex, the horse. A dandy Saturday night show for the small town. Pleased the youngsters and there were a lot of them there to see it. Tone and appeal, good. Not suitable for special. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

BLACK CYCLONE. (5,038 feet). Star, Rex (horse). This one is a healthy attraction because it is unusual. Ably done from every angle. Pleased practically all classes. Hard to put over, but once they are there, they'll like it. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. The best Lloyd so far, but did not draw so well nor please on account of price charged. You cannot make anything on this picture. H. W. Ritter, McDonald Theatre, McDonald, Kansas.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. A real comedy, but not so much better than his others. To my mind it is just better advertised. I don't know whether Lloyd is an actor or just good at making faces, but I am satisfied that he is a business man. Tone, good. Special, yes. Appeal, ninety per cent. Town 600. Draw farmers and small town type. Admission 10 and 25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

DYNAMITE SMITH. (7 reels). Star, Charles Ray. This is a good picture, but not quite as much action as I expected to see; however, I think it pleased most all who saw it. The blizzard scene was very good and acting of Ray very good. I think you would be safe in buying this one, if properly advertised. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

KING OF THE WILD HORSES. (5 reels). Star, Rex. Here is hundred percent picture and will go over fine with any audience. The acting of Rex is wonderful. Don't be afraid to buy this one. Ran a two-reel comedy with this feature and we kept them interested from start to finish. Had a bad night, so receipts were about half what they should have been, however, made a little money at that. Tone, fine. Sunday, yes. Special, no. Appeal, one hundred percent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Producers' Dist. Corp.

BARBARA FRIETCHIE. (7,179 ft.). Star, Florence Vidor. Acting of Florence Vidor is excellent. Edmund Lowe also very satisfactory. Their support was good, and enough action to hold the attention of our patrons. Moral tone good. Suitable for Sunday. Not a special. Appeal, 85 percent. Suburban population. Draw all classes. Admission 10-20. Georges Lodge, Green Lantern Theatre, Claymont, Delaware.

COMING OF AMOS. Star cast. Excellent picture, wonderful business, well produced and good cast. J. H. McGrath, Indiana Theatre, Kansas City, Missouri.

CHARLEY'S AUNT. (7,245 ft.). Star, Syd Chaplin. An extra good comedy that took a few reels to get started, but is a riot from then on. Pleased nearly all. Drawing power only fair. H. M. Ritter, McDonald Theatre, McDonald, Kansas.

DANGER GIRL. Star, Priscilla Dean. Punk. An excellent cast has been thrown away on this one. It's been a long time since I've run a good Dean and this year finishes her as far as I am concerned. Use only as program attraction. Appeal, fair. Working class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

MAN FROM RED GULCH. Star, Harry Carey. The usual Harry Carey program Western feature and where he is liked. This one will get average business. Special, no. Appeal, seventy-five percent. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

RAMSHACKLE HOUSE. (6,287 ft.). Star cast. A rather thrilling mystery, holds attention. Tone, okay. Sunday and special, no. Appeal, sixty-five percent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

RECKLESS ROMANCE. Star cast. A very good comedy drama. Will please the average audience. Tone, good. Sunday, yes. Special, no. Appeal, seventy percent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

ROAD TO YESTERDAY. (9,580 ft.). Star, Joseph Schildkraut. Picture not up to De Mille standard. A mixed up affair. A little above the heads of my drawing class. Business, fair. Tone, fair. Sunday or special, no. Appeal, fair. Draw middle class. Admission 25. Harry A. Needle, Normandy Theatre (1,800 seats), Brooklyn, New York.

United Artists

THE EAGLE. (4,754 ft.). Star, Rudolph Valentino. This is a very good picture of its type. The high-brows liked it but we haven't enough of that class in small town. My patrons were divided. It just did an average business. Town 2,500. Draw tourist and rural type. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

GOLD RUSH. (6,325 ft.). Star, Charlie Chaplin. Not so good. Either the picture or the business it brought in too long and dragged out. People want to see Charlie in something funny. Not in a dramatic role. Get wise, Charlie. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TUMBLEWEEDS. (7,254 ft.). Star, William S. Hart. They came out to see Hart and they liked it. Plenty of heart interest and human appeal. The kids will eat it up. Indians and everything. Tone, okay. Sunday and special, no. Appeal, eighty per cent. Farming class town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

TUMBLEWEEDS. (7,254 ft.). Star, Bill Hart. Pretty fair. The last two reels great. No box affair pull, so guess Bill is through

Burned Out

"Dear Van and Gang:—
Since the fire which closed
our theatre, I am unable to
make reports.

"However, I will be glad
to read the reports of other
exhibitors."

CHARLES EPLER,
Lyric Theatre,
Hamburg, Pennsylvania.

We are all sorry to hear of
this cause for stopping—
hope Mr. Epler will be with
us again—his tips were a
real help.

here. Tone, okay. Sunday, yes. Special, no. Fair appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

Universal

ARIZONA SWEEPSTAKES. (5,410 feet). Star, Hoot Gibson. My first Hoot in some time and it went over nicely. Can't say the picture is big, but it will please the Western fans. Print new. Good appeal. Not good for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

COHENS AND THE KELLYS. (7,774 feet). Star cast. A genuine box-office attraction. The only thing that's wrong with this is, just when you're beginning to cry a big laugh comes and spoils the cry. This picture is as clean as a whistle and one that the whole family will like. Everyone in the cast certainly lives their parts. Appeal, one hundred per cent. Sunday, yes. Print fine. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DANGEROUS INNOCENCE. (6,759 feet). Star, Laura LaPlante. A very good comedy picture with a very good cast. Town 3,000. Draw miners and railroad type. Admission 10 and 35. Giles Master, Strand Theatre (730 seats), Gallup, New Mexico.

FAMILY SECRET. (5,076 feet). Star cast. Went over very well here and pleased old and young. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

RECKLESS AGE. (6,954 ft.). Star, Reginald Denny. A one hundred percent picture. Thrilling scrap in the last reel, the kids raised the roof. Tone, good. Sunday and special, yes. Appeal, one hundred percent. Rural class town of 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

RECKLESS AGE. (6,954 ft.). Star, Reginald Denny. Pleased our audience very much. You can't go wrong on any of Denny's pictures. Good tone. Special, no. Appeal, good. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

RIDING KID FROM POWDER RIVER. (5,727 ft.). Star, Hoot Gibson. Can't boost this one. It was too dark, too much of the action was left to be guessed at. As a rule like Gibson, but not this time. Tone, good. Sunday, yes. Special, no. Appeal, only fair. Small town class and farmers' town of 700. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SADDLE HAWK. (4,419 ft.). Star, Hoot Gibson. Poorest Gibson we have ever seen. A picture without a laugh. Tone, fair. Sunday and special, no. Appeal, fifty percent. R. N. Rounds, Scenic Theatre, Kadoka, South Dakota.

SAWDUST TRAIL. (5,500 ft.). Star, Hoot Gibson. Comedy. Hoot plays the boob. I never met him personally, but if the part ain't natural he's a wonderful actor. But he ain't so dumb. Tone, good. Sunday, yes. Special, no. Appeal, one hundred percent. Rural class town of 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

SEIGE. Star cast. Just a good program picture and by no means a big hit anywhere. These Universal jewels are very good features, but they don't seem to register at the box office. This one will please your average movie goers though. Town of 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SIGNAL TOWER. (6,714 ft.). Star cast. Thrilling picture. Plenty of action, especially near the end when everyone is waiting for the climax of the runaway train. Tone, good. Sunday and special, yes. Appeal, one hundred percent. Rural class town of 200. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

Vitagraph

BAREE, SON OF KAZAN. (6,803 feet). Star cast. Majority seemed well pleased. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

HAPPY WARRIOR. (7,865 feet). Star, Malcolm McGregor. Played this about two weeks after "Flaming Waters" with the same star, and the first day it drew fine. I could close my doors the second day, as I showed this to the poorest house in a long time. This picture has a good moral, but, oh! how draggy. McGregor is peppy all right, but he gets pretty lovesick, too. Trailer on this is a wow. Print good. Tone, good. Sunday, yes. Rent high. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RANGER OF THE BIG PINES. Star cast. Fair Western that attracted the usual amount of business. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

REDEEMING SIN. Star cast. Good picture with rapid compelling action that pleased them all. City of 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

Independents

BATTLING BUDDY. (State Right). Star, Buddy Roosevelt. A dandy good Western that had thrills and comedy. But Westerns don't draw much at this place. They lose me money. Tone, good. Sunday and special, no. Appeal, ninety per cent. Oil and farm class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

GIRLS MEN FORGET. (State Right). Star cast. Very good. No drawing power. College and farmer class town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

LUCK. (Principal Pictures). Star, Johnny Hines. Very poor. No wonder Principal Pictures quit. Tone, good. Sunday and special, no. Appeal, forty per cent. College and farmer class town of 1,000. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

PALS IN BLUE. (5 reels). Star, Tom Mix. A good Western. Five reels that paid nothing. Folks at Wirt don't like Westerns, or at least they won't come out to see them. Tone, good. Sunday and special, no. Appeal, ninety per cent. Oil and farm class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

PASSING OF THE WEST. (State Right). Star cast. A dandy good Western that made us money. If you get a chance at this one, book it and boost it. Oil and farm class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

6,831
Feet

"Rolling Home"—Universal

Reginald Denny Has Another Laughing Success
in Breezy Story of a Bluffer Who Made Good

Farce
Comedy

IN LIGHT AND AMUSING comedy, Reginald Denny has achieved an enviable reputation by his snappy portrayals of bright, breezy go-getter types of young American manhood, and in his newest Universal-Jewel production, he has both a story and role that are typical Reginald Denny stuff and fit him like the paper on the wall.

Denny has the role of a snappy young promoter who gets big ideas but all of them seem to flop. Just as he is due to return home and visit his mother to whom he has written that he is rolling in wealth, his newest scheme fails and leaves him dead broke. He meets a war buddy who poses as a rich chap and turns out to be a chauffeur. The pair decide to "borrow" the car that the pal, "Dan" drives and put over the millionaire idea in the small town and then depart. Fate wills otherwise, the whole town greets Denny as a hero and a capitalist and in desperation he flounders around until he hits upon the scheme of telling them that the town waterfall will make them all millionaires. They fall for the idea and offer him the franchise for a paltry \$100,000. Everything looks rosy as a capitalist offers to buy it at a big profit, but just then the owner of the car appears, denounces them as crooks, and claims they stole the car from him. They manage to stall for awhile, but finally confess the truth. The financier then learns that the franchise is genuine and buys

Reviewed by C. S. Sewell

CAST:

Nat Alden.....Reginald Denny
Phyllis.....Marion Nixon
Mr. Grubbell.....E. J. Ratcliffe
Dan Mason.....Ben Hendricks, Jr.
Mrs. Alden.....Margaret Seddon
Col. Lowe.....George Nichols
Aunt.....Adele Watson

Story by John H. Booth.

Scenario by John McDermott and Rex Taylor.

Directed by William A. Seiter.

it for much more than the other party offered, and Denny finds happiness with his boyhood sweetheart who turned him down when she thought he was really a millionaire.

The story has been developed as straight farce comedy of the fast-moving, breezy type. Director William A. Seiter has given it exceptionally good direction playing up every situation to the utmost and as a consequence, there is not a dull moment in the picture. The device of getting the hero in embarrassing situations where he has to keep on his mettle and use his wits to extricate himself is worked with unusual effectiveness. For instance, where he is called on to make a speech about the town's natural resources and starts off talking without

any idea what they are and finally gets his cue from his pal who stops a picture of a waterfall, is genuinely funny and with the pal trying to give him the idea by pantomime, and aided by an exceptionally good set of comedy titles, it is a scream.

The parade of the citizens in his honor, with the local band, fire department, etc., is all good-natured and amusing burlesque of small town stuff and one of the best handled scenes of its kind we have ever witnessed. The types are excellent and the situations good for a number of smiles.

Almost crowding Denny for the comedy honors is Ben Hendricks, Jr. as his pal, he scores heavily in the pantomime scene and in fact his work throughout is excellent and exceedingly effective, in fact he comes very near "stealing" some of the big scenes. Marion Nixon is exceedingly attractive, sincere and wholesome as the small town girl and Margaret Seddon appealing as the mother, while E. J. Ratcliffe makes a capable blustering hard-headed and hard-hearted financier.

"Rolling Home" is genuinely amusing, fast-moving, farce-comedy built for laughs which are present by the hundreds, and any type of audience should find it thoroughly enjoyable. It is an even better picture than "Skinner's Dress Suit," which it resembles in many respects and in fact we are inclined to believe that it is Reginald Denny's best.

6,612
Feet

"Bachelor Brides"—Prod. Dist. Corp.

Excitement and Laughter Alternate to Make
Crook Mystery Story Good Box-Office Bet

Mystery
Drama

CONTRARY TO WHAT might be expected from the title, the Producers Distributing Corporation feature, "Bachelor Brides," is a thrill-crook-detective story filled with mysterious characters and strange happenings. A generous portion of peppy comedy has been introduced and altogether it proves above the average as entertainment.

The story concerns a rich American girl and a titled Englishman. The night before their wedding, the family pearls are brought out and grabbed by a hairy hand, and as suddenly reappear. A forlorn woman comes to the castle with a baby and claims to be the nobleman's secret wife. A doctor follows and says she is insane, a Sherlock Holmes type of sleuth enters and says he is the detective hired to guard the jewels. The prospective groom, unable to fathom the mystery, gets suspicious and catches the supposed detective stealing the silverware. The doctor and woman come through a secret passage in

Reviewed by C. S. Sewell

CAST:

Percy Ashfield.....Rod LaRocque
Lady Ashfield.....Eulalie Jensen
Mary Bowing.....Elinor Fair
Henry Bowing.....George Nichols
Pansy.....Julia Faye
Maid.....Sally Rand
Glasgow Willie.....Eddie Gribbon
Strang.....Paul Nicholson
Based on play by Charles Horace Malcolm.
Scenario by Garrett Fort and C. Gardner Sullivan.

Directed by William K. Howard.

quest of the pearls. Finally the real detective appears wearing huge bearskin gloves explains that he substituted fake jewels for the real ones and that the doctor, woman and other detective are well-known criminals. The baby has been stolen from a circus and the circus people, with a bear, and sideshow freaks come into the house and claim the baby.

The snap and action and mystery is well sustained and make the picture thoroughly exciting, at the same time there is such a strong comedy element running through the story, and the farcical touch at the ending is so pronounced that the spectator is liable to get a strong impression that it is all intended for a good-natured burlesque of the more serious pictures of this type. However, whether considered as a travesty or as straight thrill mystery stuff, it is thoroughly enjoyable.

The cast is high class, and William K. Howard has competently directed the story with plenty of action, suspense and strong dramatic tension that is characteristic of his work. Rod LaRocque scores as the hero and Elinor Fair is attractive as the girl. Lucian Littlefield adds another sterling portrayal in the eccentric role of the butler to his already long list. Eddie Gribbon as the fake detective and Julia Faye as the woman crook give good performances.

6,882
Feet**"Fascinating Youth"—Paramount**Junior Stars of Paramount School Please
in Lively Story with Great Iceboat Race

Drama

NATURALLY A PLAY cast almost wholly from the students of the Paramount training school for players does not offer the finished work of seasoned actors, but "Fascinating Youth" is something more than a crude "commencement" effort, and offered as the initial work of the Paramount stars of tomorrow it gains an interest apart from a jazzy story of ambitious youth. There is an entertaining plot, one that should prove possessed of good audience appeal if only because of the youth and exuberance of the players.

The plot is slight and familiar; the society youth who must make good if he wishes to marry the girl of his choice with parental consent. His father has just paid \$10,000 to get him out of one love scrape and another is looming large when he decides upon a third. His father makes it a condition that he pull a mountain resort out of a financial hole, fully believing that since he himself cannot do so, no one possibly can.

But the boy, with the advice and aid of his associates in "the Village" takes the Greenwich jazz to the mountains and with

Reviewed by Epes W. Sargent

CAST:

Teddy Ward	Charles Rogers
Jeanne King	Ivy Harris
Ross Page	Jack Luden
Randy Furness	Robert Ward
Bobby Stearns	Claud Buchanan
Dotty Sinclair	Mona Palma
Lorraine Lane	Thelma Todd
Doris Lane	Josephine Dunn
Betty Kent	Thelda Kenvin
Mae Oliver	Jeanne Morgan
Mary Arnold	Dorothy Nourse
Johnnie	Irving Hartley
Frederick	Greg Blackton
Duke	Robert Andrews
Gregory	Charles Brokaw
Sally Lee	Iris Gray
John Ward	Ralph Lewis
Secretary	Joseph Burke
Professor	James Bradbury
Sheriff	Harry Sweet

Story by Byron Morgan
 Scenario by Paul Schofield
 Directed by Sam Wood

motion picture stars and an ice boat race puts the resort firmly on the map, the climax coming when the boy wins his own ice boat

race to save the \$10,000 his father has refused to pay as the prize. The story runs smoothly and with a fair interest, and the ice boat race carries considerable punch.

Your patrons will be interested in the newcomers and the picture will prove absorbing as it is peppy light entertainment with plenty of snap and go, and the subtitles are unusually good. It's a much better picture than might be expected.

Of course the acting is a bit exaggerated, for finesse will come only with experience, but there are some fine character bits contributed by Joseph Burke and Harry Sweet. Ivy Harris is promising in the feminine lead and Josephine Dunn handles a near-vamp role very nicely.

Chester Conklin contributes some good comedy for a few scenes in the Long Island Paramount studios, and in this sequence we also see Meighan, Lila Lee, Richard Dix, Lois Wilson, Menjou and Marmont, all playing "extra" to the baby stars. This picture offers good exploitation possibilities and should please patrons. It has the buoyancy of youthful spirit.

5,139
Feet**"Money Talks"—M-G-M**Fast-Moving Comedy Featuring Owen Moore
and Claire Windsor Has Scores of LaughsFarce
Comedy

Reviewed by C. S. Sewell

CAST:

Phoebe Starling	Claire Windsor
Sam Starling	Owen Moore
Oscar Waters	Bert Roach
Lucius Fenton	Ned Sparks
J. B. Perkins	Phillips Smalley
Mrs. Chatterton	Dot Farley
Vamp	Kathleen Key
Ah Foo	George Kawa

Story by Rupert Hughes
 Scenario by Jessie Burns and B. Vorhaus
 Directed by Archie Mayo

A FAST-MOVING FARCE comedy that is plentifully punctuated with laughter is "Money Talks," a Metro-Goldwyn-Mayer production directed by Archie Mayo from a story by Rupert Hughes, with Claire Windsor and Owen Moore in the leading roles.

In the role of Sam Starling, an advertising man who is trying to put himself over on bluff, Owen Moore carries practically the whole picture. Just as he is on "his last legs" and the installment men have taken his furniture and his wife has left him in disgust, he breezes into the office of a money-losing pleasure park and persuades the owner to turn it into a sanitarium. He enlists the aid of a famous woman doctor who fails to show up and to save the situation Owen poses as the lady physician. The re-

sult can easily be imagined and the hilarity is added to by the presence of Bert Roach as a heavy drinker who is continually wandering round minus trousers and getting

into a woman's room, and by the fact that the excursion boat is actually a rum-runner packed with contraband and the appearance of hijackers and revenue officers add to the excitement. Of course the hero puts the scheme over and wins back his wife.

Straight farce, absolutely implausible but chock full of gags and laughs, "Money Talks" should provide genuine amusement for patrons and keep them in chuckles. Owen Moore scores and is especially amusing in his masquerade of a woman. Claire Windsor has little to do, Bert Roach will keep the audience smiling when Owen is not on the screen. The story moves rapidly with never a second's let-up the gags and comedy situations providing both laughs and excitement. The minor roles are all in capable hands.

4,639
Feet**"The Galloping Cowboy"—Asso. Exhib.**Bill Cody Rides and Fights Through Western
with Exciting Story and Action in Abundance

Western

Reviewed by Peter Milne

CAST:

Bill Crane	Bill Cody
Pete Perry	Alex Hart
Jack Perry	Edmund Cobb
Prof. Pinkleby	Barney Gilmore
Mary	Florence Ulrich
Sheriff	Richard Cummings
Pedro	David Dunbar

Directed by William J. Craft.

ACTION, romance and intrigue, requisite to all photoplays of the western school, are combined in judicious proportions in "The Galloping Cowboy" in which Bill Cody appears as the star. The resulting picture is one that can take its place with the best of the less pretentious western subjects.

The simple story is told directly and with the utmost energy and speed. Hero, heroine, villains and the competent comedy relief workers fit into their proper grooves but there is an individuality about the performances of the players that camouflages all traces of the rubber stamp.

Cody appears as the nephew of a ranch owner, a light-hearted, playboy type. His cousin is in cahoots with bandits and succeeds in robbing his uncle of five thousand

dollars and casting suspicion on the hero. Furious fights and fast riding punctuate the unravelling of this situation. The final scrap between the hero and the two heavies is vigorously done and appears highly thrilling.

William J. Craft, director, knows his business when it comes to setting westerns on celluloid. There is ample and well injected comedy relief and the romantic element has a good share of footage.

Cody plays breezily, rides marvellously and dresses just like a Hollywood cowboy. Florence Ulrich is a kittenish heroine and Edmund Cobb a good villain.

7,533
Feet**"The Wilderness Woman"—First National**Chester Conklin and Aileen Pringle in Comedy
Role in Amusing Story of New York and Alaska

Comedy

WITH AILEEN PRINGLE, Lowell Sherman and Chester Conklin in the leading roles, Robert Kane is offering through First National "The Wilderness Woman," a comedy of Alaska and New York City, based on a story by Arthur Stringer.

Burkett, wealthy New Yorker goes to Alaska and buys a gold mine from an old prospector, Kadiak MacLean, who becomes interested in his account of New York, but refuses to believe that trains actually run under the river. Burkett is attracted to MacLean's daughter Juneau and suggests that they come to New York, which they do. En route a couple of confidence men take MacLean in tow and arrange to sell him the subway. Burkett is chagrined at Juneau's out-of-date clothes, and to get even she goes to a Fifth Avenue shop and blossoms out as a beauty. One of the sharpers tries to get fresh with Juneau but she knocks him out

Reviewed by C. S. Sewell

CAST:

Juneau MacLean Aileen Pringle
Alan Burkett Lowell Sherman
Kadiak MacLean Chester Conklin
Colonel Henry Vibart
His Confederate Robert Cain
Squaw Harriet Sterling
The Judge Burr McIntosh
Story by Arthur Stringer
Directed by Howard Higgin

before Burkett can come to her rescue. MacLean gets on to the scheme and beats the gang at their own game, and Juneau is happy to become Burkett's wife.

There is of course nothing new in the idea of the rube who comes to the city and falls into the hands of swindlers but due to the clever direction of Howard Higgin and especially to the superior comedy work of

Chester Conklin in this role the familiar gags as well as the new ones all register as effective comedy and the production should please audiences. There are some surprise twists that are good for laughs as when Juneau knocks out the villain, and the opening scene with the hero being chased by ferocious wolves and a bear that turned out to be Eskimo dogs and a pet bear, are amusing. There is also a good comedy scene when the bear breaks loose and causes confusion in a New York hotel, and some snappy stuff when Aileen dons her swell clothes in the beauty parlor.

The work of the cast is good and especially interesting as two of the principals appear in unaccustomed roles. Aileen Pringle gives a good performance in the comedy role of Juneau while Lowell Sherman makes a satisfactory hero. Chester Conklin, however, "steals" the picture and is good for a lot of laughs.

5,685
Feet**"The Shamrock Handicap"—Fox**Story with American and Irish Backgrounds
Has Unusually Thrilling Steeplechase RaceRomantic
Drama

UNDER the descriptive title "The Shamrock Handicap" William Fox is presenting a different type of racing drama. This production, based on a story by Peter B. Kyne is really a romantic Irish drama with a racing angle.

Neil Ross, the hero, is stable boy for the impoverished Sir Miles Gaffney in Ireland, and is in love with Sheila Gaffney who looks with favor upon him. An American horseman brings him to this country to become a jockey, but Neil is injured in a steeplechase and becomes a disheartened cripple. America and finally Dark Rosaleen, Sir Miles' horse is entered at heavy odds in a steeplechase. The jockey is injured and Neil begs to be put on the horse and of course wins the race. The family goes back to old

Reviewed by C. S. Sewell

CAST:

Sheila Gaffney Janet Gaynor
Neil Ross Leslie Fenton
Dennis O'Shea J. Farrell MacDonald
Sir Miles Gaffney Louis Payne
Molly O'Shea Claire McDowell
Martin Finch Willard Louis
Chester Morgan Andy Clark
Benny Glasberg George Harris
Story by Peter B. Kyne.
Directed by John Ford.

Erin and Neil finds happiness with Sheila.

The climax is effective and presents a good punch even though it seems rather improbable that Neil could have driven the

horse to victory under the circumstances. The race is a corker, a steeplechase with a series of hazards that provides a punch not found in the ordinary track event. The Irish atmosphere is pleasing and there is a wealth of human interest and heart interest and some good comedy touches and fine characterizations, which make this picture, despite the rather slim story, a pleasing attraction that will probably prove popular with most audiences.

An unusually sincere and likeable portrayal of Neil is contributed by Leslie Fenton while Janet Gaynor is an attractive Sheila. Willard Louis' characterization of the American millionaire is excellent as is J. Farrell MacDonald's performance as the family friend and horse trainer.

6,667
Feet**"The Little Irish Girl"—Warner**Crook Story Featuring Dolores Costello Has
Novel Twists and Is Pleasing EntertainmentCrook
Drama

WARNER BROTHERS newest star and one of the sensational "finds" of the present season, Dolores Costello, makes her latest screen appearance in "The Little Irish Girl," a crook-comedy-romance laid in San Francisco's underworld and a small suburban town.

There are several entertaining surprises in the development of the story which starts out as a straight romance, the first comes with the disclosure that the heroine is a "come-on" girl sent out to lure suckers into the hands of the gang who trim them with a crooked gambling game. The big surprise and punch is put over however when the audience learns that the delightful motherly old Granny is herself a reformed crook and by salting the mineral water well has put it all over the smart crooks, trimming them

Reviewed by C. S. Sewell

CAST:

Dot Walker Dolores Costello
Johnny John Harron
Gertie Dot Farley
Jerry Crawford Mathew Betz
Mr. Nelson Lee Moran
Granny Gertrude Claire
Capt. Dugan Joseph Dowling
"Bank Roll" Charlie Henry Barrows
Story by C. D. Lancaster.
Scenario by Darryl F. Zanuck.
Directed by Roy Del Ruth.

for a fortune and bringing about the happiness of the girl who has shown a desire to reform. The story hinges on the efforts of the gang to swindle the old lady and added interest comes from the romance with the country youth and the fact that the girl

repenting her part continually struggles to save the old lady. This latter development introduces effective and tense melodrama.

As the leader of the gang of crooks, Mathew Betz gives a fine performance and really has the most important role, although Dolores Costello gives an excellent performance as the girl, with Johnny Harron as the romantic youth. Next to Betz from a story standpoint is the role of Granny well-handled by Gertrude Clair who first gets your sympathy and then causes many a chuckle by the way she trims the crooks.

"The Little Irish Girl" develops good human interest in the earlier reels and effective comedy and punch later on. The work of the cast, the surprises in the story and the amusing comedy all combine to make this picture good entertainment.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—This Chart Is Built for You

ARROW

Kind of Picture	Review	Feet
Children of the Whirlwind (all-star).....Crook melodrama	Oct. 17.	6,500
Unnamed Woman (all-star).....Society drama	Oct. 24.	5,878
Institute Wife (Novak).....Domestic drama	Oct. 31.	5,994
In Borrowed Plumes (Welch-Daw).....Society melodrama	Mar. 27.	5,719

ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
Back to Life (Patsy Ruth Miller).....Drama	Feb. 28.	5,628
Manhattan Madness (Dempsey-Taylor).....Action melodrama	Aug. 1.	5,580
Under the Rouge (Percy T. Moore).....Crook drama	Aug. 1.	6,055
His Buddy's Wife (Glenn Hunter).....Sentiment drama	Aug. 1.	5,226
Headlines (Alice Joyce).....Sacrifice drama	Aug. 1.	5,600
Fifty-Fifty (Hampton-L. Barrymore).....Drama	Aug. 1.	5,531
Keep Smiling (Monty Banks).....Comedy	Aug. 1.	5,400
Camille of Barbary Coast (O. Moore-Busch).....Drama	Aug. 1.	5,308
Never Weaken (Harold Lloyd).....Reissued comedy	Aug. 1.	3,000
The Skyrocket (Peggy H. Joyce).....Drama	Jan. 23.	7,350
Counsel for the Defense (Compton).....Human Int. melo.	Feb. 13.	6,622
Pinch Hitter (Glenn Hunter).....College baseball dr.	Feb. 20.	6,250
Lovers' Island (Hampton-Kirkwood).....Romantic melodrama	Feb. 27.	4,624
Hearts and Fists (John Bowers).....Logging camp melo.	Mar. 6.	5,438
North Star (Strongheart).....Dog melodrama	Mar. 6.	4,715
Shadow of the Law (Bow).....Crook melo.	Mar. 20.	4,526
White Mice (Jacqueline Logan).....Romantic melo.	Mar. 27.	5,412
Broadway Boob (G. Hunter).....Comedy drama	Apr. 3.	5,683
Nut-Cracker (Horton-Busch).....Farce Comedy	April 17.	5,786
Two Can Play (Clara Bow).....Drama	Apr. 24.	5,465

CHADWICK PICTURES CORP.

Kind of Picture	Review	Feet
Man of Iron (L. Barrymore).....Drama	July 4.	6,200
American Pluck (G. Walsh).....Action melodrama	July 11.	5,900
The Bells (L. Barrymore).....Drama	Oct. 1.	5,900
Blue Blood (G. Walsh).....Action romance	Oct. 1.	7,000
Paint and Powder (E. Hammerstein).....Stage life drama	Oct. 17.	7,000
Some Pun'kins (Chas. Ray).....Rural comedy-drama	Dec. 26.	6,500
Perfect Clown (Larry Semon).....Feature comedy	Jan. 2.	5,700
Prince of Broadway (G. Walsh).....Prize ring drama	Jan. 9.	5,800
Count of Luxembourg (G. Walsh).....Romantic drama	Feb. 27.	6,400
Transcontinental Limited (all star).....Railroad melodrama	Mar. 6.	6,400

COLUMBIA PICTURES CORP.

Kind of Picture	Review	Feet
Danger Signal (Novak).....Railroad melo	5,548	
Unwritten Law (Hammerstein).....Drama	5,345	
Steppin' Out (Revier-Sterling).....Comedy	5,221	
S. O. S. Perils of Sea (Hammerstein).....Melodrama	5,106	
Lure of the Wild (Novak-Lightning).....Dog melodrama	5,700	
Ladies of Leisure (Hammerstein).....Drama	5,770	
Screen Snapshots.....Novelty	1,000	

Waldorf

Kind of Picture	Review	Feet
Enemy of Men (Revier).....Drama	5,507	
Prize of Success (Lake-Glass).....Drama	5,567	
Sealed Lips (Revier).....Drama	5,613	
When Husbands Flirt (Revier).....Comedy drama	5,505	
Fate of a Flirt (Revier).....Comedy drama	5,793	

We're Shooting Out Dollars

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000 or 2,000" feet is applied, broadly, to one or two reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

Perfection

Kind of Picture	Review	Feet
Fighting Youth (W. Fairbanks).....Melodrama	4,781	
Speed Mad (W. Fairbanks).....Racing melodrama	4,441	
New Champion (W. Fairbanks).....Boxing melodrama	4,498	
Great Sensation (W. Fairbanks).....Melodrama	4,470	
Fight to the Finish (W. Fairbanks).....Fight melodrama	4,514	
Handsome Brute (W. Fairbanks).....Police drama	4,779	

EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
Beware.....Comedy	Aug. 1.	2,000
Look Out.....Comedy	Aug. 1.	1,000
Tourist.....Tuxedo Comedy	Aug. 15.	2,000
Pictorial Proverbs.....Hodge Podge	Aug. 15.	1,000
Be Careful (Adams).....Christie comedy	Aug. 22.	2,000
Pleasure Bound (Conley).....J. White prod.	Aug. 22.	2,000
Watch Out (Vernon).....Christie comedy	Aug. 29.	2,000
Felix the Cat Trifles with Time.....Sullivan cartoon	Sep. 5.	1,000
Soup to Nuts (Neal Burns).....Comedy	Sep. 5.	2,000
Props and the Spirits.....Pen and Ink Vaud.	Sep. 5.	1,000
Off His Beat (Hiers).....Comedy	Sep. 12.	2,000
Wild Beast of Borneo.....Animal special	Sep. 12.	2,000
Busts into Business.....Sullivan cartoon	Sep. 19.	1,000
Fair Warning (St. John).....Comedy	Sep. 19.	2,000
The Movies (Lloyd Hamilton).....Comedy	Sep. 26.	2,000
Felix the Cat Trips Thru Toyland.....Cartoon	Oct. 3.	1,000
In Deep (Bowes).....Comedy	Oct. 3.	1,000
A Misfit Sailor (Billy Dooley).....Comedy	Oct. 3.	2,000
Dog Daze (Cliff Bowes).....Cameo comedy	Oct. 10.	1,000
Felix Cat on the Farm.....Sullivan cartoon	Oct. 10.	1,000
Who Which?.....Cameo comedy	Oct. 10.	1,000
The Story Teller.....Hodge-Podge	Oct. 10.	1,000
Maid in Morocco (Lupino Lane).....Comedy	Oct. 17.	2,000
Scrambled Eggs.....Cameo comedy	Oct. 17.	1,000
Spot Light (Lige Conley).....J. White comedy	Oct. 17.	2,000
Baby Be Good.....Juvenile comedy	Oct. 24.	2,000
A Goofy Gob (Dooley).....Comedy	Oct. 31.	2,000
Slippery Feet (Vernon).....Comedy	Oct. 31.	2,000
Felix the Cat on the Job.....Sullivan cartoon	Oct. 31.	1,000
Knickknacks of Knowledge.....Hodge-Podge	Oct. 31.	1,000
Sweet and Pretty (Cliff Bowes).....Cameo comedy	Nov. 7.	1,000
Fire Away (St. John).....Mermaid comedy	Nov. 7.	2,000
Felix, the Cat in the Cold Rush.....Sullivan cartoon	Nov. 7.	1,000
Cleaning Up (Johnny Arthur).....Comedy	Nov. 14.	2,000
Hot Feet (Bowes).....Comedy	Nov. 14.	1,000
Hot Doggie (Hiers).....Comedy	Nov. 14.	2,000
On Edge (Conley).....J. White prod.	Nov. 21.	2,000
Eats Are West (Felix-cat).....Sullivan cartoon	Nov. 21.	1,000
Slow Down (Bowes).....Comedy	Nov. 28.	1,000
Framed (Hamilton).....Comedy	Nov. 28.	2,000
Magical Movies.....Hodge-Podge	Nov. 28.	1,000
Fighting Dude (Lane).....Acrobatic comedy	Dec. 5.	2,000
Marionettes.....Color fantasy	Dec. 5.	1,000
Felix the Cat Tries the Trades.....Sullivan cartoon	Dec. 5.	1,000
Cheap Skates (Conley).....Jack White prod.	Dec. 12.	2,000
Bachelor's Babies.....Juvenile comedy	Dec. 12.	2,000
What's Up (Bowes).....Cameo comedy	Dec. 12.	1,000
Weak But Willing.....Walter Hires comedy	Dec. 19.	2,000
Yes, Yes Babbette (Vernon).....Christie comedy	Dec. 19.	2,000
Felix the Cat at Rainbow's End.....Cartoon	Dec. 26.	1,000

Kind of Picture	Review	Feet
A Salty Sap (Dooley).....Christie comedy	Jan. 2.	2,000
Live Cowards (St. John).....Mermaid comedy	Jan. 2.	2,000
Hodge-Podge No. 40.....Howe scenic	Jan. 9.	1,000
My Stars (Arthur).....Tuxedo comedy	Jan. 23.	2,000
Felix the Cat Kept on Walking.....Sullivan cartoon	Jan. 23.	1,000
Parisian Modes in Color.....Special	Jan. 30.	1,000
Brotherly Love (Bowes).....Comedy	Jan. 30.	1,000
For Sadie's Sake (Adams).....Comedy	Feb. 6.	2,000
Be Careful, Dearie (Joe Moore).....Cameo comedy	Feb. 6.	1,000
Felix the Cat Spots the Spook.....Sullivan cartoon	Jan. 30.	1,000
Careful, Please.....Hamilton comedy	Feb. 13.	2,000
Run Tin Can (Burns-Steadman).....Christie comedy	Feb. 20.	2,000
Sea Scamps.....Juvenile comedy	Feb. 20.	2,000
Page Me (Vernon).....Comedy	Feb. 27.	2,000
Keep Trying (Bowes).....Cameo comedy	Mar. 6.	1,000
Hold Your Hat (St. John).....J. White prod.	Mar. 13.	2,000
Light Housekeeping (Conley).....J. White prod.	Mar. 20.	2,000
Wireless Lizzie (Hiers).....Christie comedy	Mar. 20.	2,000
Home Cured (Johnny Arthur).....Comedy	Mar. 27.	2,000
Don't Stop (Bowes).....Cameo comedy	Mar. 27.	1,000
Whoa Emma (Adams).....Christie comedy	Mar. 27.	2,000
Felix Fans the Flames.....Sullivan cartoon	Mar. 27.	1,000
Felix Laughs It Off.....Sullivan cartoon	Mar. 27.	1,000
Quick Service (Bowes).....Cameo comedy	Mar. 27.	1,000
Fool's Luck (Lupino Lane).....Comedy	Apr. 3.	2,000
Dancing Daddy (Jack Duffy).....Christie comedy	Apr. 10.	2,000
Congress of Celebrities.....Hodge-Podge	Apr. 10.	1,000
Felix Weathers the Weather.....Sullivan cartoon	Apr. 10.	1,000
Nobody's Business (Hamilton).....Comedy	Apr. 24.	2,000
Tonight's the Night (Bowes).....Cameo comedy	Apr. 24.	1,000
Lest We Forget.....Free to exhibitors	Apr. 24.	1,000
Felix the Cat Uses His Head.....Sullivan cartoon	May 1.	1,000

FILM BOOKING OFFICES OF AMERICA

Kind of Picture	Review	Feet
Fast Male.....Pacemakers	May 30.	2,000
Texas Bearcat (Bob Custer).....Western drama	May 9.	5,550

Quick Reference When Looking Up Footage

	Kind of Picture	Review	Feet
Speed Wild (Flynn)	Mc'drama	May 16.	4,770
Alias Mary Flynn (Brent)	Regeneration melo.	May 23.	4,700
Drusilla with a Million (Mary Carr)	Human interest dr.	June 6.	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6.	3,470
White Thunder (Yakima Canutt)	Western	June 13.	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 20.	5,291
Bandit's Baby (Fred Thomson)	Western comedy drama	July 4.	6,043
Smooth as Satin (Brent)	Crook drama	July 4.	4,472
Human Tornado (Canutt)	Action western	July 11.	4,800
The Bloodhound (Bob Custer)	Mounted police	July 25.	5,632
That Man Jack (Bob Custer)	Comedy	July 25.	2,000
The Sleuth (Stea Laurel)	Pacemakers	July 25.	2,000
What Price Gloria?	Typical western	Aug. 8.	5,280
Wild Bull's Lair (Fred Thomson)	Pacemakers	Aug. 8.	2,000
Da Coo Coo (Vaughn-O'Hara)	Comedy	Aug. 8.	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Bandit melodrama	Aug. 15.	5,589
Lady Robinhood (Evelyn Brent)	Sea-adventure-thrill	Sep. 5.	5,800
Isle of Hope (R. Talmadge)	Action western	Oct. 10.	5,182
Let's Go, Gallagher (Tom Tyler)	Drama	Oct. 17.	6,712
Keeper of the Bees (all star)	Crook drama	Oct. 17.	6,074
Three Wise Crooks (E. Brent)	Bray cartoon	Oct. 17.	1,070
How the Elephant Got It's Trunk	Western action drama	Oct. 24.	5,010
Ridin' the Wind (Thomson)	Comedy series	Oct. 24.	2,000
Adventures of Marie (Vaughn)	Action newspaper	Oct. 31.	6,400
Last Edition (Ralph Lewis)	Stunt comedy-drama	Nov. 7.	5,452
Wall Street Whiz (R. Talmadge)	Mazie series	Nov. 14.	2,000
Mazies Won't Tell	Mazie series	Nov. 14.	2,000
Constant Simp	Mazie series	Nov. 14.	2,000
Or What Have You?	Mazie series	Nov. 21.	4,012
No Man's Law (Custer)	Action western	Nov. 21.	2,000
So's Your Old Man	Mazie series	Nov. 28.	5,519
All Around Frying Pan (Thomson)	Bray cartoon	Nov. 28.	1,000
How the Camel Got His Hump	Action western	Dec. 5.	5,150
Wyoming Wildcat (Tom Tyler)	Golf Slapstick	Dec. 5.	1,000
On the Links (fat men)	Star a chorus girl	Dec. 19.	5,500
Broadway Lady (Evelyn Brent)	Comedy	Dec. 26.	2,000
Pieplate Riot (Summerville)	Adventure of Maxie	Dec. 26.	2,000
Peck's Picnic (Vaughn)	Adventures of Maxie	Dec. 26.	2,000
Tea for Toomey (Vaughn)	Bray unnatural history	Dec. 26.	1,000
Leopard's Spots		1926	
Cowboy Musketeer (Tom Tylet)	Western	Jan. 2.	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6.	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13.	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13.	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20.	6,500
In the Air	Fat men comedy	Feb. 20.	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27.	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27.	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6.	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13.	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20.	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27.	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3.	5,085
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 10.	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 17.	5,486
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17.	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24.	5,146
Fighting Boob (Bob Custer)	Western	May 1.	4,549

FIRST NATIONAL

		Review	Feet
Lost World (Conan Doyle story)	Special	Feb. 28.	9,700
New Toys (Barthelmess)	Comedy drama	Feb. 28.	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7.	5,831
One Year to Live (Pringle)	Drama	Mar. 7.	6,064
Learning to Love (C. Talmadge)	Comedy drama	Mar. 7.	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21.	6,636
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28.	6,636
Declassé (Corinne Griffith)	Society drama	Apr. 4.	7,869
One Way Street (Lyon Nilsson)	Society drama	Apr. 4.	5,660
My Son (Nazimova)	Emotional drama	Apr. 18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18.	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25.	6,565
Chickie (Mackail)	Drama	May 9.	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16.	8,262
The Talker (Nilsson-Stone)	Human interest drama	May 23.	7,861
Necessary Evil (Lyon Dana)	Drama	May 23.	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6.	6,263
Desert Monkey (La Marr)	Comedy drama	June 13.	6,837
White Monkey (La Marr)	Society drama	June 13.	6,121
Making of O'Malley (Sills)	Police romance	July 4.	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18.	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25.	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8.	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15.	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29.	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5.	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12.	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19.	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26.	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3.	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10.	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10.	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24.	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31.	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7.	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14.	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14.	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21.	6,886
Unquarred Hour (Sills-Kenyon)	Emotional romance	Dec. 5.	6,613
We Moderns (Colleen Moore)	Typical of star.	Dec. 12.	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12.	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19.	7,646
Joanna (Dorothy Mackail)	Newspaper drama	Dec. 26.	7,900
Bulebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16.	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30.	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30.	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6.	6,825

	Kind of Picture	Review	Feet
Reckless Lady (Bennett-Moran)	Drama	Feb. 13.	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6.	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13.	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20.	6,200
Dancer of Paris (Tearle-Mackail)	Romantic Drama	Mar. 27.	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17.	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1.	7,423

FOX FILM CORP

	Kind of Picture	Review	Feet
Riders of the Purple Sage (Mix)	Western	Mar. 21.	5,578
House of Flickers	Imperial com.	Mar. 21.	2,000
Gold and the Girl (Jones)	Western	Mar. 28.	4,512
Amateur Detective	Van Bibber	Mar. 28.	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood drama	Apr. 4.	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4.	2,000
From Mars to Munich	"Varieties"	Apr. 4.	1,000
Marriage in Transit (E. Lowe)	Secret service drama.	Apr. 11.	4,808
Where the Waters Divide	"Varieties"	Apr. 25.	1,000
Rainbow Trail (Mix)	Zane Gray western	May 2.	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9.	5,783
Neptune's Stepdughter	Comedy	May 9.	2,000
Wings of Youth (Bellamy-Clayton)	Modern Life drama	May 9.	5,340
Concerning Cheese	Varieties	May 9.	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23.	5,000
White Paper	Varieties	May 23.	1,000
Papa's Darling	Sunshine comedy	May 23.	2,000
Scandal Proof (Shirley Mason)	Drama	June 6.	4,840
Scientific Husband	Sunshine Comedy	June 6.	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13.	4,361
Honeymoon Limited (Lee Moran)	Comedy	June 13.	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1.	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29.	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29.	6,507
A Business Engagement	Helen and Warren	Aug. 29.	2,000
Sweet Marie	O. Henry series	Aug. 29.	2,000
The Wrestler	Imperial comedy	Aug. 29.	2,000
Sky Jumper	Van Bibber	Aug. 29.	2,000
My Own Carolina	Varieties	Aug. 29.	1,000
The West Wind	Varieties	Aug. 29.	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5.	7,264
Big Game Hunter	Van Bibber	Sep. 5.	2,000
Havoc (George O'Brien)	War drama	Sep. 12.	9,283
On the Go (Sid Smith)	Comedy	Sep. 12.	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19.	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19.	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26.	6,978
Cuba Steps Out	Varieties	Sep. 26.	1,000
Love and Lions	Imperial comedy	Sep. 26.	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3.	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3.	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10.	7,500
Cloudy Romance	Comedy	Oct. 10.	2,000
The Sky Tribe	Magazine	Oct. 10.	1,000
Toiling for Rest	Varieties	Oct. 10.	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17.	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17.	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24.	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31.	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31.	7,254
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Nov. 1.	8,975
East Lynne (Rubens-Lowe)	Famous play	Nov. 1.	8,975
Peacemakers	Helen & Warren	Nov. 7.	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28.	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28.	2,000
River Nile	Varieties	Nov. 28.	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit.	Dec. 5.	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12.	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19.	5,709
His Own Lawyer	Helen & Warren	Dec. 26.	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26.	2,000
Cupid a la Carte	O. Henry Series	Dec. 26.	2,000
Parisian Knight	Van Bibber series	Dec. 26.	2,000
Iron Trail Around the World	Variety	Dec. 26.	1,000
		1926	
The Feud	Van Bibber series	Jan. 2.	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16.	6,200
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23.	5,467
Old Virginia	Variety	Jan. 23.	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30.	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	6,038
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,502
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Officer of the Day	Imperial Comedy	Feb. 13.	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20.	5,600
Egypt Today	Variety	Feb. 27.	707
Pawnshop Politics	Imperial comedy	Mar. 6.	2,000
Moving Day	Helen and Warren	Mar. 6.	1,000
Drops from Heaven	Varieties	Mar. 6.	2,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 6.	6,258
Woman of Letters	Helen and Warren	Mar. 13.	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
Yellow Fingers (Olive Borden)	O. Henry comedy	April 10.	5,994
From the Caddy's Seat	Drama	April 17.	7,850
Sandy (Madge Bellamy)	Comedy	April 17.	2,000
Two Lips in Holland (Marian)	Melodrama	April 24.	6,950
Siberia (Rubens-Lowe)	Imperial comedy	April 24.	2,000
A Polar Baron	Comedy melodrama	May 1.	5,095

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)	Railroad drama	6,029
Police Patrol (Kirkwood)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,040

Star and Type of Story When Needed

	Kind of Picture	Review	Feet
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Denial (Claire Windsor)	Drama	Mar. 21.	4,791
Seven Chances (Keaton)	Comedy	Mar. 28.	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4.	5,809
Way of a Girl (Boardman)	Thrill-comedy	Apr. 11.	5,000
Man and Maid (Lew Cody)	Elisor Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25.	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human interest	May 16.	6,844
Sporting Venus (Sweet)	Romantic drama	May 23.	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18.	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1.	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8.	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15.	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12.	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12.	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star)	Drama	Feb. 21.	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17.	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31.	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray)	Type com.-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26.	4,757

	Kind of Picture	Review	Feet
His Secretary (Shearer)	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro)	Law Wallace story	Jan. 16.	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16.	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.)	Ibenez Novel	Feb. 27.	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27.	6,239
Ibenez' "Torrent" (Cortez)	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1.	6,710

PARAMOUNT

	Kind of Picture	Review	Feet
Night Club (Raymond Griffith)	Farce-comedy	May 16.	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23.	6,151
Welcome Home (Cruze Prod.)	Domestic com.-dr.	May 30.	5,909
Old Home Week (Meighan)	Comedy	June 6.	6,780
Any Woman (Star cast)	Comedy drama	June 13.	5,963
Little French Girl (Mary Brian)	Drama	June 13.	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20.	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20.	6,205
Beggar on Horseback (all star)	Imaginative	June 20.	6,874
Manicure Girl (Daniels)	Drama	July 27.	5,959
Lost-A Wife (Menjou)	Sophisticated com.	July 4.	6,430
Light of Western Stars (Holt)	Vivid west dr.	July 4.	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11.	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18.	5,935
Night Life of New York (All-star)	Comedy-drama	July 25.	5,908
Marry Me (Vidor)	Small town idyl	July 25.	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15.	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5.	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5.	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12.	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19.	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10.	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17.	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24.	10,063
Flower of the Night (Negri)	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31.	6,570
Best People (Star cast)	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou)	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5.	7,008
Cobra (Valentino)	Drama	Dec. 19.	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26.	6,353
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt)	Western	Jan. 9.	6,326

	Kind of Picture	Review	Feet
Womanhandled (Richard Dix)	Western Satire	Jan. 16.	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27.	6,314
Moana	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Mar. 27.	6,900
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27.	6,200
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	Apr. 17.	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	Apr. 17.	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1.	6,025

PATHE

	Kind of Picture	Review	Feet
Ough!	Stereoskopik	July 11.	1,000
Learning How	Sportlight	July 11.	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18.	2,000
Sneezing Beezers	Sennett comedy	July 18.	2,000
For Love of a Girl	Terry cartoon	July 18.	2,000
When Men Were Men	Terry cartoon	July 18.	1,000
The Freshman (Harold Lloyd)	College comedy	July 18.	1,000
Boys Will Be Boys	Our Gang comedy	July 25.	6,885
Cupid's Boots (Graves)	Comedy	July 25.	2,000
Why Kids Leave Home	Sportlight	July 25.	2,000
Bugville Field Day	Terry cartoon	July 25.	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1.	1,000
Tea for Two (Alice Day)	Sennett comedy	Aug. 1.	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1.	2,000
Kivalina of the Ice Lands	Eskimo life	July 11.	5,700
Bubbles	Terry cartoon	Aug. 8.	1,000
Iron Nag	Sennett comedy	Aug. 8.	1,000
Sons of Swat	Sportlight	Aug. 8.	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15.	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 22.	2,000
Mary, Queen of Tots	Our Gang	Aug. 22.	1,000
Seven Ages of Sport	Sportlight	Aug. 15.	2,000
Butter Fingers (Bevan)	Comedy	Aug. 29.	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29.	2,000
The Window Washers	Terry cartoon	Aug. 29.	1,000
Over the Plate	Terry cartoon	Aug. 29.	1,000
A Runaway Taxi	Stereskopik	Sep. 5.	1,000
Barrier Busters	Sportlight	Sep. 5.	1,000
Barnyard Follies	Terry cartoon	Sep. 5.	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12.	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12.	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12.	2,000
Ugly Duckling	Terry cartoon	Sep. 19.	1,000
Somewhere in Somewhere	Comedy of war zone	Sep. 19.	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26.	1,000
Your Own Back Yard	Our Gang	Sep. 26.	2,000
Hungry Hands	Terry cartoon	Sep. 26.	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26.	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3.	2,000
Outings for All	Sportlight	Oct. 3.	1,000
Lion and the Monkey	Terry cartoon	Oct. 3.	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10.	2,000
Hero Wins	Comedy	Oct. 10.	1,000
Love and Kisses (Alice Day)	Terry cartoon	Oct. 10.	2,000
Solid Ivory (Mohan-Engle)	Sennett comedy	Oct. 10.	1,000
Clever Feet	Sportlight	Oct. 17.	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17.	2,000
Good Morning Madam (Graves)	Comedy	Oct. 17.	2,000
Air Cooled	Terry cartoon	Oct. 17.	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24.	1,000
Closer than a Brother	Terry cartoon	Oct. 24.	1,000
A Punch in the Nose	Roach comedy	Oct. 25.	2,000
A Sweet Pickle	Sennett comedy	Oct. 24.	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 24.	2,000
Better Movies	Our Gang	Oct. 31.	2,000
Honor System	Terry cartoon	Oct. 31.	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7.	2,000
Amundsen Polar Flight	Speciallette	Nov. 7.	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14.	2,683
Soapbuds Lady (Alice Day)	Comedy	Nov. 21.	2,000
Great Open Spaces	Terry cartoon	Nov. 21.	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21.	1,000
Take Your Time (Graves)	Sennett comedy	Nov. 28.	2,000
More Mice Than Brains	Terry cartoon	Nov. 21.	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21.	1,000
A Day's Outing	Terry cartoon	Nov. 21.	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28.	1,000
Walloping Wonders	Sportlight	Nov. 28.	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5.	10 ep.
Bonehead Age	Terry cartoon	Nov. 28.	1,000
One Wild Ride	Our Gang Comedy	Dec. 5.	2,000
Hold Everything	Comedy	Dec. 5.	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5.	1,000
Window Dummy (Graves)	Sennett comedy	Dec. 12.	2,000
From Rags to Riches	Sennett travesty	Dec. 12.	2,000
Haunted House	Terry cartoon	Dec. 12.	2,000
His Wooden Wedding (Chase)	Comedy	Dec. 12.	1,000
English Channel Swim	Terry cartoon	Dec. 19.	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19.	1,000
Hotsy Totsy	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris	Comedy	Dec. 26.	2,000

	Kind of Picture	Review	Feet
Gosh Darn Mortgage	Sennett comedy	Jan. 2.	2,000

Review Date Where It's Readily Accessible

	Kind of Picture	Review.	Feet
Good Cheer	Our Gang	Jan. 9.	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9.	2,000
Between Meals	Roach comedy	Jan. 9.	1,000
All Astride	Sportlight	Jan. 9.	1,000
Gold Push	Terry cartoon	Jan. 9.	1,000
Three Blind Mice	Terry cartoon	Jan. 23.	5,305
Stop, Look and Listen	L. Semon comedy	Jan. 16.	2,000
What's the World Coming To?	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16.	2,000
Lighter Than Air	Terry cartoon	Jan. 16.	1,000
New Melody Series	Song series (13)	Jan. 23.	2,000
Charley, My Boy (Chase)	Comedy	Jan. 30.	3,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	2,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	1,000
Little Brown Jug	Terry cartoon	Jan. 30.	2,000
Long Pants (Tryon)	Comedy	Jan. 30.	1,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising Generation	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Feb. 6.	2,000
Funnybones (Graves)	Comedy	Feb. 6.	1,000
Strenuous Life	Sportlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 13.	10ep.
Casey of the Coast Guard	Action serial	Feb. 13.	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry Cartoon	Feb. 20.	2,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 13.	2,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	2,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 20.	1,000
Leaps and Bounds	Sportlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 27.	4,750
Bar-C Mystery (all star)	Feature version	Mar. 27.	2,000
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	2,000
Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	1,000
Dixie Doodle	Sportlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willie (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000
Dog Shy Chase & all-star	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Sportlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Phillips)	Western Serial	April 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Sportlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000
Baby Clothes	Our Gang	May 1.	2,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1.	2,000

PRODUCERS DISTRIBUTING CORP.

		1925	
Cafe in Cairo (Dean)	Drama	Mar. 28.	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		5,770
Let Women Alone (O'Malley-Hawley)	Drama		5,620
Soft Shoes (Carey)	Western		
Charley's Aunt (Syd Chaplin)	Farce-Comedy	Feb. 21	7,243
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
On the Threshold (all-star)	Drama		
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16.	6,288
Friedly Enemies (Priscilla Dean)	Stromberg melo.	June 13.	4,775
Crimson Runner (Carey)	Cattle-gold fields	June 20.	4,841
Silent Sanderson (Carey)	Cattle-gold fields	June 27.	5,161
Stop Flirting (all star)	Light comedy	July 4.	5,794
Beauty and the Bad Man (Mabel Bellin)	Drama	July 11.	5,917
Awful Truth (Agnes Ayres)	Light comedy	July 18.	4,720
Texas Trail (Carey)	Typical western	Aug. 1.	6,132
Private Affairs (Hulette)	Character drama	Sept. 12.	6,084
Hell's Highway (Leatrice Joy)	Love drama	Sept. 12.	6,974
Seven Days (Lillian Rich)	Comedy feature	Sept. 19.	5,077
Coming of Amos (Rod LaRoque)	Comedy-drama		
Without Mercy (Vera Reynolds)	Drama		
Prairies Pirate (Harry Carey)	Western		
People vs. Nancy Preston	Underworld drama		
Road to Yesterday (Schildkraut)	Spectacular drama		
Man from Red Gulch (Carey)	Western		
Madame Lucy (Julian Eltinge)	Farce-Comedy		
Off the Highway (W. V. Wong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
Wedding Song (Leatrice Joy)	Comedy-heart int. dr.	Jan. 2.	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Danger Girl (Priscilla Dean)	Crook melodrama		
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama-western		
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,660
Paris at Midnight (Jetta Goudal)	Melodrama		

B. P. SCHULBERG PROD.

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison drama	Jan. 24.	5,950
Boomerang (Clara Bow)	Comedy-drama	Mar. 21.	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10.	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,080

TIFFANY PRODUCTIONS, INC.

		1925	
Souls for Sables	Society drama	Sep. 5.	7,721
The Sporting Chance	Racing drama		6,500
Lightning	Drama		6,500
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500
Morganston's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500
Out of the Storm (Logan-Burns)	Melodrama	Apr. 24.	6,500

TRUART FILM CORPORATION

Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Fals			5,800
The Silent Witness			5,800

UNITED ARTISTS

		1925	
America (Griffith prod.)	Historical drama	Mar. 8.	11,442
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11.	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27.	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29.	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31.	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219

UNIVERSAL

		1925	
Life's Greatest Thrills	Special	Sep. 19.	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26.	6,709
One Wild Night (Edwards)	Comedy	Sep. 26.	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26.	2,000
Bustin' Thru (Hoxie)	Blue streak western	Oct. 3.	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3.	2,000
By the Sea (Puffy)	Comedy	Oct. 3.	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10.	5,924
Just Cowboys	Just western	Oct. 10.	2,000
Taking Chances	Short western	Oct. 10.	2,000
The Raid	Short western	Oct. 10.	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10.	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17.	1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17.	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24.	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24.	3,000
Shooting Wild	Mustang western	Oct. 24.	1,000
Hidden Loot (Hoxie)	Action western	Oct. 31.	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31.	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31.	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7.	4,400
Rustlers From Boulder Canyon	Short western	Nov. 7.	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7.	1,000
Oh, Buster	Buster Brown	Nov. 7.	2,000
Proud Heart (R. Schildkraut)	Mustang-love dr.	Nov. 14.	3,943
Two Many Ducks	Fathering western-com	Nov. 14.	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14.	1,000
A Speedy Marriage	Century comedy	Nov. 21.	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21.	5,410
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21.	ep
Range Law	Mustang western	Nov. 28.	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28.	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28.	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5.	4,054
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5.	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12.	1,000
One Man Ranch (Morrison)	Action western	Dec. 12.	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12.	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 10.	6,300
Top Hand	Short western	Dec. 10.	7,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26.	6,887
Buster's Nightmare	Buster Brown	Dec. 26.	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26.	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26.	1,000
Call of Hazard (Humes)	Mustang western	Jan. 2.	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2.	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2.	1,000

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review	Feet
Still Alarm (star cast).....	Fire-drill melo	Jan. 9.	7,000
Blue Blazes (P. Morrison).....	Western	Jan. 16.	4,700
Six Shootin' Romance (Hoxie).....	Western	Jan. 23.	4,837
Buster's Bust up.....	Buster Brown comedy	Jan. 23.	2,000
Stella Maris (Mary Philbin).....	Wm. Locke novel	Jan. 30.	5,786
Man With the Scar.....	Short western	Jan. 30.	2,000
Honeymoon Squabble (Edna Marian).....	Comedy	Jan. 30.	2,000
Hero of Piperock.....	Mustang comedy	Jan. 30.	2,000
Her Lucky Leap.....	Century comedy	Jan. 30.	2,000
Badly Broke.....	Bluebird comedy	Jan. 30.	1,000
Hot Dog.....	Bluebird comedy	Jan. 30.	1,000
Hearts of the West.....	Short western	Feb. 6.	2,000
Helpful Al.....	Century comedy	Feb. 6.	2,000
Montana of the Ranges.....	Short western	Feb. 6.	2,000
Winged Rider (Cobb).....	Mustang drama	Feb. 13.	2,000
A Dumb Friend (Lake).....	Bluebird comedy	Feb. 13.	1,000
Beautiful Cheat (Laura LaPlante).....	Comedy-drama	Feb. 20.	6,583
Big City (Marian).....	Century comedy	Feb. 20.	2,000
Big Game (Holmes).....	Mustang western	Feb. 20.	2,000
Combat (H. Peters W. Hawley).....	Action melodrama	Feb. 27.	6,714
Crowning the Count (E. Gordon).....	Century comedy	Feb. 27.	2,000
Accidents Can Happen (Al Alb).....	Century comedy	Feb. 27.	2,000
Cohens and Kelleys (G. Sidney-V. Gordon).....	Hebrew-Irish com.	Mar. 6.	7,774
Watch Your Wife (Valli-O'Malley).....	Comedy-drama	Mar. 13.	6,974
Phoney Express (Puffy).....	Fat Man comedy	Mar. 13.	1,000
Buster's Nose Dive.....	Buster Brown com.	Mar. 13.	2,000
Chip of the Flying U (Gibson).....	Comedy western	Mar. 20.	6,596
Winking Idol (Desmond).....	Western serial	Mar. 20.	2,000
Al's Troubles (Al Alb).....	Century comedy	Mar. 20.	2,000
Border Sheriff (Hoxie).....	Action western	Mar. 27.	4,400
Gunless Bad Man (Mower).....	Mustang western	Mar. 27.	2,000
Tune Up (Puffy).....	Comedy western	Mar. 27.	1,000
One Wild Time (Corbett-Holmes).....	Comedy	Mar. 27.	2,000
Yearning for Love (Wanda Wiley).....	Century comedy	Mar. 27.	2,000
Perfect Lie (Neely Edwards).....	Bluebird comedy	Mar. 27.	1,000
Flying Wheels (Wanda Wiley).....	Century comedy	Mar. 27.	2,000
Menace of the Alps.....	Special	Mar. 27.	1,000
The Set Up (Art Acord).....	Western	Apr. 3.	4,500
Flivver Vacation (E. Gordon).....	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake).....	Bullseye	Apr. 3.	1,000
Rustler's Secret (E. Cobb).....	Mustang western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie).....	Western	Apr. 10.	1,000
Couple of Skates (Edwards).....	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian).....	Century comedy	Apr. 10.	2,000
Mountain Molly'O (J. Sedgwick).....	Short western	Apr. 10.	2,000
Taking the Heir (Puffy).....	Comedy	Apr. 10.	1,000
College Yell (Edwards).....	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards).....	Bluebird comedy	Apr. 10.	1,000
Flaming Frontier (Gibson).....	Epic drama	Apr. 17.	8,828
Radio Detective (Jack Daugherty).....	Serial	Apr. 17.	2,000
Buster's Skyrocket (Trimble).....	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume).....	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake).....	Comedy	Apr. 17.	1,000
The Escape (Morrison).....	Western-action	Apr. 24.	4,500
Help Wanted (Puffy).....	Comedy	Apr. 24.	1,000
Desperate Dan.....	Bustard comedy	Apr. 24.	2,000
Buster's Mix-up.....	Buster Brown comedy	Apr. 24.	2,000
My Old Dutch (McAvoy-O'Malley).....	Drama	May 1.	7,750
Too Many Babies.....	Comedy	May 1.	2,000

VITAGRAPH

	Kind of Picture	Review	Feet
Two Shall Be Born (Novak-Harlan).....	Drama	Feb. 21.	6,640
Pampered Youth (Landis-Calhoun).....	Drama	Jan. 31.	6,227
Redeeming Sin (Nazimova-Tellegen).....	Apache dr.	Feb. 14.	5,700
Tearbound (Daw-Welch).....	Melodrama	May 2.	6,279
Tides of Passion.....	Drama	Apr. 11.	6,182
School for Wives (Tearle-Holmquist).....	Drama	May 30.	6,893
Baree, Son of Kazan (Stewart).....	Northern drama	June 20.	6,550
Wildfire (Aileen Pringle).....	Racing melo.	June 27.	5,700
Steele of the Royal Mounted.....	N. W. drama	July 18.	7,865
Happy Warrior.....	Drama	Aug. 8.	7,832
Ranger of the Big Pines (K. Harlan).....	Forest Ranger drama	Sep. 12.	7,036
Love Hour (H. Gordon-Fazenda).....	Melodrama		

WARNER BROS.

	Kind of Picture	Review	Feet
Bridge of Sighs (Dorothy MacKail).....	Pathos drama	April 4.	6,694
My Wife and I (Rich).....	Emotional drama	May 30.	7,182
Man Without A Conscience (Louis-Rich).....	Drama	June 4.	6,592
How Baxter Butted In (Moore-Devore).....	Comedy	July 25.	6,591
Woman Hater (Chadwick-Brook).....	Love drama	Aug. 1.	7,139
Tracked in Snow Country (Rin-Tin-Tin).....	North drama	Aug. 1924	
Eve's Lover (Rich-Lytle-Louis-Bow).....	Drama	Aug. 8.	7,237
Kiss Me Again (Lubitsch prod.).....	Light comedy	Aug. 15.	6,722
Limited Mail (Monte Blue).....	Railroad melodrama	Sep. 12.	7,144
Wife Who Wasn't Wanted (Rich).....	Romantic drama	Sep. 19.	6,858
His Majesty, Bunker Bean (M. Moore).....	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin).....	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin).....	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook).....	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue).....	Farce comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan).....	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller).....	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin).....	Curwood dog drama	Nov. 28.	5,519
Hogan's Alley (Blue-Miller).....	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich).....	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook).....	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon).....	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore).....	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin).....	Farce-comedy	Mar. 6.	6,600
Cave Man (M. Moore-Prevost).....	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello).....	Melodrama	Apr. 10.	6,800
Night Cry (Rin-Tin-Tin).....	Dog melodrama	Apr. 24.	6,300

MISCELLANEOUS

ARTCLASS PICTURES CORP.

	Kind of Picture	Review	Feet
On the Go (Buffalo Bill, Jr.).....	Western	May 2.	4,825
Reckless Courage (Buddy Roosevelt).....	Thrill western	June 6.	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.).....	Thrill drama	June 13.	5,000
Yearin' Loose (Wally Wales).....	Stunt western		

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review	Feet
A Lover's Oath (Novarro).....	Melodrama	Aug. 2.	5,845
Business of Love (Horton).....	Comedy-drama	Aug. 2.	6,038
The Shining Adventure (Marmont).....	Drama	Aug. 2.	5,128
The Wrongoers (Barrymore).....	Melodrama	Aug. 2.	6,424

BANNER PRODUCTIONS

	Kind of Picture	Review	Feet
The Man Without a Heart.....	Novak-Harlan	Aug. 2.	6,000
Those Who Judge.....	All star	Aug. 2.	5,700
Daughters Who Pay.....	All star cast	May 30.	5,800
Wreckage (May Allison).....	Drama	Sep. 5.	5,992

C. C. BURR

Crackerjack (Hines).....	Typical comedy	May 23.	6,706
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CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....		2,000
Her First Night in Philadelphia.....		
Her First Night in The Jollies.....		
International Twelve.....		
Novelty Twelve.....		1,000
Famous Paintings.....	De Luxe dramas	2,000
Let's Go Fishing.....	Holland-scenic	Nov. 7.
Real Charleston.....	Lesson novelty	April 24.
The Doctor.....	Drama de luxe	
Heroes of the Sea.....	Scenic	

GINSBURG DISTRIBUTING CORP.

	Kind of Picture	Review	Feet
Love Gamble (Lillian Rich).....	Melodrama	July 11.	5,760
Before Midnight (Wm. Russell).....	Crook melodrama	July 11.	4,890
Big Pal (Wm. Russell).....	Prize fight drama	Oct. 24.	5,800

INDEPENDENT PICTURES CORP.

	Kind of Picture	Review	Feet
Gambling Fool (F. Farnum).....	Western	May 9.	5,000
Fighting Sheriff (Bill Cody).....	Western	May 28.	5,000
Border Intrigue (F. Farnum).....	Western	May 30.	5,000

LEE-BRADFORD CORP.

Way Down Upon the Swanee River.....		6,000
Wolfblood (M. Clayton).....		6,000
Wives of the Prophet (star cast).....	Opie Read novel	Jan. 9.

MADOC SALES CORPORATION

After Marriage (M. Livingston).....	Marriage drama	Nov. 21.	4,960
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POST SCENICS

Holland.....	Scenic	Nov. 7.	1,000
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RAYART

	Kind of Picture	Review	Feet
Super Speed (Reed Howes).....	Automobile com.-dr.	Feb. 7.	5,227
Snob Buster (Reed Howes).....	Action melodr.	Aug. 22.	4,974
Cyclone Cavalier (Reed Howes).....	Action-romance	Sep. 26.	4,928
Midnight Limited (star cast).....	Railroad melodrama	Dec. 27.	5,255

RED SEAL

	Kind of Picture	Review	Feet
Hair cartoon (Issue Z).....	Marcus cartoon	Feb. 7.	1,000
Reelview (Issue B).....	Urban magazine	Feb. 6.	1,000
Dolly Gray.....	Song cartune	Feb. 6.	1,000
Fish for Two.....	Gem of the Screen	Feb. 13.	1,000
Hair Cartoons (No. 4).....	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise.....	Max Fleischer cartoon	Feb. 27.	1,000
Ko-Ko Baffles the Bulls.....	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon.....	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?.....	Song Cartune	Mar. 20.	1,000
Marvels of Motion.....	Magazine	Apr. 3.	650
Song Cartune.....	Fleischer novelty	Apr. 3.	550
Reelview (Scenes in Turkey).....	Magazine	Apr. 10.	850
Hair Cartoon.....	Marcus cartoon	Apr. 10.	550
Hair Cartoon.....	Marcus cartoon	May 1.	550
It's the Cat's (Ko-Ko).....	Fleischer cartoon	May 1.	750

SHORT FILMS SYNDICATE

	Kind of Picture	Review	Feet
Thirty Years Ago.....	Novelty	Aug. 15.	1,000
I Remember.....	Pastoral	Aug. 15.	1,000
Mixing in Mexico.....	Bud Fisher cartoon	Oct. 17.	1,000
Invisible Revenge.....	Mutt & Jeff	Oct. 31.	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks).....	Serial		
Here He Comes (E. Douglas).....	Comedy drama		5,000
Trapped (Elinor Faire).....	Drama		5,000
Who's Your Husband? (Morante).....	Comedy		2,000
Bedtime Stories Series.....	Animal Novelty		2,000
Eyes of the Desert (Richmond).....	Western		5,000
Just Travelin' (Bob Burns).....	Western		5,000

TENNEK FILM CORP.

Jack Mann Comedies.....	Twelve subjects	
Chester Conklin Comedies.....	Twelve subjects	
Two Star Comedies (Layman-Dorety).....	Twelve subjects	
All Star Comedies (star casts).....	Twelve subjects	
International Detective Stories.....	Twelve subjects	
Laugh Stories (Selig Animals).....	Twelve subjects	
Chuckles.....	Twelve novelties	1,000
Travelogues.....	Twelve novelties	1,000
Fantasies.....	Twelve novelties	1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music
Edited by Colby Harriman

Booking Problems Chief Concern of Presentation Business

Second Article in Presentation Situation Analysis by Colby Harriman

BOOKING problems were not apparent until the chain or group plan of presentation productions were considered and attempts made to operate. The individual production departments in the larger city theatres evaded the complexed phase of agencies. It was only necessary to attend to the routine of production organization for a limited period, producing for the engagement, when the engagement was over the production being shelved and stored.

With the passing of the individual production department we find that we are confronted with the elimination of our laboratory. The present day status of motion picture theatre stage attractions is not due to a single centralized production department but to a group of individual producers who have devised and developed an art in their own theatres scattered throughout the United States. What they have done is now being felt throughout the motion picture business. The presentation is the magnet attracting the exhibitors as well as the patrons. The art is composite of national likes and provincial emotions and not the product of a single plant or base.

It is not our intention to minimize the ability of centralized production departments but to emphasize the value which the individual production departments have generated in the work which has been offered. There is no doubt that perfection may be attained or approached in a massed formation of the elements necessary to production, but the outline of the pattern has been graven, the die cast, and subsequent effort is that of filling in, of embellishing, of quantity production.

Routing of Presentations Inaugurated

About a year ago a couple of our leading theatre organizations inaugurated a plan whereby certain presentation productions would be booked in other houses of the chain. This idea was primarily born out of the inability of a single production department to meet the financial demands of a constant run of lavish productions, and with the appearance of these attractions in other theatres, the cost of producing them would be pro-rated and make the financial burden easier to bear. The experiment proved successful as

there were no extreme differences in stage limitations and the clientele of the houses practically about the same calibre.

Encouraged by the success of the first units to be routed, those who sponsored the venture began to take cognizance of the fact that with the proper organization and production set-up, it might be within reason that all of the presentations could be routed and appear in theatres forming either a national or district chain. How this idea has appealed, one only has to look about and note the various activities along this line. The chain or route idea is the dominating one today and the individual production department as a benefit to the theatre is being generally discounted.

Position of Publix Envious

One organization which has resulted, as a merging of two firms specializing in individual production departments, is Publix. We doubt whether any other organization will prove a formidable competitor, especially during the coming season. The organizations of Famous Players-Lasky Theatre Department under Harold B. Franklin and the well functioning Balaban and Katz group have been recognized as the organized leaders of presentation production. The stage attractions have been an integral part of their de luxe performances, and we owe them much as we record the development of this new art which in turn has developed new producers, new artists and artisans. With a consolidation of their production activities in a centralized area, with a production personnel which has been schooled in the art of presentations, it is evident that they are in a position to offer a consistent program for their circuit.

Another factor which makes the position of the Publix organization an enviable one is their theatre holdings. We find that practically the leading houses in the East, Middle West and South, and certain West Coast sections, are under the Publix banner. This means much in the establishment of a proper circuit. The theatres are available that can properly play the attractions offered. This relates principally to the de luxe houses, as we understand the term.

The booking problem is not one that

will concern Publix or give it concern to any great extent. The organization in its various capacities appears to be properly functioning, the only factor which it will have to watch is the type of productions routed. There has been a similarity in the units sent out so far, possibly with two exceptions, but this may be overlooked as this year has been one of experimentation. Next year tells the story.

Independent Chains Organized

But Publix will not dominate the field in the matter of large circuits. This week, announcement has been made relative to the Stanley Circuit embracing the Mark, Fabian, and other potential interests. Loew is making plans. Fox, and Universal are also to count for much. Producers Distributing Corporation announces its alliance with Keith Vaudeville Interests which is something to sit up and take note of. Then there are the smaller circuits, composed of theatres in independent groups, of companies organized to produce presentations, of presentation service and theatre booking organizations. Suddenly, every vaudeville agency of any prominence whatsoever has announced that they also book presentations. Here is the situation that may well be looked into. Vaudeville agencies know but one thing and that is vaudeville. There is a danger of "vaudevillizing" our presentation houses and if that ever occurs the very magic of the present motion picture theatre stage attraction is lost and we revert to the old idea which has about run its course in popular amusement.

Vaudeville Complicates Production Work

To produce a presentation is one thing. To take a vaudeville act and make a presentation out of it is another. The vaudeville complex and the vaudeville agencies will do more to confuse the situation than assist the development of a practical booking systems.

The motion picture theatre books a specially produced presentation for a given price or on a percentage. The unit is distinctly an attraction which has presentation values. The feature gets over

(Continued on page 356)

Three Presentations for "Memorial Day"

Specially Devised on an Exhibitors Request by Colby Harriman

MEMORIAL DAY is usually observed in motion picture theatres either in a suitable stage attraction or through the medium of a special film subject. This day has a special significance to Americans in general and while a certain phase of its observance is duplicated in Armistice Day presentation it does not seem amiss to particularly emphasize this day in the theatre from the standpoint of all national combats. It has been found that there is a ready patron response to any stage attraction based on the Memorial Day theme, and aside from the advantages offered with the late spring period, it is a safe subject to consider and equal to any pretentious attraction devised to accentuate it.

The three suggestions which we are submitting this week are varied in their scenic treatment. The accompanying sketches are in line design which will make them simple to be understood without the use of ground plans and accompanying construction data.

"AN ODE TO PATRIOTS"

The setting for this full page presentation is suggested in Figure I. A cenotaph with a base constructed on a triple platform and step in circular design surrounding it. The monument effect may be easily constructed with platforms and boxes. The entire framework covered with canvas and painted to represent stone work or a metalline drape may be adjusted to the frame and lend a glistening effect to the outline.

This treatment may be used for a semi-tableau and to introduce an appropriate song number. Girls dressed in costumes to represent the Spirit of the Colonists, the Spirit of 1860 which should be the "Blue and the Gray," and the Spirit of Democracy. The characters may be grouped in the positions indicated in the sketch, with the singer dressed as Liberty standing up center.

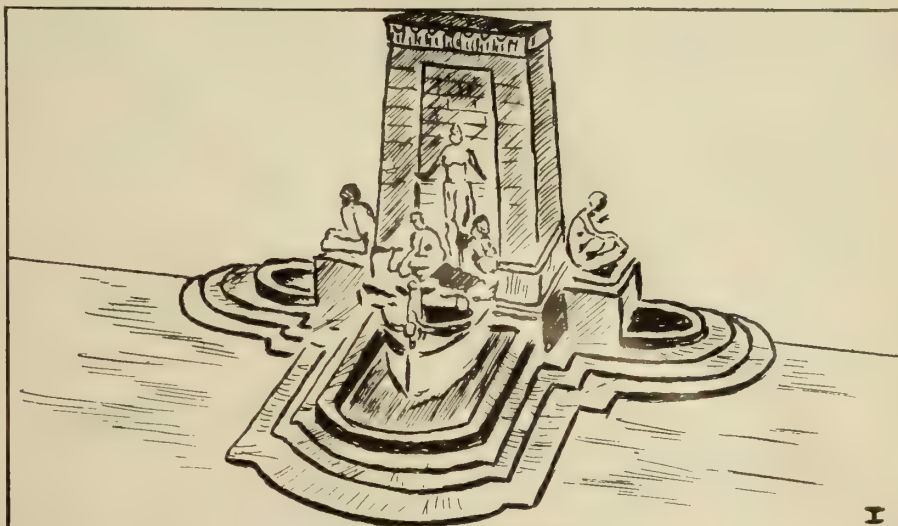
An artistic background for the setting may be to use a sky cyclorama and operate a sunset effect upon it. Small fountains may be placed in the various landings of the steps approaching the cenotaph.

"MEMORIES OF THE COMBAT"

The setting for the scene is illustrated in Figure II. Some jagged, gnarled trees bearing some light green foliage and a few flowers is cut out and hung in one, in silhouette against a green-blue sky, with a rose flush at the base. A small ground row at extreme left masks a raked platform upon which two soldiers appear, one a Frenchman and the other an American. They should be dressed in torn and tattered uniforms and slowly appear as the muffled drums are heard off stage. A song number may be introduced if desired, although the tableau would be more effective. A cut drop, a half circle, should be hung at the curtain line with a scrim in front of all to lend a subdued effect.

"VOICES AND MEMORIES"

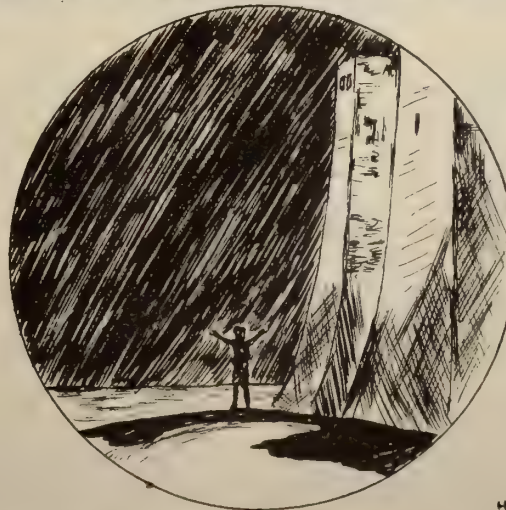
A cameo setting is designed in Figure III. A cut drop is hung in one with a circular opening. A platform placed back of it and masked with a rounded ground row. A flat painted to represent a section of a fortress is placed at left. A deep blue sky drop, with a water row at the base. Some stars may be hung in front of the drop. Use this setting for the introduction of an appropriate song number.



I



II



HARRIMAN

III

MARK STRAND FROLIC (Week May 9th) Produced by Jos. Plunkett, Mark Strand, New York City

THE Frolic this week is particularly well done. It is devised with the idea of "balance" and works up to an excellent finish. All of the elements for a well rounded bit of stage entertainment has been put into it by Mr. Plunkett and judging from the applause and the patron comment it is the type of revue show they want in motion picture theatres.

Four units comprised the routine.

(a) EMILY DAY, SOPRANO

Miss Day was presented in a special setting programmed as "Famous Painting Series No. 2," which was the subject "Mother" after the painting by Whistler and introduced in commemoration of Mother's Day. A large gilt picture frame was hung on a dark drop in one. The painting was done on a scrim. As the song theme was introduced, the lights back of the scrim were brought up revealing a character dressed as the Mother in the picture, in like position and background. The lighting treatment was in blues and orange from the sides with a white highlighting the singer's face from off right. As the song ended the lights were dimmed, leaving the scene in the manner it was introduced. The song was one of the haunting melodys of Dvorak.

(b) "PORCELAIN STATUETTES"

This unit was in two parts. Edward Albano, dressed in a white silk, gilt embroidered, Louis costume, appeared in front of the gold close-in curtains and sang "Serenade" by Schubert. As his song was concluding, the curtains slowly opened revealing the Mark Strand Ballet and three principal dancers on a revolving stage backed with a black plush drop. The girls were dressed in colorfully designed costumes of the French colonial period, the costumes made of oil cloth. The effect was excellent giving the costumes the appearance of being made of porcelain. The girls left the revolving stage and did a very pretty little Minuet routine. This was followed with a brief number of Mlle. Klemova, assisted by M. Daks and Kiddon. The ballet was added for the finale, the entire ensemble and principals returning to their original positions on the revolving stage, the stage slowly set into motion as the curtains gradually closed.

(c) MARK STRAND MALE QUARTETTE

This popular quartette were heard to advantage in two numbers, opening with "In My Gondola" and closing with "Behind the Clouds." A tab drop was hung center, masked on either side with plush drapes. A typical Venetian scene was printed on the drop, with a large gondola painted in the foreground. Four men were also painted as being in the boat. There were cutouts where their faces would appear and the heads of the members of the quartette were protruded through the opening. The men were made up as Italian types.

(d) BROOKE JOHNS

A full stage set was used to introduce for the first time in a picture theatre, Brooke Johns, jazz singer and banjoist, assisted by Goodie Montgomery, a late model dancer, and the Oklahomans, eight boys who know how to play, all appearing in a program of popular numbers.

A half circular cut drop was hung in two.

From the center of this drop a large cut-out figure of a jazz musician was attached, the long legs forming an inverted V-shaped opening under which the musicians were grouped. The space between the outline of the drop and the cut-out figure was filled with a scrim upon which musical notes and symbols were painted in black and orange. A metallic drop was hung in three-as a backing. Brooke Johns, dressed in a tuxedo, sang songs, played the banjo and sold himself on the strength of an excellent personality rather than his ability as a singer. Miss Montgomery did two very good jazz dance numbers, and the orchestra did good work also, ending the routine with a banjo ensemble.

WENGER EXHIBITING PAINTINGS

John Wenger, the well-known stage designer has announced that he will give an exhibition of his recent paintings and screens together with certain stage settings at the Ferargil Galleries, 37 East 57th Street from May 10-22 inclusive. The showing will be open to the public daily. We particularly call the attention of all producers and exhib-

itors who are interested in the best of stage and scenic art to not overlook the opportunity of viewing Mr. Wenger's work on exhibition. Since his return to New York he has designed the setting and special curtain for Raquel Meller, the noted Spanish diseuse at the Empire Theatre, New York.

RIVOLI MUSICAL FEATURES

An excellent rendition of the Grand Fantasia from "Madame Butterfly" (Puccini) was played this week by the Rivoli Orchestra under the direction of Irvin Talbot. We have noticed a marked improvement in the rendition of the various overtures by this orchestra since the return of Mr. Talbot to the Rivoli.

Henry B. Murtagh is a welcome addition to Broadway's entertainers. He has demonstrated that "you can get 'em to sing if you only go about it in the right way." He evidently has the key, because the audiences are singing at the Rivoli and that is unusual. Murtagh's personality counts for much; then he is a good organist and knows all of the tricks of the console.

Booking Problems Concern Presentations

(Continued from page 354)

and is accepted in the terms of a special production. Along comes a vaudeville act all regaled in a special set with a few lighting effects and offered as a presentation. If drastic changes have not been made in the vaudeville routine, it is safe to say that the unit will savour of vaudeville from beginning to end in spite of its scenic or presentation investiture. This has been particularly noticeable with "name" acts, and attractions which have held to the tricks which were polished in vaudeville. But the question of finance raises a point with a vaudeville act presentation.

A certain manager cited an instance of a recent booking of a presentation unit which was developed around an established vaudeville act. The unit was booked to him for four hundred dollars, a small unit, built to play the houses with medium stages. In looking over his books he found that he had played the act at his theatre a season previous at half the figure. The presentation in spite of its scenic effects was not worth the extra two hundred to the manager or the audience and the result was that this manager decided it would be cheaper for him to play the straight acts without the presentation embellishment. Result—off the circuit, loss of booking and investment to the producer. This is a trivial example, but let us read between the lines. A straight vaudeville act will encounter these obstacles, and the average agency or organization made up or influenced by vaudeville agents will constantly inject the vaudeville idea in its productions and activities. It is certain to be more beneficial to the motion picture theatre owner to book such attractions as may be known to be specially produced presentations.

Grading of Productions Necessary

Another phase vital to a successful

booking system for presentations is to grade productions to meet the physical requirements and limitations of the various houses.

We may for convenience sake classify the theatres into the A, B and C group. The "A" houses are the de luxe theatres with adequate stages. The "B" houses embrace the houses in the smaller centers, the houses in neighborhood districts, with medium sized stages. The "C" houses are the small theatres.

It is not policy for a production department to devise presentations in a manner to be booked in the houses of the various groups. First of all, a large presentation unit cannot be bought by a house outside of the "A" class. There must be a limit to cost and size of the unit if a "B" house books it. And it is evident that the "C" houses are not to be considered with such attractions.

Each group of houses should have a particular group of presentations. Each group may embrace all types but the method of producing them should be altered. It is possible to give the "C" house the same type of presentation in proportion to its financial and stage capacity as the "A" house. It is simply a question of adjustment. This adjustment must come in the selection of subject matter and devising the units to permit of a satisfactory production. The adjustment cannot come afterwards without entailing unnecessary cost. With the grading of productions comes a re-vamping of the selling price. This is sure to bring about more business and the proper functioning of the circuits.

Our next and last article of this series will be a review of information received by us from reliable sources relative to the plans for next season in presentation production and booking.

Your Equipment

*Service for You—Theatre Owner—Builder—Studio—
Laboratory—Exchange Executive—From Your Angle*

Edited by A. Van Buren Powell

Spring Into Summer Without a Fall!

SHUT UP ABOUT SHUTTING DOWN! I'm your theatre. I guess I've got a right to talk up at you—Lord knows there's been plenty of times you've spoken your kind thoughts about me—mostly when business was bad!

And first thing you know you'll be standing out here by my old-fashioned ticket window and saying, "Lookit them cars scooting by! Lookit the picture I got today and everybody's ridin' off to a picnick or to the beach—or to the next big town."

Then you'll use language on me—the theatre that you used to swear BY instead of AT.

Just because I don't loosen a few bricks and knock down some passersby and use a couple of my girders to scoop them inside with!

Ever stop to think maybe you could do something to help me be as full as a Volstead addict—all summer?

That hit you under the balcony, didn't it?

It's the Gospel truth, too!

Do you suppose I like to stand here with the hot sun blazing down on me and with nothing to do to make me forget it?

Well, I don't! And neither do you!

Now I've been a good little theatre to you in the past.

I can be a good little theatre in the present and the future. I'm ready to do my part. I'll hold all you'll be able to sit and stand in my innards.

You can get them in—THIS SUMMER!

Now's the time to start!

And THIS IS WHAT TO START WITH.

Better projection pays!

Get that painted on a card and take it up into your projection room.

Stick it onto my wall with glue! Then tell your projectionist—"That means that if you give my patrons better projection it will bring more patrons and that will eventually push more dough into your pay envelope."

Then, when he says, "Boss, I need—" DON'T FLY OFF THE HANDLE! If he can show you wear in projector parts—get new ones that fit—get them from the manufacturer of the projector so you'll be sure they fit!

Then see that your screen is in good shape to take the picture, and call the attention of your audience to the improvement in projection. It will stick in their minds till summer!

Make your music harmonious, and as the hot weather comes along, cool down your music!

Cut out the jazz and hot stuff, and make the musician at the organ, or your orchestra leader, understand that music can keep people cool as much as anything else.

Take part of your lobby to start telling the people who are coming NOW—it's going to be cool here this summer!

Get yourself a trailer that has some icy mountain peaks, and so on—and a strong message about the cooling devices you have, how you have planned everything to make my interior as cool as an ice-box, but by no means as damp.

Rib up a fake fat man in your lobby as the hot spells begin to loom along. Fix him with one arm on an eccentric that will make the arm swing to and fro, and put a fan in the hand on that arm, to swing past his face. Then rib up a way to make beads of water for perspiration on his face and running down, and slap a sign over him—"Yes, it's hot—out here!"

Then get yourself a big thermometer and replace the mercury column with some colored liquid that will stand at whatever is the inside temperature of my innards—don't forget it's your theatre speaking—and put that under the proper sign, in by the ticket sales salon.

Make your interior lighting soft and cool in tone.

Get your draperies in harmony with the psychology of the season—make the place LOOK cool.

Then see that you have a real cooling system to back up the trailer, the promise, the lobby display, the tone of the interior you give me for the hot spell.

I don't have to tell you what kind of pictures to pick for the summer. The way you show good judgment in that makes me wonder why you ever forget to pull the same line of gray matter in the matter of summer equipment.

Make sure your ventilating arrangements will take the fetid air out of my innards so the air will be fresh and not stuffy.

Then ballyhoo the equipment that will enable a patron—a slue of patrons!—to sit in cool comfort and enjoy well chosen motion picture entertainment under soft lights and with soothing, nerve-quieting music.

Better projection pays—yes, sirree! And better summer conditions in your theatre's interior—you hear me shout!

I know one fellow who thinks a lot of his theatre—expects it to support him the year 'round.

Well, right now he's distributing little cards—

"DON'T PUT YOUR FURS IN STORAGE!"

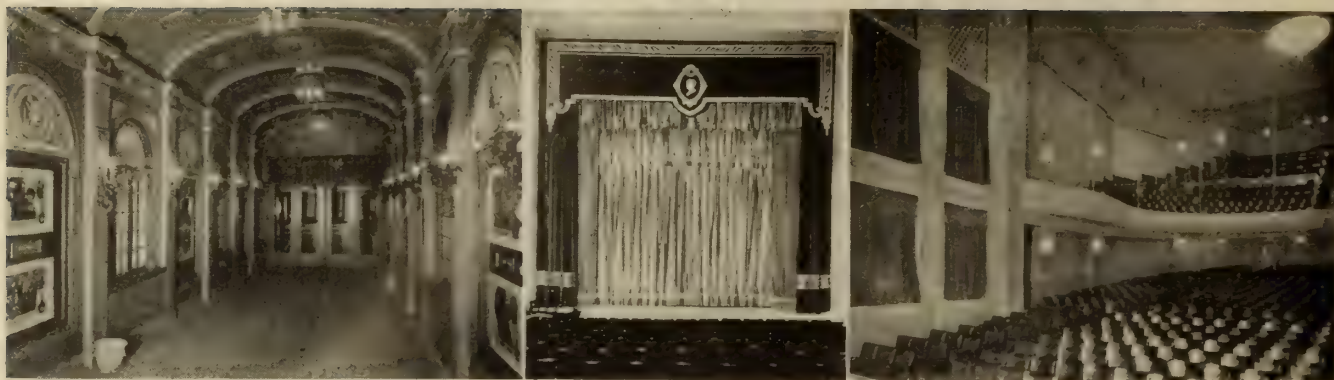
There's some smaller type under that.

It says, "You think you can get along without your furs in the hot weather—but you won't be able to get along without your Rialto—and it will be so cool in here this summer you may want those furs!"

I'm the same sort of theatre that fellow has—ready and eager to keep going all summer!

Give me a chance to spring into summer without a fall!

Want to know how to make your theatre cooler—better ventilated—for the summer? Send **YOUR EQUIPMENT** full interior measurements, present cooling system, seating capacity, and sketch of auditorium plan, side elevation and cross section—and let's see if we can't get an expert to help you chill the summer slump into a seat-selling season.



THE ONLY TIME the finely equipped Loew's Cameo will have its lobby, and stage, and seats, as empty as you see them here will be when the Cleveland, Ohio, audiences are all gone to bed.

Cleveland Cameo Makes Ninth in Loew's Big Ohio Theatre Chain

It's Equipped For Patronage, Too!

EUCLID AVENUE, Cleveland, has a new motion picture theatre operated as a unit in the Loew Chain. The new playhouse has been built on the site and out of the shell, which for nearly a half century has been known as the Star Theatre. In its new dress it is called the Cameo, and in every respect measures up to the standards established here with the opening of the other Loew houses.

The Cameo, is the ninth and newest motion picture theatre operated by Loew's Ohio Theatres, Inc. in Cleveland. While all of the other eight houses are modern in every detail, and offer the best facilities for the accommodation of their patrons, interest centers about the Cameo because of local sentiment for the house that originally stood in the same location. The Star Theatre, as it was called, was built over forty years ago on what was then "Upper Euclid Ave.," meaning that part of Euclid Avenue which is between the Public Square and East Ninth Street. The Star was the home of burlesque. It was operated by Messrs. Frank Drew and Charles Campbell. It has been a burlesque house from the time of its opening until the Loew people leased it, tore out everything but the four walls, and transformed it into one of the prettiest houses in the city.

Transformation A Real Feat

The transformation was effected by the W. S. Ferguson Company of Cleveland, construction engineers, at an approximate cost of \$100,000. The re-building of the theatre was a feat of engineering. The original theatre had a floor with a very deep pitch. An entirely new floor had to be constructed, with a moderate pitch. The original proscenium arch was built according to old fashioned ideas, and to build a new arch, new steel columns had to be inserted, and new girders something quite unusual in engineering. As the theatre now stands, the auditorium has a floor space of 7,000 square feet, allowing for about 820 seats. The balcony has 3,700 square feet with 430 seats, making a total of 1,250 seats available. The

proscenium arch measures 30' x 27'6". The stage has been reduced from its original size of 40 feet to 30 feet. The theatre is steam heated, has a modern two fan belt ventilation system, and has standard illumination, with emergency lights and telephones.

The decorations of the Cameo carry out the name of the theatre. The centre of the velvet drape under the proscenium arch displays a beautiful cameo. In the lobby brilliantly illuminated by double bracket lighting fixtures and mirrors, artistic cameos are featured in each panel. The color scheme is tan and rose. The plaster walls are tinted a soft tan. The lights all have silk shades

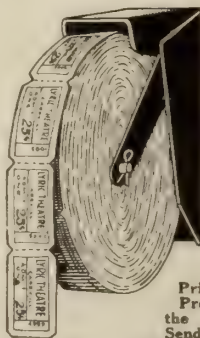
and cast a mauve glow over the house. The heavy velvet stage curtain is a rich brown. The carpets are contrasting, being a pale green. The male ushers and the cashiers are all uniformed and lend dignity to the theatre. A two manual organ is installed in the Cameo Theatre. May McGraw and Arthur J. Pugsley are the singing organists. Both of them sing, their own illustrated songs a novelty which has proved a popular attraction.

The projection is entirely new. In fact, it had to be built on extra, so it has both light and modern conveniences. Three Simplex machines with Peerless lamps were installed by the Exhibitors Supply Company of Cleveland. The throw is about 120 feet. Brenkert dissolving stereopticons are also installed. Art Ayres and Joe Gray alternate as projectionists.

Music Quality Assured

A Wurlitzer organ costing \$30,000 is a feature. It is similar to the one now installed in Loew's State Theatre.

While the original Star Theatre was somewhat of a venture by being so far uptown, its successor, the Cameo, is listed as being located on lower Euclid Avenue in the very heart of the retail shopping district. Nothing remains to remind one of the old theatre. The present elevation of sand stone is of strictly Gothic design, has no resemblance to the old exterior. The retaining walls are virtually all that remain of the Star Theatre. The Cameo can, in every sense of the word be called new, for it fills every modern want in equipment, service, comfort.



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AT LIBERTY: PROJECTIONIST. Twelve years' experience, desires permanent connection. Expert mechanic and electrician. Can rewind motors and do own repairing. Long hour runs preferred. Philadelphia license. Married. Reliable. V. Groetzing, 6357 No. Oakley St., Chicago, Ill.

OPERATOR AND ELECTRICIAN wants position. Experienced. References. Theatre sold reason for unemployment. Bert Chesley, 910 Fifth Ave., North, Fort Dodge, Iowa.

HELP WANTED

WANTED—Experienced machine mechanic and projectionist. Good salary—permanent position. References required. P. O. Box 407, Memphis, Tenn.

This Came Direct From Marks Bros. Theatres And It's a Tip!

EXHIBITORS are taking a live interest in YOUR EQUIPMENT—exactly what the department is here for!—and no better proof can be found than the following straight tip sent in from Marks Brothers Theatres, of Chicago, Illinois, by their Mr. H. S. Canfield. Read it. Remember it!

"Here's a tip on foresight: when building a theatre, consider auto parking space, or your creditors will get you if you don't watch out." The tip comes, free of charge, from Marks Bros. Theatres, Inc., of Chi-

cago, where probably traffic congestion is unequalled by any other community in the country.

Investigation of weeks made by the Marks staff was convincing. Figures revealed monthly thousands lost to houses without adequate parking spaces.

Now, each of the four Marks theatres under construction and the sites of other playhouses projected by them, is protected by the leasing of vacant property for parking.

The Granada Theatre, which will be the first to open, is on Sheridan Road, a boulevard under regulations of a strict special park commission. Across from the Granada are three vacant acres. Even at their immense valuation, the lessors foresee a profit both to the theater and from the nominal parking fee.

Typhoons Stop The Summer Slump

Good entertainment features is only one-half of good showmanship. Furnishing comfortable surroundings that make the entertainment enjoyable to the patron is the bigger half of theatre management.

You know that during the hot weather the big attraction is COMFORT—Typhoon Breezes keep your theatre comfortable—which means—that Typhoon Fans stop the summer slump.

It costs you nothing to put the air on your payroll—to cool your theatre with refreshing Typhoon Breezes. It costs you nothing because the receipts you GAIN easily pay for your Typhoons.

You really ought to have full details—so send for our new Booklet to find out what Typhoon Cooling means to you.

NOW is the time to send for Booklet W-1

TYPHOON FAN COMPANY

345 West 39th Street New York City

Philadelphia

Jacksonville

New Orleans

Dallas

California—Equipment Both Pulling Strong Together

WALTER G. PREDDEY, 187 Golden Gate Avenue, San Francisco, Cal., has returned from a trip to Vancouver, B. C., which he says was for both business and pleasure. He found much interest being taken by exhibitors in his reflector arcs and in the Motiograph projection machine, for which he is now distributor.

Chester Braden, who will shortly open a new theatre at Menlo Park, Cal., is having this equipped throughout by Walter G. Preddey. The projection room equipment will include two Motiographs and Preddey reflector arcs.

Otto Roeder is making some extensive changes in the projection room of the Bay View Theatre, San Francisco, Cal., and is installing two Motiographs.

The new house of Sam Perlin, Oakland, Cal., is nearing completion and two Motiographs will be installed in the projection room.

J. R. Bailey, for several years with the Robert E. Power Studios, has been placed in charge of the San Francisco office and has moved here from Los Angeles. One of his first large contracts will be the complete decoration of the new Harding Theatre of Samuel H. Levin at Hayes and Divisadero Streets.

Niagara Theatre Corporation Opens Their Fine New Capitol

THE NEW CAPITOL has been opened in Niagara Falls. This attractive 1,400-seat house is located on Niagara Street, near Thirteenth and is owned by the Niagara Theatre Corporation of which Thomas De Santis is president and treasurer, and Peter Paonessa, vice-president and general manager. There are 1,000 seats on the lower floor and 400 in the balcony, including the loges. The house is heated by the Trane vacuum system.

The stage is 78 feet wide, 25 feet deep and 50 feet high. The switchboard controls a \$20,000 electrical system. The Becker Theatre Supply Company of Buffalo, furnished the booth equipment which includes two Simplex projection machines, with Peerless Low-Intensity arc lamps; a Hertner Transverter, Superlite lenses, spotlights, rewinding machines, etc.

A system of electric ventilators completely changes the air of the interior every ten minutes. The proscenium arch is of classical design, being highlighted in antique gold, rose and blue and blending with the lavish use of gold leaf. The general scheme of the auditorium is a modern adaptation of the Corinthian style. The policy is high class motion pictures and two acts.

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Zimmerman Gets Antique And Renovates Equipment

THE ANTIQUE THEATRE in Watertown, N. Y., has been acquired by Western New York Theatrical Enterprises, Inc., of which Fred M. Zimmerman is the head. The name has been changed to the New Liberty. A new Wurlitzer organ will be installed and the Becker Theatre Supply Company of Buffalo, will equip the booth with two new Powers 6-A machines with Peerless low intensity lamps, a Hertner transverter and a Metallic screen.

Sioux Falls State Open

OUT in Sioux Falls, S. Dakota, they've got a theatre to be proud of—the new State, recently opened.

An invitation was sent us for the opening—but the train fare wasn't enclosed, and in spite of their pride in the equipment of the new house, we had to pass up the opening.

A novel touch in the invitation was the fact that the house was opened in advance of the actual time set for the official program—for the purpose of allowing the patron to inspect the modern equipment.

Grubel Theatres Improved

A LARGE improvement in the entire chain of theatres of Grubel Brothers is planned for this Spring, according to A. F. Baker, manager of the Electric Theatre,

Constructive

W. E. Green, vice-president in charge of sales for International Projector Corp., has been instrumental in the advancement of P. A. McGuire from the post of advertising manager for Nicholas Power Company to advertising manager for International Projector Corp. "Mac" has written constructive projector advertising—with broader scope he will justify his appointment and his slogan—"Better Projection Pays!"

Kansas City, Kas., owned by Grubel Bros. The Electric in Springfield, Mo., will be equipped with all new seats, furnished by the American Seating Company, while a new Wurlitzer organ, a new electric sign, new decorations, furnishings and carpets, to cost more than \$60,000.

Winning With Wurlitzers

THE Lincoln Theatre, Rochester, N. Y., installed a new Wurlitzer organ and modernized its projection equipment. Peerless low intensity lamps are now being

used and have greatly improved the projection.

The Harvard Theatre, a new Buffalo, N. Y., community house, has been opened at 524 Wescott street. A Wurlitzer orchestral organ is being featured. The house is also advertising itself as "the home of Paramount pictures."

Settlement Permits Progress on Capitol

ANNOUNCEMENT has just been made from the Butterfield offices in Detroit of the settlement of a law-suit which has been pending for some time, in relation to the clearing up of the title to the property in Flint upon which the new Capitol Theatre is to be built, and work will commence in the next month.

Orange, N. J. Embassy Opens

THERE is a crowd of at least 2,500 people in Orange, New Jersey, ready to attest that equipment in the modern theatre is something marvelous—though they may not put it that way, being fans who attended the Embassy Theatre opening.

Nevertheless, their enjoyment of the splendid program offered at that time—and to be followed by quality right along—was largely due to the perfect equipment which the Embassy boasts.

Get the Habit of Writing to YOUR EQUIPMENT About Your Equipment

Are You Proud?

YOU'RE proud of showing good pictures, well-projected. So is the man at the machine, who is responsible for clear, well-defined projection. And he knows that there's a lot of difference between Bausch & Lomb Cinephor Lenses and ordinary lenses. People come back over and over again to the house where it's easy and pleasant to watch a picture—where Cinephor Lenses make pictures seem real.

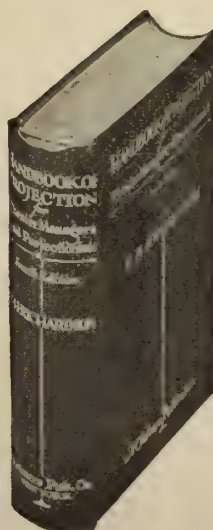
Send for the Cinephor booklet.

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Better Projection Pays

Likes the Projection Department

S. SANTORELLI, projectionist, New Playhouse Theatre, Dover, N. J., hands us this one:

Congratulations, Mr. Richardson, upon the department for "Better Projection," which certainly is instructive as well as interesting. My only regret is that the World is not a daily ('Ave a 'eart man, 'ave a 'eart! Ed.). I'm not a subscriber, but receive the World through my employer, and you may bet your bottom dollar that I await the arrival of the postman on "World day" the same as I look forward to pay day.

I note your campaign against the film punch fiend, and sincerely hope the day will come when thus mutilating film will be considered a crime punishable by a nice long ride on a rail—with a coat of tar and plenty of feathers as a side issue.

I take great pride in making a smooth change-over, but often it is all spoiled by one of the holes of the bone-head "machine attendant" that has been missed, or that I have not had time to cut out. And thus my work is injured by the act of some man too shiftless or lazy to do his work right.

However, maybe he has some excuse, because it is likely that if he ever used his brains a headache would result.

I have to admit that some of the Bluebook School questions, and even the answers are too difficult for me, and I'm not ashamed to admit that fact, although I've been working at this job for ten years past, doing my own repairing on the ten-year-old Simplex, now equipped with Morelite light sources. The lamps are old style, of course. Also the projectors, which have done a three-shows-a-day for ten years, are "not so good."

It is surprising how many of our men consider themselves projectionists after only six months to two years' experience. I say it can't be done.

Experience Is What Counts

In that last you are not quite right, Brother Santorelli. Many a man who two years ago did not know a motion picture projector from a chicken coop is a far more competent projectionist today than other men who have projected pictures for ten or more years.

How can that be?

The answer is simple. "Experience is a very necessary thing, but it is comparatively quickly acquired. Give a man a fair intelligence six months in a projection room, especially if that time be divided between three or four different projection rooms, and he has acquired the bulk of possible things to be learned through experience.

Of course he may learn more—quite a lot more—but he nevertheless is, from the "practical experience" viewpoint, a competent man. BUT if during that six months he has studied nothing dealing with the technical side of projection, at the end of the time he still is a mere child in projection matters. He knows next to nothing at all except the mere operation of the projector—the "machine." Also, if he keeps up that gait, at the end of ten years he is still almost entirely devoid of all knowledge which will en-

Notice

The Bluebook School is again omitted from this issue because F. H. Richardson, Editor of Better Projection Department could not get back to his desk in time to prepare the copy. Mr. Richardson attended the S. M. P. E. meeting in Washington. However, both questions and answers will be resumed next week.

able him to use his equipment efficiently, or to cope with the many optical problems incident to motion picture projection. At the end of ten years he is what I would term an ossified machine attendant, or continued "operator."

Knowledge Plus Experience Producers Efficiency

On the other hand, the man who has had six months' practical experience, and during that six months has STUDIED HARD and along intelligent lines, has had all the "experience" the other man has, PLUS an excellent rounding in knowledge, which will, if he continues his study, in a comparatively short time, make of him an efficient, expert motion picture projectionist—a man able to handle his equipment well, and able to put high grade results upon the screen, and put them there efficiently.

BUT, brother, this last means real WORK, and the worst part of it is that for a long while it almost always seems to be work which the "boss" is very loathe to appreciate. In fact, many of the "bosses" are so stupid that they would sneer at and discourage that sort of thing.

Mean Just Exactly What I Say

And mind you, when I name the boss who does that sort of thing STUPID, I mean just exactly that very thing. He IS stupid, for he is discouraging intelligent, efficient work by his own employee.

But anyhow, you are in error in this way: one object in forcing the term projectionist upon the industry was to give men projecting motion pictures something to look up to and LIVE UP TO. Man after man has adopted the term projectionist, with the assertion that while he feels himself then unworthy to call himself by that title, still he proposes to BE a projectionist, if hard work and study will accomplish it. So you see the term is a sort of yeast, which is working and producing very real results.

Another thing, brother, don't you think you ought to give the paper that is serving you your individual support to the extent of your own individual subscription? I do, though we will serve you just as efficiently if you don't. I just sort of think it is RIGHT that you men show your appreciation of the

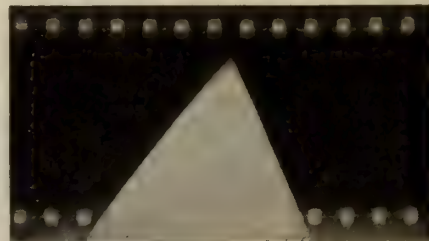
work we try to do to that extent, without any intent of criticizing if you don't.

We appreciate your friendship in any event, but feel we ought to have your active support as well, and—there you are.

Your management will do well to replace those old projectors. Ten-year-old projectors are very far out of date.

The Limit And Then Some

ERNEST GANN, St. Paul, whom I presume to be a projectionist in that city, hands us what is the limit in a change-over "signal." Several times I have declared some "signal" to be the limit, only to have something worse bob up, but this, I guess, really is it, for it can be made no worse, except some wooden-head chops the film entirely in two.



Gann says:

Dear Rich.—Attached find a specimen of change-over "signal." How can any man—if such a person may be called a man—expect an OUTRAGE like this to go through his projector. I have seen many varieties of change-over "signals," but this one—well, use your own judgment in naming it.

What ought to be the punishment meted out to the CRIMINAL who pulls such a stunt? Show this to the "boys" and let their wrath rise as mine has done.

It seems strange that even the most careless inspection by the most careless inspector could possibly let this get by and be sent out to a theatre by an exchange, as was evidently the case since the thing was in the film when Brother Gann received it.

I would amend the question of Gann to read this way: "What ought to be the punishment meted out to the CRIMINAL who did this thing, AND to the CRIMINAL in the exchange who permitted it to go out to a theatre, thus setting up danger of fire and therefore danger to the audience of that theatre? Personally I would give the one who did it a good, sound HORSEWHIPPING, and the exchange cheerful IDIOT a thirty-day term in JAIL.

Rough talk? Yes, but is it half as rough as the work we see here? I think one cannot speak too roughly of such things as this, or deal too roughly with the people who do them, and the exchanges which either do not inspect at all, or else only make repairs when the film is torn entirely in two.

H-E-A-D-L-I-N-E-R-S

The Midnight Matinee



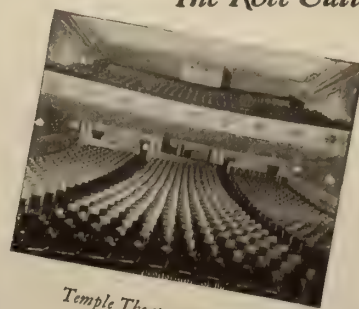
*Watch your Theatre grow young again
between Midnight and Morning —*

How long will the house be closed for reseating? A natural question! Not a day if you want to keep it open. Reseating and performances are continuous. They follow each other without interference. When the curtain comes down and the house empties at night, installation mechanics "ring up" on the night's program of putting in new seats. From midnight till morning the work goes on—methodically—rapidly—efficiently. A section of the old chairs comes out.

The electric drills begin to hum. A section of new seats goes in. The work is timed—perfectly—to allow for the house being put in perfect order for the next regular performance. Between midnight and morning the old theatre gradually takes on the appearance of a new playhouse. Comfort and beauty grow like a flower from within, spreading from pit to gallery with each night's work and in the end—*new seating throughout—not a night lost or a single patron turned away.*



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Society of Motion Picture Engineers Holds Big Spring Meeting In Washington, D. C.

By F. H. Richardson

THE Society of Motion Picture Engineers held its regular spring meeting at the Lee House, Washington, D. C. May 3 to 6 inclusive. It was the general opinion of the hundred or more members and women guests present, that the program contained a greater assortment of both instruction and entertainment than that of any previous meeting in the history of the Society.

The attendance, as above indicated, was fully up to the standard in the matter of numbers. Many of the members were accompanied by their wives or daughters and the program provided for the amusement of the ladies was quite ample.

Among those present we noted the following prominent names: L. A. Jones, Past-President, S. M. P. E., of the Eastman Kodak Company Research Laboratories, C. Francis Jenkins, "Dad" of the whole works. J. G. Jones, of the Eastman Research Laboratories. W. E. Greene, general sales manager of the Simplex Division of the International Projector Corporation. "Charley" Urban, whose name has long been one of the landmarks in the motion picture industry. Earl Dennison, of the Famous Players Lasky Corporation Exchange Service Department. J. C. McCauley, Chicago, inventor of the Peerless lamp. "Bill" Kunzman, of the National Carbon Company, Willard B. Cook of the Kodaseolic Libraries and president of the Society, Raymond Peck, who has charge of all governmental motion picture activities in the American Dominions of King George. Otto Nelso, Dayton, Ohio, who has charge of the Motion Picture Division of the National Cash Register Company. John Hertner, another old standby whose name has been mentioned a few times in connection with the Hertner transverter. L. B. Isaacs, supervisor of projection for the Loew theatres in Washington, Mr. Isaacs also has charge of projection at the White House. J. C. Kroesen, of the Edison Lamp Works, Harrison, N. J., L. C. Porter, past president of the S. M. P. E., Harrison, N. J., G. Egeler, Cleveland, Ohio, of the General Electric Nela Park engineering staff. H. D. Hubbard, New York City, of the Cooper-Hewitt interests, who is also treasurer of the S. M. P. E.; Arthur Gray, projectionist, of Boston; George Edwards, Editor American Projectionist. Henry Phelps Gage, Corning, N. Y. K. (C. D.) Hickman, Herbert Griffin, General Sales Manager, P. MacGuire, general advertising agent, and S. R. Burns, Vice President, all of the Nicholas Power End of the International Projector Corporation. And so I might go on at great length, setting forth only names of men who are recognized as able engineers and very capable workers in the various branches of the industry.

Colonel Bell Opens Meeting

The meeting of the Society was opened by an address by Col. J. Franklin Bell, of the Engineering Commission of the District of Columbia, who welcomed us to the National Capital, which, incidentally, also is now the Capital of the world. Colonel Franklin very

carefully advised us that Washington was the home of the Volstead Act. I, for one, am very glad he advised us of the fact. I will leave you to guess why.

The address by President Cook was extempore, and a very excellent one. Incidentally I pay only a well deserved compliment when I say that President Cook handled a very difficult situation splendidly. When I say "difficult situation," I mean that it was difficult because of the fact that the program was badly congested. There were really too many papers, all of them excellent, for the time allotted to the meeting. President Cook kept things moving, and by the use of remarkable diplomacy, "sat down" quite effectually, but without giving offense on all of us who delayed matters with too much talk.

Projectionists Invite Society to Dinner

I have already published the program in a previous issue, which was carried out in full. It was perhaps, taking everything into consideration, the best the Society has ever had. The meeting gave ample evidence that the Society of Motion Picture Engineers is very rapidly advancing in importance, and is beginning to secure that recognition from the industry to which it is justly entitled.

In this connection let it be noted that a truly remarkable thing occurred. When local Union 224 of the Washington Motion Picture Projectionists I. A. T. S. E. and M. P. M. O. of the U. S. & C. was advised that the Society would hold its spring meeting in Washington, it issued an invitation to the Society to be the guest of the local at a dinner and entertainment to be provided on one of the evenings during the session. This invitation was accepted. It is the first time in all the ten or more years' history of the Society of Motion Picture Engineers that any organized body of men connected with the theatres in any of the many cities in which the Society has held meetings has honored and recognized the Society by any such action.

This action on the part of the Washington projectionist union was enormously to its credit, and it is still further to the credit of the local that the affair was planned and carried out so splendidly.

At midnight on May 4 the entire membership of the Society present at the meeting foregathered in the main dining room of the Lee House, and, as guests of Local 224, partook of a really fine banquet, with

all the trimmings, usual and unusual. The dinner was followed by some very excellent entertainment and by short talks from a considerable number of the Union officers and their invited guests. President Cook voiced the hearty appreciation of the Society for the action of the Washington projectionists in giving the dinner.

William Green, President of the American Federation of Labor, was present. He addressed the assemblage briefly, complimenting the Washington men on the progressiveness of their action in inviting the Society to be the guests of the Local. He laid particular stress upon the value of the action as evidencing a spirit of advancement, cooperation and friendliness between the men of science, who must supply or evolve the scientific data, and the workers who must make that data effective by putting it into use efficiently and intelligently.

Harry Sherman Was Present

Harry Sherman, assistant president of the I. A. T. S. E. and M. P. M. O., was present, having traveled down from New York in order to represent International President William Cannavan, who was in the West, and therefore unable to be present. D. L. Ormes, business representative of the Local, acted as toastmaster.

At the guest table were the following: William Green, President American Federation of Labor, Willard Cook, president of the Society of Motion Picture Engineers, Thomas A. Reed, president of Local Union 224, L. A. Jones and L. C. Porter, both past presidents of the S. M. P. E., J. A. Summers, Secretary and Wm. C. Hubbard, treasurer of the S. M. P. E. and F. H. Richardson.

Roger Hill, of the Army Motion Picture Division, gave us all a very genuine surprise by rendering some of the most beautiful and impressive Hawaiian music imaginable. I have heard much Hawaiian music on the stage, by radio and in phonograph records, but nothing superior to the rendition by friend Hill.

Compliment Union On Its Method

Limitation of space forbids further mention of this particular function, but I want to most heartily compliment the Washington projectionists on their action, and upon the manner in which it was carried out. I can truthfully say that this was the sentiment expressed by the entire membership of the S. M. P. E. present at the affair. It lasted until 2:30 A. M., and although we were all very tired, the fact remains that every one was well pleased and thoroughly satisfied with having been kept up until that late, or early hour.

On Tuesday evening the members of the Society were the guests of the Crandall Metropolitan Theatre, one of Washington's best motion picture playhouses. One does not like to "look a gift horse in the mouth," but I am, nevertheless, going to say that

(Continued on page 366)

ADVICE

on buying replacement parts for Simplex Projectors

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SIMPLEX DIVISION
INTERNATIONAL PROJECTOR CORPORATION
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(Continued from page 364)

in my judgment, and in the judgment of the several able motion picture projectionists who were present that evening, the Metropolitan would get a decidedly better result if the size of the picture were appreciably reduced.

The picture was well projected by J. A. Pratt, Chief, and J. W. Jefferson, Assistant Projectionist, using Powers projectors and G. E. high intensity lamp, using 110 amperes. However, the projection room is located very high, and the angle of projection is such that the distortion of the screen image is very bad indeed. The picture is white and brilliant, but would be even more so were its size reduced, and in the reduction of size the distortion, would be appreciably decreased.

Aside from the distortion, and the fact that the picture was, in our judgment at least, too large for the house, the screen result was excellent, and the theatre very beautiful. I compliment Mr. Crandall on the excellence of the work in general, but do most earnestly suggest that a smaller picture be tried out.

The editor visited Loew's Palace Theatre, which has a very fine projection lay-out, and will describe it in a separate article later.

Wednesday night there was the usual S. M. P. E. banquet, addressed by Secretary Hubbard, of the Bureau of Standards, who made a most instructive and interesting talk, the same going "on the air" through WCAP, Washington's big radio broadcasting station.

All in all the meeting was I believe one of the best and most successful the Society has ever held.

Daughter Nellie and I went down on Nancy Hanks, the Go Devil No. 15. Coming back we visited Frederick, Md., where Barbara Fritchie waved her flag at Stonewall Jackson and told him to g'wan 'n shoot her, etc.; went to Gettysburg and once-overed the battlefield and then visited relatives in Plymouth, near Wilkes Barre, Pa.

Said "relative" is foreman in a great coal mine which is on fire and he took us down to see how it is done. Suffering pink-toed prophet but it was HOT. Finally he took us through three sets of bulkhead doors. After each one the temperature increased until water just poured off our faces. Then the foreman opened the last one, which led into the actual space where the fire was—though some distance away—and went in to "test the air." We crouched there and peered at his retreating form. Presently his light dimmed down and went almost out, which meant that if he went any further he would never come out—"black damp."

They are generating it to smother the fire.

And all this took place twelve hundred (1,200) feet under ground. Believe me I was not sorry to hear the last of those bulkhead doors close behind me on our way OUT.

J. H. Hallberg Still In the Ring

J. H. Hallberg, well known to all old-timers as one of the pioneer motion picture supply dealers, is still supplying replacement and repair parts for the Hallberg economizer and Hallberg motor generators. His address is 445 Riverside Drive, New York City.

"J. H.," as we all knew him in the old days, may re-enter the supply business. If he does we will welcome him, for Hallberg is and always was a live wire.

This Man Is Positively Lazy!

FROM R. J. Williams, of the Pastime Theatre, Johnson, Nebraska, comes this evidence that men are men out there, and refuse to do anything at all except just a few odd jobs and chores. But listen to friend Johnson's explanation as to why he hasn't answered the Bluebook School questions

Dear Sir and Friend: I call you friend because any one who fights for better projection as you have done is a true friend to every projectionist in the world, be he good or bad in his work. Some of them may not admit it, but it is gospel truth, nevertheless.

I have been following the bluebook school for nearly two years and have learned a lot from it. Doubtless you are saying: "Why don't you send in answers?" so I will answer that question for you.

I am Light and Water Commissioner for the village of Johnson, with nine and one-half miles of 13,200-volt transmission line to look after, as well as the distribution system in the village. I read the 112 meters, do all the light and water bill collecting, keep the 40,000-gallon tank full of water and look after something like 101½ other odds and ends which come up from time to time.

Then, too, I have my own electrical and radio business to look after, in evidence of which one of the letter heads is attached, and last but NOT least, comes the theatre, of which I am projectionist manager, janitor and, sometimes, ticket seller until time to start the show. In fact I try to keep the whole thing running as smoothly as possible, but you may see that I just can't spare three or four hours for inspecting films before each show.

And now, friend Richardson, I want to ask you if, in all your long and eventful career, you have ever seen a worse bunch of trouble come in ONE REEL than the inclosed. It was cut out of one reel of the Universal "Daring Chances." Such things make the words "exchange inspection" a joke. If it were coming to me I'd not kick, but usually their films are returned in better condition than when received. Kindly return them, as I want to send them to the exchange along with a good strong protest.

In closing let me add that I am with you, friend Richardson, until they repeat that little saying "Ashes to ashes" over one of us. May your ink never freeze up!"

Universal Will See Samples

Man dear! Why don't you take on a dry goods store and be postmaster just to fill in your spare time and keep yourself from being lonesome? I shall retain the samples, show them to Universal high-up officials (That is the only company of importance in which one can get past a "Private Secretary" and lay matters before men of real authority—that and Pathe Exchanges through Mr. Elmer Pearson. Both Mr. Laemmle and Mr. Cochrane of the Universal can always be seen by men of any standing in the industry, and Mr. Pearson can, too. Neither of these gentlemen have set up a "Private Secretary," past whom it is to all intents and purposes impossible to get), meanwhile asking you to send me the name of the exchange you received these films from. Afterward I will, if you still wish it, return you the samples.

The samples consist of (a) a piece with sprocket holes ripped out on both sides. The film would certainly stop over the aperture. DANGEROUS. (b) Another exactly the same. DANGEROUS. (c) One piece where sprocket holes are ripped out on both sides and one frame burned out above. A fire did start here. DANGEROUS. (d and e) The same thing—sprocket holes ripped on both sides. DANGEROUS.

Candidate for Jail

The exchange which sent out films in which in ONE REEL there were FIVE places where fire danger was automatically set up, and the audience endangered FIVE TIMES, should, in my opinion, have a taste of just plain JAIL. And that is that.

Your words of friendship and kindly appreciation of the work I have tried to do are deeply appreciated. My words concerning your activities are, of course, in jest. In a village one must often do many things in order to provide oneself and family with the comforts of life, and I'll wager real coin that, many as are your duties, they are all done well.



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When the picture is printed on Eastman Positive Film, good photography in the negative means good photography on the screen—the art of director and cinematographer is saved for your patrons to enjoy.

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A RANCH in the mountains, left by will to a girl in a big city, with no Western experience, no knowledge of the conditions she faced or of the people to trust.

Cattle rustlers running off her cattle; persons who pretended to be her friends in reality plotting to profit by her downfall.

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VOL. 80, No. 5

MAY 29th, 1926

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ELL BENT FER HEAVEN

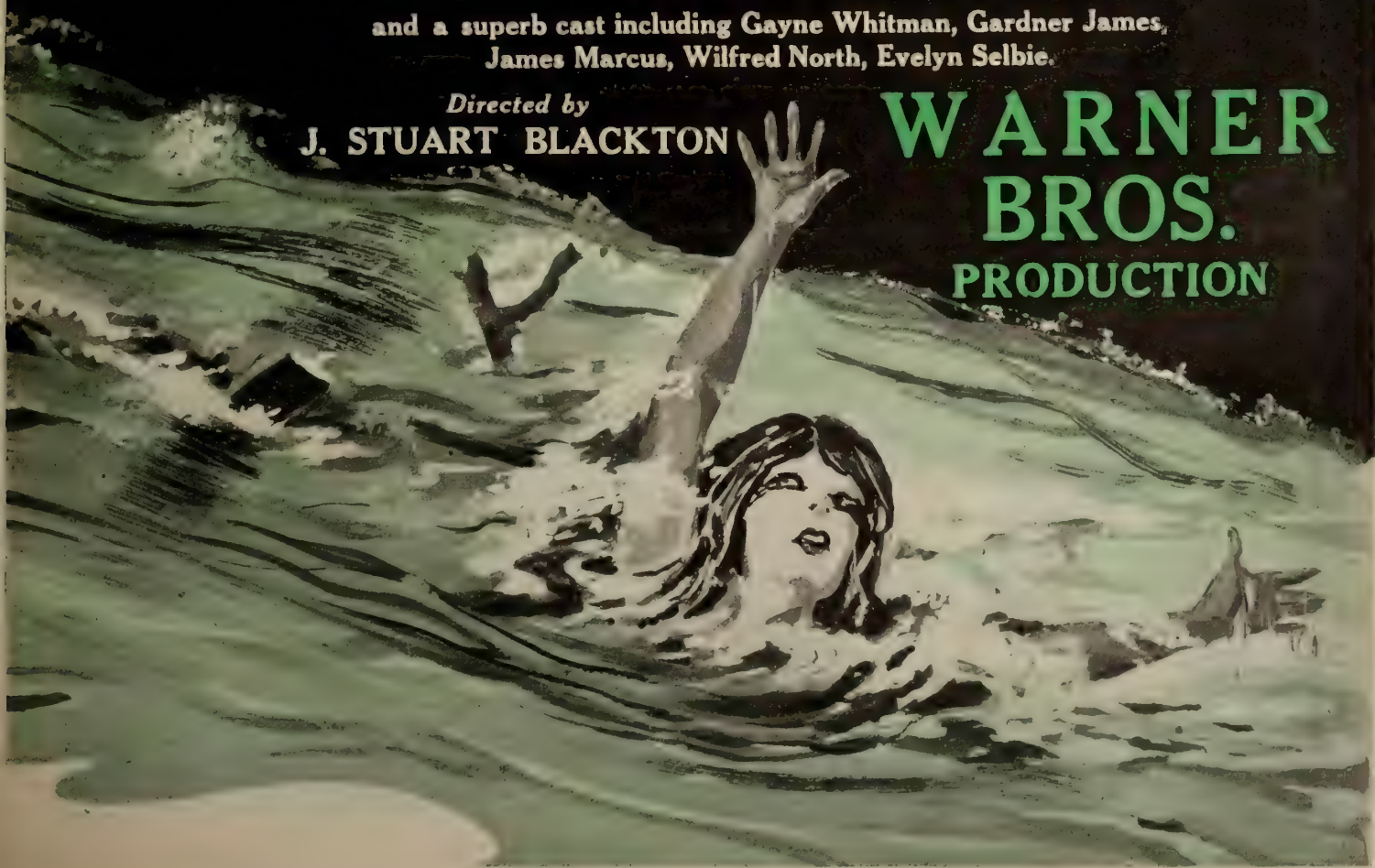
From the play by Hatcher Hughes, based upon the stage presentation
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The Thrilling, Magnificent Epic of the Great West.
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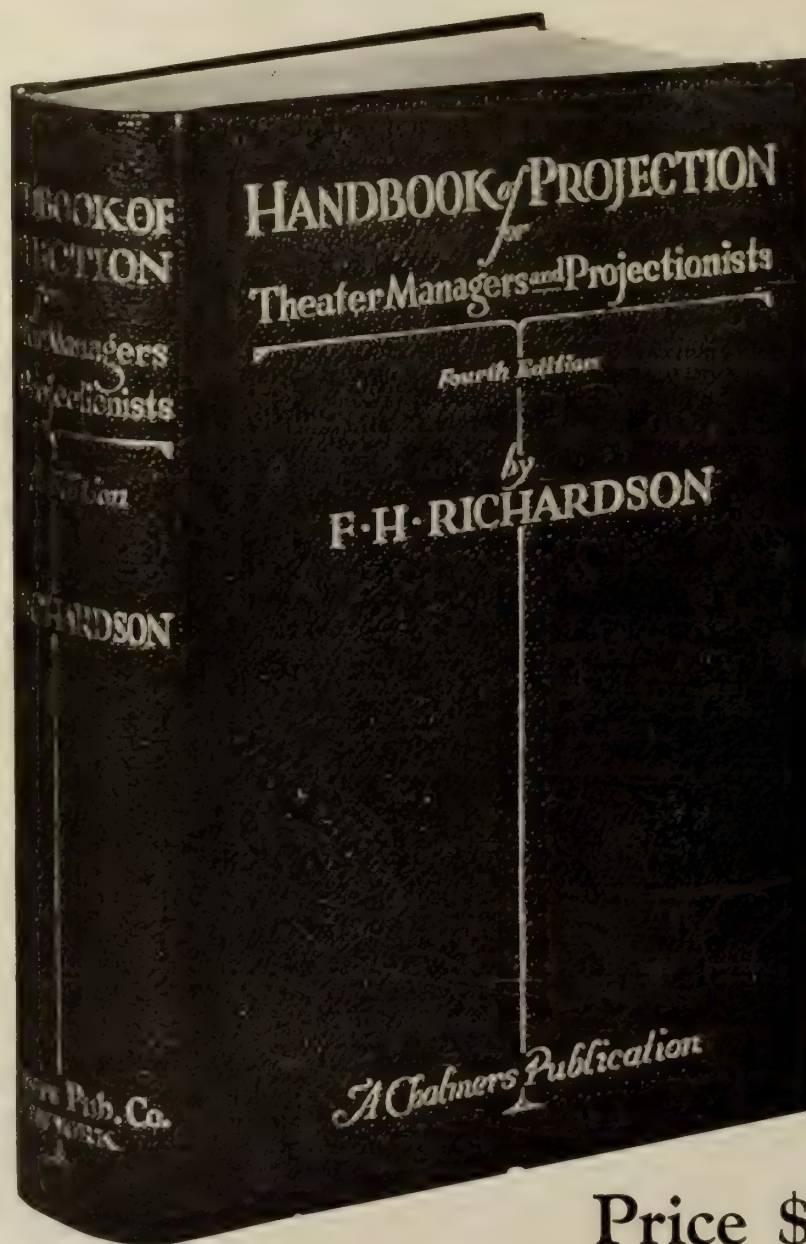


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Twenty six of 'Em!

Suggested by George Herriman's famous character!

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MARY PICKFORD
her first
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2 from
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his first
"The Vagabond Lover"

2 from
GLORIA SWANSON
her first
"Personality"

2 from
BUSTER KEATON
his first
"The General"

1 from
CHARLIE CHAPLIN
"The Circus"

3 from
Samuel Goldwyn
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"Stella Dallas"

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DOUGLAS FAIRBANKS
"The Black Pirate"

also the
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"The Winning of
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his first
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and it's
a natural for
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MACKAIL in

"RANSON'S FOLLY"

A SIDNEY OLCOTT PRODUCTION

Presented by Inspiration Pictures Inc.,

A First National



Summer Hit

RECOGNITION!

Will Hays says the new Paramount Building on Broadway will put New York City right in the same class with Sullivan, Indiana.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

No so much rain after all. Cecil De Mille won't make "The Deluge" as Warners plan to film "Noah's Ark." (Will James Flood direct?). Anyway De Mille considers one flood a year enough.

VOL. 80

NEW YORK, MAY 29, 1926

NO. 5

De Mille Drops Plans to Film "The Deluge"

"Noah's Ark" From Warner Brothers Is Cause

After spending over \$50,000 in research work Cecil B. De Mille has decided not to produce "The Deluge" as a companion piece to his "The Ten Commandments."

In explaining his decision to cancel his announced plans to film the Biblical spectacle, Mr. De Mille said: "I learned that Warner Brothers had registered plans with Will H. Hays of the Motion Picture Producers and Distributors of America, Inc., for 'The Deluge.' I was not aware of this, as Warner Brothers had made no public announcement of their intentions in this direction at the time I had decided to produce 'The Deluge'; but since my production of this subject would naturally incorporate as one of its features the episode of Noah and the Ark, I have halted all work on the production rather than make a film similar in any way to one made by another producer or to interfere in any manner with a contemporary motion picture company."

Sam Morris Announces New Warner Managers

Sam E. Morris, general manager of distribution for Warner Bros., upon his return from the Coast, announced a number of changes in the field force of the organization.

Among the announcements made by Mr. Morris was the appointment of F. Goodrow as manager of the New Orleans branch to succeed T. Guinan, who tendered his resignation. J. N. Byrd has been transferred as manager of the Oklahoma City branch to manage the Dallas branch. Byrd's place in Oklahoma City has been taken by T. B. Wildman. J. E. Huey, former manager of the Dallas branch, has been retained to do special work under C. C. Ezell, division manager with headquarters at Dallas.

Milne on World

Moving Picture World has secured the services of Peter Milne, one of the best known trade paper men and screen writers in the business, to carry on the work of Sumner Smith while the latter tours England and Europe. Mr. Milne already has assumed his duties on the World.

Robert E. Welsh With Universal

Robert E. Welsh, until this week, Assistant to the President of Associated Exhibitors, has been appointed by Carl Laemmle Advertising Manager of Universal Pictures Corporation. George Brown has resigned to go with another company.

Mr. Welsh has a splendid background of experience and accomplishment to bring to the position of advertising manager of Universal. Before he entered the business, he had a thorough schooling in the newspaper business. From newspaper work he graduated into the moving picture business in the old Kalem Company, having served there as advertising manager. From that post he became news editor and eventually managing editor of the Motion Picture News.

He left the News to join Wid Gunning in his distribution company and then assumed editorship of Moving Picture World, which post he left for Associated Exhibitors. Welsh will assume his new duties May 24. It is reported that Ben H. Grimm, Welsh's assistant at Associated will succeed him there.

Contract Clauses Withdrawn By Distributors at Meeting

Both Sides Apparently Satisfied as Result of Conference at Hays' Office

At a meeting held last week at the Hays office attended by representatives of all national and regional distributors and the exhibitors' advisory contract committee, the added clauses to the Standard Exhibition Contract suggested by various distributors for the purpose of carrying out their particular distribution methods, were voluntarily withdrawn by their sponsors, except where they were not in violation of the spirit and letter of the contract.

Where these special provisions were not in conflict they were adopted with the provisions that the attention of exhibitors will be specifically drawn to them.

Following the meeting the statement appended below,

signed by Charles L. O'Reilly, E. V. Richards, W. A. Steffes, R. F. Woodhull and Will H. Hays, was issued.

"A meeting was held today at the office of the Motion Picture Producers and Distributors of America, Inc., attended by the representatives of all national and regional distributors of motion pictures and the Advisory Committee of exhibitors appointed at the Union League Club meeting held in February of this year, consisting of Charles L. O'Reilly, E. V. Richards, W. A. Steffes and R. F. Woodhull.

"The subject matter of the meeting was a consideration of the administrative methods of

(Continued on page 3)

New Pathe Managers

General Manager Harry Scott of Pathe Exchange, Inc., has announced the appointment of new branch managers at Albany and New Haven. George T. Ames, formerly branch manager at Albany, becomes branch manager at New Haven. E. J. Hayes, formerly a salesman in the Cleveland office, becomes branch manager at Albany, succeeding Ames. Both changes are already in effect.

Injured in Fall

John H. Boswell, 47 years old, suffered a concussion of the brain Sunday when he slipped and fell just outside his office at B. F. Keith's National Theatre, Fifth and Walnut streets, where he was manager.

Kramer Recovers

Earl Kramer, Sales Director for Universal Pictures Corporation, with supervision over the Eastern sales division, who was suddenly stricken with appendicitis several weeks ago in Cleveland, when on a sales trip, is back at his desk again in the Universal home office.

Marin on Tour

Ned Marin, western sales manager for First National Pictures, left last week for another trip to western exchanges to follow up the work accomplished at the recent Sales Convention. Marin will visit Los Angeles, San Francisco, Seattle and Portland, after which he will head East, stopping on the way at other exchange points in his territory.

Walker Lays Cornerstone for Paramount B'ld'g

Zukor, Hays, Albee Speak at Astor Luncheon

Last Wednesday was a big day for Adolph Zukor and the New York film industry. It saw the laying of the cornerstone of the new Paramount Building at Broadway between 43rd and 42nd streets, by Mayor James J. Walker. And it saw the securing of Zukor's dream of a monumental stronghold for Famous Players-Lasky Corporation and its various and diversified interests.

The laying of the corner stone was done by Mayor Walker after a stirring speech by Will H. Hays, in which he stressed the great strides made by the motion picture since its existence and the way pictures are bringing all sections of the world together than ever they have been heretofore.

Hays and Walker spoke before a microphone which carried

(Continued on page 4)

Canada Wants U. S. Pictures, Says Brady

The Canadian motion picture public will never sanction the bill now under discussion in England for a compulsory showing of British-made pictures, according to Tom W. Brady, Canadian representative of the Producers Distributing Corporation, who has just returned from the Producers Distributing Corporation International Convention at Los Angeles.

"Theatregoers of Canada have tastes in entertainment very similar to those over here," Brady declares, "and they have a decided preference for American pictures. This is not an expression of disloyalty, but Canadians have discovered that pictures made in this country are superior to those produced in their mother land, and they favor them as a result."

F. N. at Fine Arts

Because of the necessity for allowing Famous Players-Lasky to take over the recently purchased United Studios, First National has leased the Fine Arts studios, according to John McCormick, general manager of West Coast productions. Two productions will be made there before the First National units begin to occupy their new studios, now in course of construction at Burbank.

1,000 Theatres; Universal's Aim

The goal of the Universal Chain Theatres Corporation is 1,000 theatres throughout the United States, according to Al Fair, executive head of this branch of Universal's activities. The corporation now owns and operates over three hundred and fifty houses.

The expansion in the theatre line will bring Universal into cities where there are a number of smaller theatres but no first-run house in the accepted sense of that term. Patronage will be sought in a radius of forty miles from these key points.

Universal's policy will not be to build in territories that already have sufficient seating capacity. New localities will be found.

Every Universal theatre now building or planned, will have full facilities to be operated as a community center.

As the Universal chain expands its executives operation will be placed in the hands of a few competent men, centering their activities in given districts, each of whom will be responsible to Mr. Fair and Carl Laemmle at the New York office.

New Tulsa House

(Special Dispatch to MOVING PICTURE WORLD)

The new Ritz Theatre, a \$1,000,000 house seating two thousand has opened here under the management of Ralph Talbot. The theatre is considered to be the finest in this section of the country. The building, housing the Ritz, is seven stories in height. Many theatre managers and exchange men attended the premiere.

Essay Contest

"How the Moving Picture Theatre Increased My Love for Music" is the subject of an essay of the National Music Memory contest, to be held as part of the biennial session of the General Federation of Women's Clubs in Atlantic City, N. J., the last week in May.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

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Brown Honored

David A. Brown, national chairman of the United Jewish campaign, was honored a testimonial luncheon at the Astor this week by members of the motion picture and theatrical professions, active in putting this charity drive over the top. The theatrical and motion picture division has been awarded a quota of \$750,000 and considerably over two thirds of this figure has been subscribed.

Industry on Sane Basis, Says Kennedy

"The motion picture industry is as ably financed, efficiently organized and economically operated as any other business, popular brief to the contrary," Joseph P. Kennedy, the new owner of F. B. O., told the members of the A. M. P. A. at its weekly meeting at the Hofbrau, New York, last Thursday.

"When I came into the industry actively," Kennedy continued, "I found that an entirely erroneous idea prevailed outside the business as to its financial responsibilities and the manner in which its business was conducted.

"Instead of extravagance in cost of production, reckless waste in advertising and selling, inflated salaries and slipshod methods of operation, I found conservation one of the main factors, efficiency and a safe and sane handling of finances.

"The motion picture industry is run as sensibly and as carefully as any business, and I have seen that the greatest possible care is taken to reach mathematical ratio of expenditure. I am safe in saying that the motion picture industry does not have to take a back seat in this respect to any other organized form of enterprise. This may surprise the outsider, but it is indubitable."

Hope Hampton Sails

Hope Hampton will board the Leviathan on Saturday bound for Paris, where final arrangements will be made for the production of "A Marriage Under Louis the Fifteenth." This picture will be made in full color, starring Miss Hampton and the studio is now under construction, being specially equipped for the Technicolor Process.

Cruikshank Promoted

Herbert Knight ("Herb") Cruikshank has been promoted from associate editor to editor of "Cinema Art."

Births

There is a second William Fox in the world now. He made his advent on Saturday morning, May 8, weighing in at 8½ pounds, Aaron Fox, brother of William Fox, is the father. Baptismal ceremonies were conducted at the youth's parental domicile, 7601 113th street, Forest Hills, Long Island, on Saturday, May 15. Mr. and Mrs. William Fox are the godparents.

Mother and son are reported doing exceedingly well.

Illinois Mining Section Hard Hit

(Special Dispatch to MOVING PICTURE WORLD)

Reports from all parts of Southern Illinois and the adjacent Missouri district indicate that general business conditions in those parts are poor and it is almost certain that practically every motion picture theatre in towns depending on coal mines will lose big money during the next six months. Many houses have already closed and others are planning to quit.

It is not the usual summer slump, but a financial condition, almost a panic so far as that section is concerned. Thousands of miners are idle and penniless without credit and with no prospects of work for months. Merchants have carried workers until they have menaced their own credit. Big wholesale houses of St. Louis and Chicago have instructed their salesmen to stay away from coal towns. They don't wish to refuse credit to merchants they fear cannot pay their bills.

Houses in this territory closed recently include: Brighton-Hill, Brighton, Ill.; Freemanspur, Ill.; Dixon, Dixon, Mo.; Liberty, Wilkesville, Ill.; Empire, Moberly, Mo.; Opera House, Odell, Ill.; Standard, South Standard, Ill.; High School, Licking, Mo.; Logan, Joopa, Ill., and Strand Equality, Ill.

Burr Postpones Hines' Comedy, "Kid Gloves"

Out of deference to Famous Players and its forthcoming production of "Kid Boots," C. C. Burr, producer of the Johnny Hines comedies for First National, will abandon the idea of presenting Johnny Hines in "Kid Gloves" because of its similar title to the Paramount picture until one year at least from the release of "Kid Boots."

Famous Players performed a similar courtesy for Burr recently and abandoned the title, "The Early Bird" as a production for Richard Dix at the time "The Early Bird" was announced as Johnny Hines' first production for First National.

Along with this decision comes the added announcement that "The Dancing Mayor," a comedy picture of New York life and politics, will probably take the place of "Kid Gloves" and follow "The Brown Derby" on the First National schedule.

Mabel Normand Here

Mabel Normand is in New York. She will return to Culver City for the start of her next Pathe picture under Hal Roach's banner June 10. Miss Normand has signed a three-year contract with Hal Roach. F. Richard Jones, vice-president and director-general, who directed her at Seannett's is preparing an outline of production plans for her Hal Roach comedy series.

"Raggedy Rose" is the tentative title of her first for Roach.

Des Moines Exchange

Max Milder of Fox Films Home Office is in Des Moines Iowa, looking for a site for the new exchange the Fox Company will open in that city in the near future.

Mogler for Senator

Joe Mogler has formally filed as a candidate for the Republican nomination as State Senator from the Thirty-fourth District, St. Louis. Joe is president of the Mogler Amusement Co., which owns the Mogler, Excecco and Bremen Theatres in North St. Louis. He is also president of the Motion Picture Exhibitors League of St. Louis; a vice-president of the national association and chairman of the executive committee of the Motion Picture Theatre Owners of Eastern Missouri and Southern Illinois.

Universal Takes Over Capitol in Miami

Final arrangements have been consummated between the Wolfson-Meyer Theatres Enterprises, Inc., and Universal Pictures Corporation, whereby the latter acquires a fifty per cent. interest in the new Capitol Theatre. Miami's latest film house, Sidney Meyer, well known in film circles both as a former sales executive and as an exhibitor, came up from Florida to complete the deal.

The Capitol is located in the downtown section of Miami on the main shopping thoroughfare. Its seating capacity is 1,500, with 900 seats in the orchestra and 600 in the balcony.

The Wolfson-Meyer circuit consists of eight other theatres, all located in or near Miami and all acquired by them within the last year. These theatres are the Lyric, Lincoln, and Temple of Miami; the Grand and Dixie in West Palm Beach; the Hodges in Hialeah; and the Palace in Fort Lauderdale, Florida.

Film Baseball League Opens with Two Games

With more than 10,000 enthusiastic rooters of Fox Films, Metro-Goldwyn, First National and Warner Brothers in the stands, the Motion Picture Baseball League got away last Saturday afternoon to the biggest opening in its history.

John H. McCooey, Democratic leader of Kings County, tossed out the first ball, following a parade of the league teams led by a band of fifty pieces. Fox and Metro opened the festivities, with Fox emerging the victor, 7-3.

First National walked away with its game with Warner Brothers when the latter team blew up in the third inning, allowing eight men to cross the plate. Final score, 11-3.

Next Saturday at the Polo Grounds Universal meets Warner Brothers and Pathe clashes with Paramount in a double-header.

Hamlin Recovering

Tom Hamlin, publisher of the New York Film Curb, is reported resting nicely after an operation at the Polyclinic Hospital.

Inspection Tax Fails in Bay State

(Special Dispatch to MOVING PICTURE WORLD)

Boston, May 19

The Massachusetts State Legislature has defeated the bill calling for a tax of five dollars on a theatre every time that it is inspected under the various laws of the state that call for inspection of picture houses.

The bill was sponsored by Colonel Foote, head of the Department of Public Safety.

Many theatres in the state are inspected several times a year for various causes, such as fire protection, sanitation, etc. If the bill had carried the picture theatres of Massachusetts would have been paying heavily to the state.

Albany Board Elects

The Albany Film Board of Trade, at its annual meeting last week, re-elected A. J. Herman as president and J. H. Morgan as vice-president. It was decided to consolidate the offices of secretary and treasurer, and Miss Jane Halloran was elected. Miss Halloran has been serving as secretary of the Board. The office of treasurer had been filled by Herman Stern until a few weeks ago when he resigned, and went to Brooklyn. The Board of Directors will consist of the president and vice-president, together with J. H. MacIntyre, Jack Krause and Isadore Schmertz.

Clarke with Fox

William Clarke has joined Fox Film Corporation as a special representative. Clarke has been in the film business a long while formerly working under James R. Grainger as a special representative of the Cosmopolitan Company.

Second Week

Universal's revival of "Out-side the Law," featuring Lon Chaney in support of Priscilla Dean, at B. S. Moss Colony Theatre, Broadway at 53d Street, New York City, was held over for a second week starting Sunday May 16th.

Pittsburgh Group

Following are the names of the Pittsburgh exhibitors who have made reservations to attend the M. P. T. O. A. convention at Los Angeles, in June: M. Winograd, Rochester; M. B. Nadler and wife, Ambbridge; Theodore Mikalowsky, Masontown; S. M. Lewinter and wife, Ambbridge; Walter Silverberg, Greenville; Wm. R. Wheat, Sewickley; Michael Rosenbloom and daughter, Charleroi; F. J. Herrington, Pittsburgh; Bart Dattola, New Kensington; Thomas Kinney, Franklin; F. C. Hicks, Saxton; Louis Handel and wife, Pittsburgh; Morris Roth, Duquesne; A. P. Way, Du Bois; Harry Davis and wife, Pittsburgh and Andrew Battiston, Yukon.

"Movie Season" Campaign Books Issued on June 1

Indications are that the Greater Movie Season of 1926, which is to begin in August in celebration of the thirtieth birthday of motion pictures, will be participated in by an even larger number of exhibitors than the successful 1925 season enlisted.

Every day scores of letters are arriving at the Hays office from theatre owners who profited by the drive last summer, replying their support, and from those who did not participate, inquiring how they can take advantage of this season and share in the resultant box office benefits.

On June 1 a complete press book for the campaign will be issued. This tells exactly how exhibitors should proceed in order to take part in Greater Movie Season. It is filled with valuable suggestions as to advertising and publicity, and contains a great number of feature stories and smaller items that may be used in newspapers, programs and other publications and in speeches. It tells of stunts and tie-ups. It is of even greater scope than last year's press book. Following the issuance of this, there will be additional sheets of suggestions and advice.

To those exhibitors who

shared in the success of the 1925 Season, little need be said as to its possibilities of winning a patronage that fills houses not only in August, but keeps the fans coming in for months afterward. That was well established last year.

Managing Director Frank W. Buhler, on behalf of the Stanley Company of America, wrote to Will H. Hays a letter in which he said:

"I am very glad indeed that your organization is again recognizing Greater Movie Season. Besides being a money-making proposition, this is a great builder of good-will. The Stanley Company of America is looking forward to it with a feeling that it is going to be a greater season."

Ray P. Allison, Colorado Springs, supplies this keynote: "Greater Movie Season showed an increase in business of 56 per cent. This is an average percentage of all four theatres participating. American Theatre increased 75 per cent., Rialto, 52 per cent.; Liberty, 50 per cent., and Burns Theatre, 50 per cent. Sure, we want another one."

Other representative exhibitors throughout the United States similarly have endorsed Greater Movie Season.

Alberta Censor Finds Films 99% Passable

(Special Dispatch to MOVING PICTURE WORLD)

Calgary, Alberta, May 18.

The guest of honor at a general meeting of exhibitors of Alberta under the auspices of the Famous-Lasky Film Service, Limited, at the Palliser Hotel was Howard Douglas of Edmonton, chief moving picture censor for the Province.

Douglas declared that moving pictures today were less in need of censorship than at any time in the history of the moving picture industry. He spoke from experience in this respect, he said, because he had practically grown up with the business. Only one per cent. of all the films reviewed for the Province of Alberta were condemned last year and there was continued general improvement in the calibre of the films.

Imports Decline

British imports of motion picture films during the first three months of 1926 amounted to only 10,009,732 linear feet as compared with 36,924,931 linear feet received during the same period of 1925, but the decline in value was far from being proportionate, decreasing to £225,250 from £285,619, in the first quarter of 1925, according to a Consular report to the Department of Commerce from London.

Hays' Seal

All members of the M. P. P. D. A., Inc., of which Will H. Hays is president, are now using a common seal to indicate their affiliation with the producing and distributing association.

East Side Theatres Nearing Completion

Charles Steiner and Jack Schwartz, who operate a circuit of nine motion picture theatres in Harlem, are building five theatres on the Lower East Side at an outlay of \$2,500,000.

The East Side theatres are rapidly approaching the completion stage and include the Apollo, at Delancey and Clinton streets, seating 2,000 which will be operated in conjunction with a 1,000 seat roof garden; the 1,000 seat New Rivington, at 107 Rivington street; the Shirley, 1,000 seats at 12th street and Avenue B; the Palestine, 1,000 seats at Clinton and Houston streets and the Mecca, at 14th street and Avenue A, with a seating capacity of 2,200, completes the East Side holdings.

The Sunshine Theatre, at 107 Houston street, will be replaced by another named the Palestine, as a result of the purchase of two lots adjoining the house by Steiner and Schwartz, its owners. The Palestine will be a 2,000-seat house, and the project will cost in the neighborhood of \$1,000,000. Work will begin immediately and the new house will be ready in the Fall.

Comedy Contract

The Charles Olsen group of theatres in Indianapolis, the Apollo, the Ohio and the Lyric, have obtained the first-run rights for the entire output of Stern Brothers series of comedies during 1926-27. The contract includes the four series of thirteen two-reelers, 52 pictures in all, now being made for distribution as part of Universal's Greater Movie List.

Austria Adopts The "Contingent"

An Austrian decree establishing an import contingent for foreign films was published on May 13, to become effective on September 3, 1926, for a two-year period ending August 31, 1928, according to a cablegram received in the Department of Commerce from Commercial Attache H. Lawrence Groves at Vienna.

During the above period import licenses will be granted to film importers to the extent of at least 20 for each suitable domestic film produced or purchased. Short films, cultural, and educational films are to be exempt from import restrictions until further notice.

In order to determine whether a domestic film submitted as a basis for import privileges is suitable, as described above, and whether an applicant for import privileges is entitled to such privileges, a Film Control Committee will be formed, to be composed both of government representatives and of representatives of the Austrian film industry.

Clauses Withdrawn

(Continued from page 1)

the various distributors for putting into effect the Standard Exhibition Contract adopted in the industry by agreement between the distributors and the exhibitors. This Standard Contract being intended as a vehicle for the agreement between distributor and exhibitor of motion pictures contemplated the insertion of special terms peculiar to the distribution method of each company.

"No changes have been made in the standard clauses of the Exhibition Contract.

"Certain forms of language having been suggested by the distributors for the purpose of carrying out their particular distribution methods, these clauses were discussed with the Advisory Committee. Wherever such proposed clauses were construable as inconsistent with provisions of the Standard Contract, they were either voluntarily or upon suggestion of the Advisory Committee withdrawn by the distributors. In other instances, where the special provisions were not in conflict with the Standard Exhibition Contract, but were designed to express the particular terms of the kinds of arrangements proposed by distributors, these provisions were discussed and on the suggestion of the Advisory Committee were adopted in such form that the attention of the exhibitor will be specifically drawn to the special terms of each contract.

"Furthermore, there were accepted by the distributors at the Advisory Committee's suggestion the following constructive suggestions of the Advisory Committee, to wit:

"1. The establishment of a one-year statute of limitations preventing the assertion of stale claims before Boards of Arbitration and limiting such claims to those which have arisen within one year;

"2. An arrangement whereby Boards of Arbitration are given equity power to the extent of restraining anticipated breaches of contract by distributors or other exhibitors."

14 Texas Houses In New Combine

(Special Dispatch to MOVING PICTURE WORLD)

Dallas, May 18.

Edward F. Brady, L. J. Mason, Jack Pickens and R. M. Smith, Texas theatre owners, representing fourteen houses in various cities of the state, have formed a temporary organization known as the Rio Grande Valley Theatres, Inc.

The assets listed by the company reach a quarter of a million dollars.

The fourteen theatres which the parent organization will operate are located in the following Texas cities: Brownsville, San Benito, Harlingen, La Faria, Mercedes, Weslaco, McAllen and Mission.

Stars in "London"

"London" is the title of the film in which J. D. Williams will present Dorothy Gish. Thomas Burke is the author. Production is under way at the British National Studio under the direction of Herbert Wilcox.

Leatrice Joy Here

Leatrice Joy, Cecil B. De Mille's star, arrived in New York last Monday on a visit of three weeks before her next starring picture, "For Alimony Only," is started under the direction of William C. De Mille.

Mayor Walker Lays Paramount Cornerstone

(Continued from page 1)

their voices throughout the half-constructed lobby of the theatre which is to grace the Paramount Building.

Into the cornerstone went steel engravings of Zukor, Jesse Lasky, Sidney R. Kent and members of the board of directors of Famous Players-Lasky Corporation, together with current films, newspapers of the day, and money coined in the year 1926.

Following the laying of the corner stone representative members of the trade, including heads of other film companies as well as executives and depart-

Studio Club

A Studio Club which is to provide a suitable home for girls employed in motion pictures in Hollywood, has been formally opened. A committee of prominent women, headed by Mrs. Cecil De Mille, has been largely responsible for the home.

In a letter of congratulation to Mrs. De Mille, Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., said: "Appropriately enough women have had the leadership in this movement—you fine women of Hollywood, in and out of the industry—and those other fine women of the Y. W. C. A. in all parts of the country. You all may well feel proud of your accomplishment."

Gustavus Rogers Quits Fox Film Corporation

Gustavus A. Rogers, formerly general counsel of Fox Film Corporation, William Fox Theatrical Enterprises and Fox Circuit Theatres has dissociated himself entirely from these corporations and enterprises.

Saul E. Rogers, his brother, remains in his present position as vice-president and general counsel.

Gustavus A. Rogers will be recalled for his activities not only as counsel for Mr. William Fox and his enterprises, but as having been very active in litigation on behalf of theatre owners, the Fox Film Corporation, and occasionally for others. It was he, who, as counsel for the industry, conducted the litigation on the Sunday situation affecting the theatres in 1907 and 1908, and several years ago, when the matter was again before the courts. He was general counsel for the entire industry at the time of the revocation by Mayor McClellan of all of the motion picture theatre licenses in Greater New York in December, 1908. When the Mayor ordered the closing of the motion picture theatres, Mr. Rogers, through injunction proceedings, had them opened again within two days after the issuance of the order.

Scott Leaves

Lester F. Scott, Jr., who has been in New York on business, has left for California.

ment heads of Famous Players-Lasky, were guests of that organization at a luncheon served in the Astor Hotel.

A. M. Botsford, of the Public Theatres, acted as toastmaster at the luncheon. Mayor Walker spoke again. Jesse Lasky told of his association with E. F. Albee in the old Putnam Building which formerly stood on the Paramount Building site. Albee also spoke. He paid high compliments to Adolph Zukor and said that in days to come he hoped that he himself would be known as a motion picture man as well as a vaudeville man.

Zukor's speech was brief. He said in part that he wanted the Paramount Building to represent the entire motion picture industry more than any one company in it. It is the achievement of his career, he said.

Hays' speech was memorable. Before the laying of the corner stone he said, in part:

"This theatre is built of the confidence of the public in motion pictures.

"It would be of no particular consequence, perhaps, if simply one more motion picture theatre were being added to the 548 in the City of New York, or one more to the 20,233 in the United States.

"It is, however, of real significance that in thirty years the motion picture has taken such a hold upon the hearts of the people that here, at the 'Crossroads of the World,' in the very center of New York City, in the midst of all things, the most imposing structure, the finest example of modern architecture, is to be a motion picture theatre.

"The Crossroads of the World,' indeed! Motion pictures, knowing no barrier of distance nor barrier of language—motion pictures—the motion picture screen itself is the real crossroads of the world."

Labor Loses in Vancouver Strike

(Special Dispatch to MOVING PICTURE WORLD)

Vancouver, B. C., May 18.

Organized stage employees, musicians and moving picture operators here have been enjoined in a perpetual injunction handed down by Justice Gregory from interfering with the business of John A. Schuberg, exhibitor of Vancouver, and Schuberg has been awarded damages of \$1,750 for injury to his business, the defendants being the Vancouver locals and seven members who were specifically named.

The action arose over the picketing of the theatre after the plaintiff had first reduced the number of union employees. When the staff was cut down, other union men on the staff either walked out or were called out. Parades were held in the vicinity of the theatre and sandwich men patrolled the street bearing signs to the effect that the Schuberg theatre "was unfair to organized labor."

Wilson Ill

Harry D. Wilson, western publicity director for First National, is in a Los Angeles hospital as a result of a sudden illness.

Miss Marjorie

Nineteen-year-old Marjorie Schwehnert, niece of Charles Schwab, steel magnate, is playing a small part in "Lew Tyler's Wives," a Preferred Picture presented by J. G. Bachmann.

Incorporations

The biggest week thus far in motion picture companies incorporating in New York state, resulted in fifteen companies receiving charters last week from the secretary of state. A number of the companies were heavily capitalized. Included among the companies was one in which "Red" Grange will be featured. The companies, with the amount of capitalization where stated and the names of the directors, follow: Serrin Amusement Co., Inc., \$5,000, M. Siegel, B. Siegel, L. Cunningham, New York City; Elton Amusement Co. Inc., \$20,000, Jacob and Esther Schwartz, M. M. Smith, Brooklyn; Yalor Straus, N. S. Cohen, E. F. Seigel, New York City, these same incorporators forming the following companies: Amp Operating Company, \$1,000; Chal Operating Company, Inc., \$1,000; Reg Operating Company, \$1,000; Super Operating Company, \$1,000; T. F. Operating Company, \$1,000; Madame Alias Production Co., Inc., with Benjamin J. Rabin, L. E. Bergman, Leon Friedman, New York City; Alpine Film Corp., \$50,000, Gino Catalano, Brooklyn; Salvatore Noto, John Spano, New York City; Rose Film Productions, Inc., \$250,000, Rose Marmer, Thomas Campola, Joseph Martin, New York City; Sava Films, Inc., \$100,000, L. J. Rosett, New York City; Allan Deutsch, Samuel Hart, Brooklyn; Grange Productions, Inc., with H. G. Kosch, Edmund Souhami, New York City; Charles C. Pyle, Chicago, Ill.; William E. Friedlander Enterprises, Incorporated, \$150,000, Sadie Weissman, Ruth Wander, Rose Fichtel, New York City; Happiness Photo Play Houses, Inc., \$10,000.

"U" Chief Builds

Carl Laemmle, president of Universal Pictures Corporation will build a \$500,000 office building on the northwest corner of Hollywood Boulevard and Vine Street, in Hollywood, Calif.

Announcement to this effect was made this week by Mr. Laemmle's real estate representative, A. W. Kleinordlinger. The building, he said, will be three stories high and so constructed as to permit the addition of more stories as the need arises.

Mr. Laemmle has owned this property for several years and this project is the first of a series of big real estate deals planned by the film producer, who plans to invest several millions within the next few years.

Negotiations are under way for the acquisition of other property and Mr. Laemmle will build on them, according to Mr. Kleinordlinger.

Columbia in Alliance With British F. B. O.

When F. A. Enders, managing director of Film Booking Offices, Limited, of England, visited this country recently, he was in almost daily conference with the executives of Columbia Pictures Corporation, with the result that a contract between Columbia Pictures and the English company was concluded through which the latter will distribute twenty-four Columbia Pictures in Great Britain and Ireland. Enders also represented H. & W. Limited of England and secured a similar franchise for the Continent of Europe for 1926-27.

Upon his return to England, Enders set in motion a plan for the acquisition of reliable local franchise holders in each of the countries on the Continent. This, with a chain of British releasing offices, will completely internationalize the Columbia Franchise idea.

Enders and the Columbia executives also have discussed and are now considering the actual tying together of the producing and distributing interests of Columbia with the producing and distributing facilities of the Film Booking Offices, Limited, in England and the franchise holders on the Continent. The proposed plan will embrace the idea of a production unit being maintained abroad.

At Roach Studio

A. MacArthur, in charge of the Monty Banks Production unit for Pathe reports that he has leased space at the Hal Roach Studios for the making of Banks' first comedy under his new starring contract.

New Series

A new one-reel series of twelve pictures, introducing all the famous stars, is being released by Weiss Brothers' Art-class Pictures Corporation. Ralph B. Straub is the producer.

MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers

The Empire of Los Angeles

TYRE and Sidon, bustling, lusty maritime cities of ancient Phenicia; Ninevah, the magnificent, three hundred mile wide Assyrian capital; Babylon, the old, luxurious, vicious crown of Babylonia; Athens, the graceful, the rare, the highest civilized and cultured city of antiquity; Rome, crumbling on the fervid banks of the Tiber, bidding bravely for past glory; all these exalted, hoary municipalities have been ground into dust by the heavy heel of forgetfulness.

Today a new mistress rules the world.
Los Angeles!

In Los Angeles, vivid, sleepless, colorful lies the empire of the age. Westward the course of empire has certainly taken its way. From China it has moved across a continent, hurdled an ocean, and in the short span of the past two decades leaped across another continent to California.

No scholar can question the influences of the older civilizations upon ours. Yet in vitality they seem powerless to creep across the forgotten ages. Our children refuse to grasp them. They are but scarcely recalled visions, tottering behind their crumbled, vine-covered walls.

Our children's thoughts do not climb to the waterlogged galleys of Phenicia, to wide swathed Ninevah, to Babylon, or Athens or Rome. They reach out to Los Angeles, to a comedian with shuffling feet; to a young man whose earnest humor breaks the ribs and widens the mouth; to the goldenhaired sweetheart of all the world; to pirates and cowboys; to the queens and kings and jesters and court chamberlains and chimney sweeps of filmland.

The only vital force to which the universe clings today is the motion picture. Los Angeles is at this moment truly the mistress of the world. A single actor, a single producing executive touches and influences more lives today than any emperor of yesterday. The little worlds over which Athens and

Rome held sway could be tucked away in a corner of the world enlivened, gladdened, enriched by one good motion picture.

The empire of Los Angeles is the whole wide world. Its sceptre is made of celluloid, studded with the jewels of laughter, encrusted with the gems of romance, gleaming in the sunshine of human understanding.

How will Los Angeles wield this sceptre in ever widening power? How will it carry this burden of art, of civilization, of culture, of literature and science? How will Los Angeles revivify the glory too heavy for the brilliant cities of Tyre and Sidon, Ninevah and Babylon, Athens and Rome?

The empire of Los Angeles will last because it is built on the foundation of human impulses that never die. Entertainment is the eternal light that beats upon Los Angeles' throne.

The men who rule the destinies of Los Angeles must never let that light grow dim or murky. And the exhibitors—who make the destinies of Los Angeles—must keep that light shining brightly in fit houses.

Exhibitors who go to Los Angeles for the coming convention must be serious, and zealous, and wide awake. No conclave of Roman governors within the Seven Hills of Rome ever meant more to the destinies of humanity than this gathering within the Seven and Seventy Studios of Los Angeles.



The Amusement Stock Market

By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE		1926 RANGE				May 13	May 14	May 15	May 17	May 18	May 19	Sales
HIGH	LOW	High	Low		PAR	High	Low	High	Low	High	Low	for Week
83½	51¼	73	64	(a) Balaban and Katz	25	68¼	68	69	69	69½	69½	4,950
118	104¼	112½	106½	Eastman Kodak	no par	110½	109½	110½	110	110½	109½	2,800
114¼	90½	126¼	103½	Famous Players Common	no par	124	122½	123½	123	121½	119½	31,900
120	103½	124	115	Preferred	100	122	122	121	122	121	119½	300
11½	4½	7¾	3½	(b) Film Inspection	no par	4	5*	4½*	4½	4	3½	300
110	100	107	96	First National Pictures, Pref.	100	98½	98½	98	98	96	96	300
85	68½	85	55½	Fox Film "A"	no par	64	64	64½	63½	64	63½	1,600
32	26	34½	19	(b) Fox Theatres "A"	no par	22	22	21½	22	21½	21½	1,700
14½	13	15½	9	(b) International Projector	no par	12½	13	12½	12½	12½	11	300
44¼	22	41	34¼	Loews, Inc.	no par	37½	37	37	36½	36½	36½	8,500
24½	18	24½	22½	Metro Goldwyn, Pref.	27	28	28	28½	23	23½	23	100
20½	19½	23¼	19	Motion Picture Capital	no par	21½	22	21½	21½	21½	21½	300
90½	70	83	45½	Pathe Exchange "A"	no par	48½	49½*	49	48½	48	47½	3,300
(e)—	—	40	18½	(c) Roxy Theatre (Units)	—	29	28	27½	27½	27	27	(e)
...	...	12	2½	Roxy Theatre, Common	ctf.	8	7½	8	7	8	7	7½
(f) 120	70	64	45	(d) Stanley Co. of America	no par	58	57½	58	57½	58	55	5,069
13	5½	14	6½	(b) Trans-Lux D. P. Screen	no par	7½	7½	7½	7½	7½	7½	6,300
....	....	100	88	Universal Chain Theatres	ctf.	95	100	95	100	95	100	(e)
47	24	41	29½	(b) Universal Pictures	no par	32	33½*	33½	32	33½*	32	100
103½	94½	95	90	1st Pref.	100	92	94½*	92	94½*	93	92	100
22½	17½	18½	12½	Warner Bros. "A"	10	14	14½*	14	14½*	14	15	200
19	13½	14½	8½	(b) Common	no par	7½	11½*	7½	11½*	7½	11½*	11½*

(*) Bid and asked; no sales these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common.

(d) No par value.

(e) Philadelphia Stock Exchange.

(f) Not available.

(g) Range of Old Stock.

Dividends

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.

Balaban & Katz—Com. (monthly) 25c payable June 1. Holders of record May 20th. Books will not close.

Balaban & Katz—Com. (monthly) 25c payable July 1. Holders of record June 19th. Books will not close.

Balaban & Katz—Pfd. (quarterly) \$1.75 payable July 1. Holders of record June 19th. Books will not close.

Eastman Kodak—Com. (quarterly) \$1.25 payable July 1. Holders of record May 29th.

Eastman Kodak—Com. (extra) 75c payable July 1. Holders of record May 29th.

Eastman Kodak—Pfd. (quarterly) 1½ per cent payable July 1. Holders of record May 29th.

Famous Players Canadian Corp.—1st Pfd. (quarterly) \$2.00 payable June 1. Holders of record April 30th. Books will not close.

Famous Players—Com. (quarterly) \$2.00 payable July 1. Holders of record June 15th. Books will not close.

Pathe Exchange—Pfd. (quarterly) \$2.00 payable June 1. Holders of record May 11th.

Metro-Goldwyn-Mayer—Pfd. (quarterly) 1½ per cent payable June 15. Holders of record May 28.

Universal Chain Theatres Corp.

The above Company reports for 16 weeks ending April 3, 1926, net earnings of \$246,945 after charges but before Federal taxes.

Eastman Kodak

An extra dividend of 75c a share has been declared on the Common Stock in addition to the regular quarterly dividend of \$1.25. An extra of like amount was paid on the Common Stock in each of the previous nine quarters.

International Projector Corporation

For the year 1925, the earnings of the business acquired by the corporation was \$756,666.16. This compares with \$605,519.29 for the year 1924.

Statement of earnings for year 1925 follows:

Sales	\$2,115,448.87
Manufacturing, Sales and Administration Expenses ..	1,386,518.84
Selling Profits	728,930.03
Other Income	27,736.13

Total Income before Interest, Depreciation, Federal Taxes, etc. \$756,666.16

The Balance Sheet as of Dec. 31, 1925, shows Current Assets of \$1,543,708.75, and Current Liabilities of \$244,130.22. This gives a Net Working Capital of \$1,299,578.53, and a Ratio of over 6 to 1. The corporation has no bank loans and its good-will is carried at the nominal figure of one dollar.

Motion Picture Capital

The recent issue of \$2,000,000 5-year 6% debentures of the above company have a convertible privilege operating as follows: Into Common Stock at any time up to maturity or in the event of redemption at any time up to ten days prior to redemption date. The conversion into Common Stock may be made until April 1, 1927, at a valuation of \$27.50 per share; until April 1, 1928, at a valuation of \$30 per share; until April 1, 1929, at a valuation of \$32.50 per share; until April 1, 1930, at a valuation of \$35 per share; until April 1, 1931, at a valuation of \$37.50 per share.

The Company filed a Certificate on April

29 at Dover, Del., increasing its authorized Common Stock (no par value) from 200,000 shares to 300,000 shares.

St. Louis Amusement

The "A" Stock of the St. Louis Amusement Company was quoted on May 14 at 50. Sales for the week amounted to 305 shares. The price of this stock has varied during this year from 59½ in January to 46 in April.

The Market

As far as turnover in stocks was concerned the market was much more quiet than last week. In fact the turnover in Famous Common last week nearly equaled the total sales of all stock this week.

In connection with the small amount of sales, Amusement Stocks showed a sagging tendency. Four new lows for 1926 were recorded:

Film Inspection to 3½ from 4½

First National Pfd. to 96 from 97½

Pathe Exchange "A" to 45½ from 47

Trans-Lux Screen to 6½ from 7¼

Even Stanley Company of America which has been active for the last two weeks, eased off. The closing price on May 19 was over four points under the high established last week.

The market in general is tending downward. Occasional recoveries never quite equal the last previous high, and recovery is less prompt. The entire list seems to be falling, and evidently is carrying the picture stocks along with the general movement. This condition exists in the face of continued dividend payments and extra and increased dividends in many cases. The market is worth watching carefully and also the money rates.

What's New?

By Bill Reilly

WHEN H. A. Cole, President of the Motion Picture Theatre Owners of Texas, extends the right hand of co-operation in M. P. T. O. A. matters, with the possibility of his taking a keen, personal and permanent interest in the welfare of all the showmen in the United States—that's NEWS.

Colonel Cole has just been re-elected president of the Lone Star State organization; is a super-power personality throughout the South and recognized nationally for his activities along purely showmanship lines. He was one of the first of the big men to see the tremendous value of Greater Movie Season. He grabbed Laugh Month and put it to work—obtaining from Governor Ferguson a proclamation anent "January is Laugh Month," and he leads the exhibitors in his State. When he says yes, it's yes. And when he says no, it's no. Texas stands back of him.

* * *

A DELEGATION of Texas theatre owners will attend the Los Angeles Convention of the Motion Picture Theatre Owners of America, and if it is shown that "one man control" no longer exists; that all of the delegates, and each of them, has an equal voice on the floor of the convention; that it is "a working organization," Colonel Cole will seriously consider taking Texas, hook, line and sinker, into the national organization, and work for the things the national organization needs.

This is GOOD NEWS. We have heard statements that the convention will be all that Colonel Cole wants it to be. We feel that this will prove the fact. With Texas in, several other States may make a definite announcement of their stand. It would seem that 1926 is the year to put a 100% M. P. T. O. A. across.

* * *

LOUIS B. MAYER, producing head of the Metro-Goldwyn-Mayer organization, this week predicted the passing of vaudeville. That will be news, to many.

At the testimonial luncheon tendered Mr. Mayer at the Hotel Astor on Tuesday last by Samuel Eckman, Jr., M.-G.-M. division manager for New York, Boston, Buffalo, Albany and New Haven, he paid his respects to the immorality prevalent on the stage in the Metropolis; pointed out that motion pictures will play the most important part in national, State and municipal affairs, and demonstrated that it is the picture in the big theatre that brings in the money—not stage presentations alone.

* * *

"MOTION pictures will put vaudeville out of business in a few years," Mr. Mayer said. "The limited number of all-vaudeville theatres now operating cannot survive motion picture competition. This also is partly due to the continuous repetition during past years in vaudeville, of the same personalities in the same acts. The theatres which show vaudeville and pictures at popular prices will continue to have a large following but even this type of entertainment will, in many cases, give way to pictures with stage presentations, such as have been in vogue in recent years."

"Stage presentations," Mr. Mayer asserted, "in picture theatres will continue to boost the low water mark of weekly box-office receipts. However, the feature film will more than ever be the deciding factor in establishing high grosses. For instance, at the Capitol Theatre, Major Bowes, through his presentations has added considerably

to the weekly receipts of that institution. Yet the fact remains that the business of that great theatre fluctuates between \$40,000 and \$75,000 on the week, depending upon the drawing power of the feature film he shows. This is true of every motion picture theatre in the country, in proportion to its seating capacity.

"Stage presentations are, therefore, great for picture theatres from the standpoint of establishing institutional prestige and making regular patrons, but the feature film production will always be the backbone of the theatre."

* * *

The M.-G.-M. plan of production, Mr. Mayer pointed out, has brought other producers to establish permanent residence in Hollywood to supervise their productions. He lauded Irving Thalberg, referring to him as "the greatest mind in motion picture producing today."

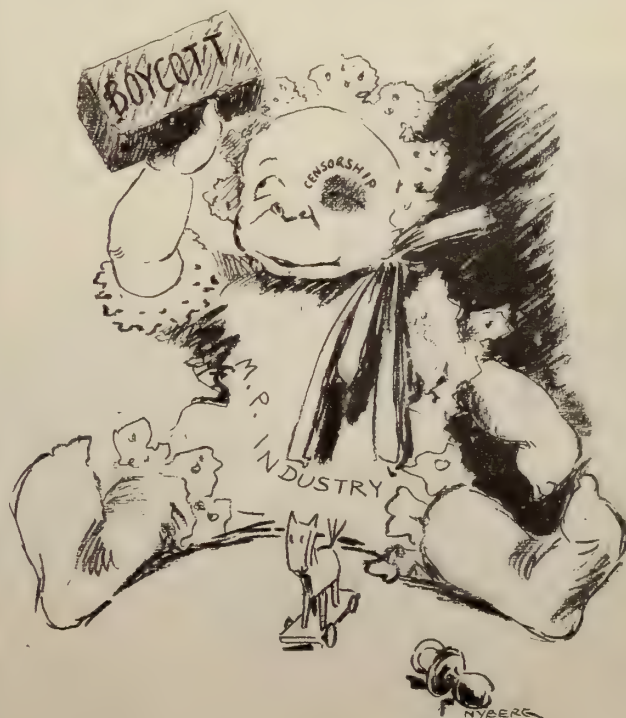
Referring to the stage plays in New York City, Mr. Mayer said:

"No self-respecting motion picture producer would attempt to screen the type of story now prevalent in Times Square. The success of these plays is built on shifting sands that will ruin the legitimate theatre in due course if something is not done to clean the American stage."

Mr. Mayer gives you something constructive, here, and he also gives you something to think about.

The "Infant" Got a Birthday Present

By Nyberg— Moving Picture World Staff Artist



A black and white portrait of a man with dark hair, wearing a suit jacket, white shirt, and dark tie. He is looking slightly to the left of the camera.

12.11.2019 B.S. 12.11.2019
When the land disappeared up to
the level of the sea, the sea level
rose water

16

years ago this organization was established by *Watterson R. Rothacker*.

Today—*everywhere*—**Rothacker Prints** are recognized as the utmost in screen brilliancy and security.

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**Look Better—
Wear Longer!**

Founded 1910
by
Watterson R. Rothacker

Every Hour on the Hour—Then Some

**BUSINESS PROGRAM OF THE
SEVENTH ANNUAL CONVENTION OF
MOTION PICTURE THEATRE
OWNERS OF AMERICA
LOS ANGELES, CALIFORNIA
JUNE 1-5, 1926**

Monday, May 31

9:00 p. m.—Meeting of the National Board of Directors and Executive Committee.

Tuesday, June 1

1:00 p. m.—Singing of America, led by Jos. Geuding; opening of convention by vice-president, Joseph W. Walsh.

1:05—Introduction of Glenn Harper, chairman, Convention Committee, secretary of the Motion Picture Theatre Owners of Southern California.

1:10—Introduction of Mayor Geo. E. Cryer, and his address of welcome.

1:25—Response by Eli Whitney Collins, president, Motion Picture Theatre Owners of Arkansas.

1:35—Address of screen celebrities.

1:45—Opening address and annual report of national president, R. F. Woodhull.

2:25—Roll call of States by national secretary, George P. Aarons.

2:30—Report of the chairman of the Board of Directors, Sydney S. Cohen.

3:00—Report of the chairman of the Administrative Committee, A. Julian Brylawski.

3:15—Report of the business manager, Joseph M. Seider.

4:15—Appointment of committees on: Credentials, Resolutions, Auditing, Ways and Means, Constitutional Amendments.

Wednesday, June 2

1:00 p. m.—America.

1:05—Roll call. Report of Credentials Committee.

1:10—Address by screen celebrities.

1:20—Presentation of resolutions.

1:30—Report of Playdate Bureau by Harry Davis, chairman.

2:00—Report of Contact Bureau by E. Thornton Kelly, chairman.

2:15—Report of Treasurer, L. M. Sagal.

3:00—Address on working conditions in Motion Picture studios by Fred Beetson.

3:30—Report of pictures sold but not delivered, by Joseph M. Seider.

4:00—Discussion.

Thursday, June 3

1:00 p. m.—America. Roll call.

1:10—Addresses of screen celebrities.

1:20—Contract Committee report by Joseph M. Seider.

1:35—Discussion.

2:35—Nomination of members of Board

of Directors.

4:00—Address on Tax Free Music by Henry Waterson.

4:20—Report of Music Tax Committee by A. Julian Brylawski, chairman, and discussion.

Friday, June 4

1:00 p. m.—America. Roll call.

1:10—Addresses by screen celebrities.

1:20—Discussion on Overseating, Overbuilding and Encroachments.

3:20—Reports of Ways and Means Committee. Discussion.

4:30—Action of the report of the business manager.

4:30—Election of Board of Directors.

Saturday, June 5

1:00 p. m.—America. Roll call.

1:10—Addresses by screen celebrities.

1:20—Discussion with producers on product.

2:20—Address on Copperative Insurance by Clinton Weyer.

2:30—Report of Resolutions Committee.

3:30—Report and action on Constitutional Amendments Committee.

4:00—Announcement of election of officers, installation and administering of the oath of office.

4:30—Selection of Convention City for 1927.

Hunter & Logan Head Cast of Big Film By Bachmann

GLENN HUNTER and Jacqueline Logan have been chosen by J. G. Bachmann, president of Famous Attractions Corporation, to head the cast of players who will be featured in "The Romance of a Million Dollars." Hunter has just terminated a successful season's engagement on the New York stage in "Young Woodley" while Miss Logan has arrived in New York following a winter of busy studio activity on the coast.

Cameras were focused this week on the first scenes of the picture which is being made at the Tec-Art Studio under the direction of Tom Terriss. "The Romance of a Million Dollars" will be second on the releasing schedule of Preferred Pictures during the coming season. It is based on the widely known novel by Elizabeth Dejeans and has been adapted to screen purposes by Arthur Hoerl.



ELEANOR BOARDMAN
M.-G.-M. star, with WAMPAS Gold Cup which she won for consistently excellent acting during past four years.

Announces Product for Next Season

A. J. Moeller, president of the American Cinema Association, announces from Detroit, the home office of this newly organized national producing and distributing organization, a program of twelve feature productions and a series of twelve two-reel comedy-dramas, for the season of 1926-27. The first production will be released August 15 and it is further announced that of the contemplated productions four are already completed and three in the course of production.

Fox's "Married Alive" Delightful Picture

"Married Alive," a delightful story of the adventures of a modern bluebeard and a serious minded professor of philosophy, adapted by Gertrude Orr from Ralph Straus' clever novel, is the latest Fox Films production to be directed by Emmett Flynn. Lou Tellegen, Matt Moore and Margaret Livingston have principal roles.

Besides the leading characters, the all-star supporting cast includes Claire Adams, Gertrude Claire, Marcella Daly, Charles Lane and Eric Mayne.



A Full House!—Three Queens and a Pair of Aces—appearing in "Lew Tyler's Wives," a Preferred Picture, presented by J. G. Bachmann. Left to right—Ruth Clifford, Lew Brice, Hedda Hopper, Frank Mayo and Helen Lee Worthing.

Unique Double-Feature Premieres Score Triumphs in New York and Hollywood

Newest Fairbanks and Pickford Films at Grauman's Egyptian and Two Prod. Dist. Corp. Specials at Times Square on Broadway

By Larry Urbach

WITHIN a few days of each other two significant events which combined mark an epoch-making departure in motion picture showmanship and presentation took place independently of each other and separated by the entire width of the continent two "twin-premieres" each offering double-feature programs with special presentations for first-runs. In Hollywood at the Egyptian, Sid Grauman presented on the same bill two United Artists productions, the premiere performance of Mary Pickford in her latest picture "Sparrows" combined with the West Coast premiere of Douglas Fairbanks' "The Black Pirate." In New York the Times Square Theatre, a house usually devoted to the spoken drama, was the scene, under the auspices of Hugo Riesenfeld of the first showings of two Producers Distributing Corporation productions, "Silence," starring H. B. Warner adapted from a recent stage hit and the film version of the famous musical comedy "The Prince of Pilsen."

Mary Pickford in "Sparrows"

Fairbanks in "Black Pirate"

THE OPENING PAGE of the beautiful program-booklet given to the guests and patrons on the first night of the big duplex premiere at Grauman's Egyptian, Hollywood, of the latest Pickford and Fairbanks films tells the story that will fill a new page in motion picture history. It reads as follows:

"Sid Grauman takes pride in presenting, for the first time in history on the same program, the world's two most beloved stars, Mary Pickford in her supreme triumph, "Sparrows," and Douglas Fairbanks in his latest masterpiece, "The Black Pirate," each with its own distinctive prelude."

And well may that master showman, Sid Grauman, take pride in what will go down in history as his biggest, as well as the biggest motion picture show ever given the theatre-going public.

Congratulations are in order, and the ones to be congratulated are Sid Grauman, Mary Pickford and Douglas Fairbanks.

This premiere of premieres, or twin-premiere, as Mr. Grauman prefers to call it, presented on the evening of May 14 to a representative audience of motion picture stars, directors and picture folk, scored a positive triumph that will be hard to excel in years to come. It seemed that all Hollywood turned out to witness this spectacle, or get a glimpse, from the outside looking in, at the celebrities that attended this gala function.

The evening's program was started by a brief preliminary talk by the master of ceremonies, Fred Niblo, who said that Doug liked it so well when he presented his pictures at the Egyptian that he brought his wife along this time. Mr. Niblo then presented the kiddies who played with Mary Pickford in "Sparrows," all of whom were received with deserved applause.

The prelude to "Sparrows" consisted of three scenes, and marks an innovation in prologues. The first scene was "Hollywood's Most Picturesque Character," a perfect reproduction of the front of the Egyptian with the Egyptian sentinel walking to and fro on the wall above the entrance of the theatre. The second scene was "Egyptian Forecourt,"

representing the outer court of the theatre lined up with the public anxious to get a look at some of the stars coming in to see the first night screening. Masked players, wearing lifelike masks of screen celebrities were then presented to the dummy audience. The players represented were Marion Davies, Norma and Constance Talmadge, Mae Murray, Buster Keaton and Ernest Torrence. Scene three was the attic scene from the picture "Sparrows."

Mary Pickford triumphed in "Sparrows," which is by far the best work she has done



P. D. C. delegates take a mule ride down the Grand Canyon. From top to bottom are: Ralph Bishop, branch manager of Albany; one of the guides; Harry Goldman, branch manager of New Haven; Frank Stuart, District Manager with headquarters at Dallas; James Flinn, of the New York Office; W. G. Humphries, Philadelphia branch manager; Chester Lowe, District Representative of Chicago territory; Frank Drumm, District Representative, New York territory; E. S. Olsmith, Oklahoma City branch manager; and two of the guides.

in her picture career. Her characterization of a little girl who plays mother to a score of maltreated children on a baby farm shows Mary at her best, and capable of handling a dramatic role with perfect control.

"Sparrows" has a human appeal that will reach far in the hearts of motion picture patrons. The box-office angle, of course, is evident; but there is more to "Sparrows" than just another Pickford picture. There is that dramatic value that so many of us have looked for in a Pickford film in the past.

Almost immediately following the showing of "Sparrows" the prelude to "The Black Pirate" was presented. The scene was "Midnight on a Famous Old Pirate Ship," in which colorful duel dances and pirate songs prepared one for the picture. This latest picture of Doug's, has already made its mark at its New York premiere, and is due for a long run at Grauman's Egyptian.

"Prince of Pilsen" Shares Double Bill with "Silence"

By A. Van Buren Powell

COMBINING the dramatic intensity of "Silence" with the humor and charm of "The Prince of Pilsen," Producers Distributing Corp. held a double premiere at New York's Times Square Theatre on the evening of May 19, and from half past eight till nearly as much after eleven the musical score devised by Hugo Riesenfeld, together with the double feature, held a representative first-night picture audience in an appreciative thrall.

"Silence," a Rupert Julian Production presented by Pro. Dist. Co., was used as the first of the two features on the program, with H. B. Warner in the role of Jim Warren, the role which made of the play with the same title by Max Marcin such a powerful stage attraction.

In a dual role, Vera Reynolds made a strong impression on the first-nighters, second only to that of H. B. Warner's striking performance. Raymond Hatton, Rockcliff Fellows, Jack Mulhall and Virginia Pearson were accorded only slightly less of an ovation at their first appearances, and the final fadeout brought a real storm of applause.

Hugo Riesenfeld conducted an orchestra which rendered his score for "Silence" in splendid unity with the moods of the film.

After an intermission, the second feature of the program, "The Prince of Pilsen," was offered. In spite of the near-tragic intensity of the earlier picture, the humor and charm of the always popular musical comedy by Frank Pixley and Gustav Luders, transmuted into screen form by Belasco Productions, caught the audience in its spell and with the additional delight of the well-remembered music woven into an even more harmonious pattern through Mr. Riesenfeld's adaptation of its many melodies to the picture situations kept everyone laughing until the lights went up for the exit march.

The audience comprised many picture people of prominence, as well as representative exhibitors in plenty.



STARS

Who will shed radiance in Producers Distributing Corporation pictures for coming season:
Jetta Goudal, Priscilla Dean and Vera Reynolds

Box Office Value of

By Cecil B. De Mille

WE have reached a new period of crises in the motion picture industry which will raise to new prominence the box office value of individual screen personalities.

At the present time the forces of the old dying stars are in a deadlock with the new climbing personalities who will replace them within the next few years. As everyone knows, this industry is, in its more important aspects, only a little over twelve years old, and during the past several years the older stars have had their own way. There was but little chance for newer personalities to supplant them and as a result, motion picture interest turned to the development of new effects in lighting; in settings; in photography, both natural and trick. We will, of course, continue to improve in these technical lines, but I do not think we will see any very radical changes during 1926 such as the opening of the Red Sea in "The Ten Commandments," or the splendid chariot race shots in "Ben Hur."

During 1926 and 1927 you will see many new stars and featured players. You will see the passing of a number of stars who have held their position for six, eight, ten or twelve years, but who are now losing their vogue with the public.

It is with the idea that 1926 is the psychological year for the entrance and development of strong new screen personalities that the Producers Distributing Corporation has committed itself to a policy of star development;—of educating and bringing forward young people who are on the upward grade. It is easy to see what this means to the exhibitor. Just as the first miner into the Klondike skimmed the cream of that great gold rush, just so will the exhibitor who ties his wagon to an ascending star reap the most profit through the new screen personalities.

Producers Distributing Corporation is offering among its six stars and twenty-one featured players, three new stars this year in Marie Prevost, Jetta Goudal, and Vera Reynolds as well as a number of splendid new featured players who have just been signed. These include: Harrison Ford, Arnold Gray, Phyllis Haver and Kenneth Thomson.

It is unnecessary to indicate the value of Marie Prevost. Her worth

PROMINENT PLAYERS

Jobyna Ralston, Edmund Burns, Lillian Rich, Junior Coghlan, Sally Rand, Clive Brook and Seena Owen



FEATURED PLAYERS

Elinor Fair
H. B. Warner
Joseph Schildkraut
and
Robert Edeson



S. R. O. Highlights on F. B. O. Lists

Small Exhibitor Important



Major H. C. S.
Thomson

Major H. C. S. Thomson, president of Film Booking Offices, says that the most marked characteristic of F. B. O.'s place in the motion picture industry is its insistence upon the rights and needs of the small exhibitor. "We have consistently tried to establish an immovable contact with him," says Major Thomson, "and each succeeding year more and more of the smaller exhibitors turn to us for their product. While not neglecting or jeopardizing the harmonious business relations we have been able to cultivate and promote with first run houses and big circuit buyers, we have come to regard this smaller film buyer as peculiarly and particularly our own; to be served, fostered and catered to by us.

"That there is a definite need for at least one large producing organization to minister to this clientele is amply attested to by the enormous amount of business recorded on our books which is credited to the smaller towns. As a matter of fact the bulk of the entire industry's support comes from the small town, the village, the lesser city, and the more congested parts of the large metropolis where the influence and prices of the big theatres do not reach—in fact, where the smaller exhibitor flourishes.

"This man being, therefore, the solid support of the motion picture producer, we feel that in arranging a type of product suitable principally for his requirements, we are doing not only a service to ourselves, and to him, but to the entire industry."

Not One "Weak Sister"

Joseph I. Schnitzer, senior vice-president of Film Booking Offices, believes that with the greatly increased capital behind the organization, and the moral as well as financial support of Joseph P. Kennedy and the group of financiers he represents, F. B. O. is justified, in looking forward with untroubled vision to a year which should be far and away the greatest in the company's history.

"The past season has in many ways been remarkable," says Mr. Schnitzer. "But that of 1926-7 undoubtedly will eclipse it in every way.

"Plans already are in preparation for additions to the studio, both stage and office space, to handle the coming year's program of fifty-four pictures. Our stories are by authors with names to conjure with. They will be backed up by the best casts, the most able directorial brains, and the best adaptors obtainable; and with every story carefully checked to make certain of its box office values, we are in a position, I believe, to promise instead of merely hope for performance for the theatre owner.

"We can go all through the list and analyze entertainment possibilities without finding a 'weak sister.' That is as it should be, for this is a poor day for weak sisters! Last year we promised and delivered, and we promise and guarantee to deliver again this year. I strongly advise that no exhibitor commit himself to anyone's product without first becoming thoroughly familiar with our lineup."



Joseph I.
Schnitzer

Public Sways Production



Colvin W. Brown

Colvin W. Brown, vice-president of Film Booking Offices in charge of distribution, says, "In the final analysis film production is largely a matter of support by the great audience, the public, expressed or withheld through its representative, the exhibitor. The natural aim of every producer is to make pictures that will appeal to as wide a class as possible, and the public's reactions to these pictures can be taken as a barometer with which to determine future policies.

"It is the good fortune of Film Booking Offices to have a sales and distributing force in closer touch, perhaps, with the exhibitor, and through him, the public, than that of any other film company," says Mr. Brown, "and it is largely due to this nearness of contact that our last year's program was so uniformly successful, both for the exhibitors and for ourselves. Co-operation, desirable in any business, is particularly essential in the film industry, and it is with real gratitude that I look back on the splendid assistance and constructive suggestions embodied in the reports and letters from theatre owners throughout the country.

"The outlook for the coming season, the fourth in our history, is most promising. With a more compact organization, with control transferred from British to American interests, with a notable list of stories from the country's best-known authors, with an even better and more efficient distributing system, the F. B. O. production, schedule is certain to be a gold mine for the exhibitor, and the advertising lines, 'S. R. O. with F. B. O.' a fact as well as a slogan."

Films Invite Comparison

Says Lee Marcus, general sales manager for F. B. O., "Never since the inception of F. B. O. have there been so many advance inquiries from our exhibitor friends, as to what F. B. O. would have to offer for a new season, as there are at the present time. We realize that this condition exists—and exists solely because F. B. O. made good last year—100 per cent.

"We are enormously gratified that in return for this exhibition of good will from our friends, we can invite them to sit down now and carefully analyze our product, picture for picture.

"Frankly speaking, I am so enthusiastic about our new lineup that I must say that 1926-7 will see Film Booking Offices zooming across a product absolutely the greatest ever offered an exhibitor by any company. Our twelve Gold Bonds for the coming season are going to be the talk of industry. And our four super-Thomsons are going to elevate this popular star onto a plane of dignity and supremacy not shared by any Western star in the business.

"We invite, nay, we challenge, comparison with any company in the business on the quality of author's names and works represented in our Gold Bonds. This group has given universal satisfaction in the past, and so jealous are we of the tremendous popularity these productions have earned for themselves, that F. B. O. is unconditionally sold on the proposition, that there is no subject or author available too prominent or too expensive of acquisition for this group."



Lee Marcus

First National Offers Big Array of Pictures for Summer

Releases Surpass Those of Previous Years

WITH pictures presenting its most popular stars and other productions of high box office value, First National Pictures offers a fine array of summer attractions for exhibitors. A number of weeks ago, a sales campaign was started to defeat the summer slump and to show exhibitors that they could make money even in the dreaded dull season. To back up this campaign the production department supplied a list of pictures that would be exceptional for any season and as a result bookings for the summer months are far surpassing those of any previous year.

The production schedule is now definitely set for the remainder of May, June, July and the first three weeks in August. It includes two Colleen Moore pictures, and one from each of the following stars: Corinne Griffith, Richard Barthelmess, Milton Sills, Johnny Hines and Conway Tearle. Other productions with all-star casts also guarantee box-office value.

The Robert Kane production, "The Wilderness Woman," which opened to big business at the New York Strand this week, is the release for May 16, with Aileen Pringle, Lowell Sherman and Chester Conklin in the cast. It is conceded to be one of the finest Kane pictures. Frank Lloyd's "The Wise Guy," said to be the best picture of its kind since "The Miracle Man," is the release for May 23 with James Kirkwood playing the title role and others in a strong cast numbering Mary Astor, Betty Compson, George Cooper, Mary Carr and George Marion. For the last week in the month, Richard Barthelmess in "Ransom's Folly," an adaptation of the famous Richard Harding Davis story, will be the attraction.

The list for June reads Colleen Moore in "Ella Cinders," M. C. Levee's production of "Sweet Daddies," the E. M. Asher adapta-

tion of the Drury Lane melodrama, "Good Luck," now entitled "The Sporting Lover," starring Conway Tearle and "Miss Nobody," featuring Anna Q. Nilsson.

"Ella Cinders" promises to be one of the brightest pictures Miss Moore has ever made. It is based on the cartoon strip designed by William Counselman and Charles Plumb and directed by Alfred E. Green. "Sweet Daddies" is a combination of adventure, melodrama, and comedy. In "The Sporting Lover," Mr. Asher offers a thrilling melodrama, whereas "Miss Nobody," an adaptation of "Shebo," offers Miss Nilsson a role which promises to be her best since "Ponjola."

For July, the schedule promises "The Savage," "Puppets," "The Brown Derby" and "Senor Daredevil." "The Savage" is an Earl Hudson production adapted from a story by Ernest Pascal with Ben Lyon and May McAvoy in the leading roles. The entire company, under the direction of Fred Neymeyer, was taken to Florida in order to get atmospheric backgrounds for the action.

"Puppets" is the first production made under the management of A. L. Rockett with Milton Sills as the star. It is an adaptation of the popular stage play by Frances Light-



PRISCILLA DEAN,

As she appears in "Forbidden Waters," a Metropolitan production for Producers' Distributing Corporation release.

ner and presents Sills in what he has declared to be his strongest characterization since "The Sea Hawk." Charles C. Burr is the producer of "The Brown Derby," starring Johnny Hines, a picture which promises to be a worthy successor to "The Live Wire" and "Rainbow Riley."

"Senor Daredevil," with Ken Maynard, and his horse, Tarzan, will be ready for release the last week in June. According to reports, Charles R. Rogers has produced an extraordinarily fine picture for the first of the Ken Maynard series. It is a western story in a western setting, but does not follow the conventional methods of so-called western productions. The Maynard pictures are expected to be highly individual in substance and treatment.

The first week in August will bring "Pals First," an Edwin Carewe production, featuring Lloyd Hughes and Dolores Del Rio; "Into Her Kingdom," starring Corinne Griffith, August 8, and "Delicatessen," starring Colleen Moore, August 15. During mid-summer, First National is giving exhibitors two of its strongest stars in productions of the highest quality.

May McAvoy

Has Lead Role

May McAvoy, announced Irving G. Thalberg, associate studio executive at the Metro-Goldwyn-Mayer studios, has been signed to play the leading feminine role in "The Fire Brigade," now being directed by William Nigh, under the leadership of Hunt Stromberg.

Griffith's New Leading Lady

Raymond Griffith, Paramount's irreplaceable star comedian, has been given a new picture and a new leading woman.

As announced by B. P. Schulberg, associate producer, Griffith's next laugh venture will be "You'd Be Surprised," and the leading woman that goes with it is the refreshing red-haired beauty, Clara Bow.

Pathéserial

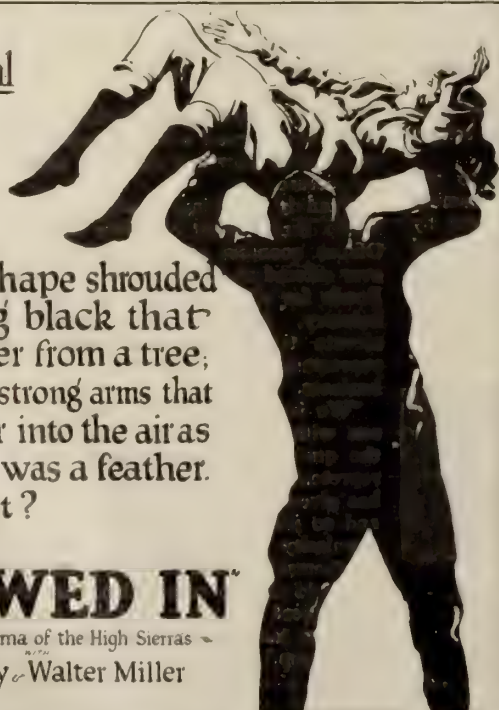
A somber shape shrouded in flapping black that leaped on her from a tree; miraculously strong arms that snatched her into the air as though she was a feather. What was it?

See

SNOWED IN

A Mystery Drama of the High Sierras

Allene Ray • Walter Miller



Directed by Spencer Bennet. Story by Frank Leon Smith.

Louis B. Mayer Asserts Motion Pictures Will Spell End of Vaudeville Theatres

LOUIS B. MAYER, Vice-President in Charge of Production for Metro-Goldwyn-Mayer, predicted the passing of vaudeville theatres in a few years, in an address delivered on Tuesday last at the luncheon tendered to him in the Hotel Astor, New York City, by Samuel Eckman, Jr., M.-G.-M. Divisional Manager for New York, Boston, Buffalo, Albany and New Haven. More than three hundred exhibitors from this division attended the luncheon. Mr. Mayer, in part, said:

Motion pictures will put vaudeville out of business in a few years. The limited number of all-vaudeville theatres now operating cannot survive motion picture competition. This also is partly due to the continuous repetition during past years in vaudeville, of the same personalities in the same acts. The theatres which show vaudeville and pictures at popular prices will continue to have a large following but even this type of entertainment will in many cases, give way to pictures with stage presentations such as have been in vogue in recent years.

Stage presentations in picture theatres will continue to boost the low water mark of weekly box-office receipts. However, the feature film will more than ever be the deciding factor in establishing high grosses. For instance, at the Capitol Theatre, Major Bowes through his presentations has added considerably to the weekly receipts of that institution. Yet the fact remains that the business at that great theatre fluctuates between \$40,000 and \$75,000 on the week depending upon the drawing power of the feature film he shows. This is true of every motion picture theatre in the country, in proportion to its seating capacity.

Stage presentations are therefore great for picture theatres from the standpoint of establishing institutional prestige and making regular patrons, but the feature film production will always be the backbone of the theatre.

Motion pictures during the coming year will play the most important part in government and civic affairs since the war. Producers have learned the true value of the screen from the standpoint of rendering patriotic service, and making such effort financially profitable. Metro-Goldwyn-Mayer rendered a distinct service to the U. S. Navy in "The Midshipman." The production turned out to be one of the most profitable undertakings financially, during the past year. During the coming year we are to make a picture furthering the cause of the United States Marines. "Tell it to the Marines" will star Lon Chaney. It will be produced from the standpoint of entertainment yet it will carry a distinct message in behalf of the Marines. It will be produced under the supervision of that branch of the government service. "The Fire Brigade" will do for the firemen of this country and Canada what "The Big Parade" did for the soldier. It will carry the message of the underpaid and unappreciated heroes of peace. It is backed by 500,000 firemen in this country and Canada. Part of the profits of this production will go to the treasury of the Associated Fire Chiefs organization to be used in fire prevention work.

Want Good Pictures From All

Another big production will be "The Flying Ace" which will benefit the air services of the U. S. Army and Navy. Similar undertakings will be launched by M. G. M. during the coming year. The greatest achievement the American motion picture producer can attain is the rendition of the distinct service to his country. The fact that such service has been found highly profitable will stimulate this field of endeavor.

We feel that M. G. M. has proved a tremendous stimulus in the realization of better pictures during the past year. The achievement of our company in the way of exceptionally good pictures has made every

producer in the industry strive to improve his product. We of M. G. M. would like to see every producer make good pictures. This is nothing more than a selfish thought on our part. We cannot make enough pictures to appear in every theatre every week. Our pictures must follow pictures of other producers week after week at the theatres. If the other fellows' pictures are good box-office attractions M. G. M. will benefit. The answer is simple enough. When our pictures follow a poor picture in a theatre we never reach the returns we do when our pictures go into a theatre which the week preceding played to tremendous crowds. It therefore not only pays the exhibitor to book good pictures week in and week out but it helps us if he does so. Every showman knows the affect upon an attraction that follows a failure.

Reasons for Seven Broadway Shows

There has become evident a wild scramble to adopt the so-called Metro-Goldwyn-Mayer producing system. Producing heads of practically every big company are now moving to the West Coast to actually take charge of production. The M. G. M. system is now the thing of the hour in producing circles. However, it takes more than a system or a method of producing to make great pictures. We anticipated the present situation two years ago. We have been quietly building our organization. It takes brain power to make pictures such as we have made, in addition to system. We believe we have cornered the producing brains of the industry and we believe that that is the real reason for the fact that we have played as many as seven attractions on Broadway simultaneously.

We have in Irving Thalberg, the greatest mind in motion picture producing today. We have in Harry Rapf the most capable showman in producing circles. To these I have added Hunt Stromberg, another youthful producer of consistent box-office hits; Ber-

nie Hyman, a mere boy and another coming Thalberg, whose first picture was "Brown of Harvard," and Eddie Mannix, well known showmen now being roomed for producing. A year ago we had two producers. Today we have five. Today we have 37 directors. Compare our list of stars as against those of any other producing organization. We have the largest stock company of featured players in the industry. We now have the largest and finest equipped plant in the world. Fourteen stages.

We have built an organization which during the past year spoke for itself. For the coming year we have this same organization plus additions in every department to take care of the most ambitious producing plans ever attempted in the history of motion picture making. It has taken two years of quiet but thorough search of the greatest brains and talent in the industry. These brains and talent are now under long term contract. No individual whom we wished to retain has ever left M. G. M. We are flattered at the fact that others are using our producing system. With the M. G. M. producing organization intact and enhanced by new brains we are in the foremost producing position for the coming year as we were in the past year.

Because we believe that we cannot look to the stage or the printed book for the bulk of our screen material we have consistently obtained writers of note to create material directly for the screen. Today we have seventy writers under contract, the largest galaxy of writers ever assembled by one company. With this large array of writing talent we will be able to create most of our stories especially for the screen during the coming year when nearly seventy percent of our pictures will be from original stories. Many have cried for this condition to come about but have done nothing. We have gone ahead and built toward this end and now, will go through with it. "The Big Parade," an original story, prompted us to enlarge upon this idea. We propose to buy only such stage and book properties as are first, exceptional motion picture material and second, of great popularity. Few of the plays along Broadway today can be considered for the screen. No self-respecting motion picture producer would attempt to screen the type of story now prevalent in Times Square. The success of these plays is built on shifting sands that will ruin the legitimate theatre in due course if something is not done to clean the American stage.

"Outside the Law" Playing to Capacity At Colony Theatre

THE overwhelming success that attended the revival of "Outside the Law," the Universal Jewel production at the Cameo Theatre in Pittsburgh some weeks ago, was repeated at the Colony Theatre, New York, when the picture started an indefinite run on Sunday, May 9th. Three hours after the doors of the theatre were opened, the picture was playing to an S. R. O. sign. This record-breaking business has continued since the opening day.

Recut and retitled, this old melodrama, starring Priscilla Dean and featuring Lon Chaney, is meeting with an unusually enthusiastic reception from the critics, as well as audience.

A gorgeous atmospheric presentation was arranged by Paul Leni, famous European director and scenic artist, whose latest picture, "The Three Wax Works," was so enthusiastically received when shown recently at the Cameo Theatre by the International Film Arts Guild. The colorful musical score was compiled by Dr. Edward Kilenyi.

Sam E. Morris Months Proving Successful Beyond Expectations; Sales Force Enthusiasm Grows

APRIL AND MAY, proclaimed Sam E. Morris months by the field organization of Warner Bros. as a tribute to the General Manager of Distribution of the company, have proven successful beyond the fondest hopes of all concerned. Play dates have been filled to the bulging point during those months and the field men are so enthusiastic the drive will probably continue right through to the Summer months.

Mr. Morris returned last week from a five weeks' trip that took him all the way to the Coast. He presided at sales conferences in New York, Chicago and Los Angeles. He spent considerable time at the West Coast studio and he came back all enthused at the way things were lined up for the coming season, but he was even more enthusiastic over the way activities were being conducted in connection with Sam E. Morris months.

Every salesman out of all of the branch offices, each of the branch managers and the

Division Managers, together with Lloyd Willis, Special Home Office Representatives, and C. W. Bunn, in charge of special sales has bent every effort to make a success of these Morris months and they have succeeded beyond expectations. They started with the idea of packing play dates and keeping every print in the branches in continuous service and they have succeeded in doing just that. They succeeded so well that they decided they could continue to do so right on up to the Summer. An actual segregation of the returns has not yet been made, but the friendly rivalry among the branches is as keen as though each knew it was but a step behind the leader.

Rockett Starts on His First F. N. Production

"Paradise," Ray Rockett's first production for First National, has been started at the Cosmopolitan studios, New York, with Milton Sills in the starring role and Betty Bronson featured in the leading feminine part. Irvin Willat is directing.

Rockett has secured an unusually brilliant list of players for this production. Besides Sills and Miss Bronson there are Kate Price, Charlie Murray, Lloyd Whitlock, Ivan Simpson and Noah Beery.

Rogers to Visit Coast

Budd Rogers, vice-president of Lumas Film Corporation who has been making a tour of exchanges in the South and South West will culminate his trip at the Los Angeles studios of Gotham Productions where he will spend a week or two in conference with Renaud Hoffman, West Coast supervisor of Productions, relative to closer co-operation between the producing and distributing branches of the organization.



JOHN GILBERT AND ELEANOR BOARDMAN

In a love scene from "Bardelys the Magnificent," a Metro-Goldwyn-Mayer production.

Constance Talmadge in "Duchess of Buffalo;" First National

CONSTANCE TALMADGE, First National star, will have long hair, thirty-eight inches long, in "The Duchess of Buffalo," her next picture. Constance sets the fashion in bobs, so Norway had to supply her long tresses.

In this latest picture, from the story by Han Kraly, who also wrote her last picture, "Her Sister from Paris," Miss Talmadge has the role of an American dancer in Russia.

Miss Talmadge's leading man is Tullio Carminati, who made a tour of the world with Mme. Duse, and he has played in the very theatre in Russia from which these scenes in "The Duchess of Buffalo" were taken.

Others in the cast will be Edward Martindel, Rose Dione, Chester Conklin and Martha Franklin.

More Than 200 Theatres Play "Ella Cinders" Simultaneously

Upwards of two hundred leading theatres will play Colleen Moore in "Ella Cinders" on June 6 according to the latest report from the distribution department of First National Pictures. This is the national release date of Colleen Moore's newest starring production and exhibitors are getting behind it with a country-wide exploitation drive to make it the biggest box office draw of all the Colleen Moore pictures. Present bookings indicate that "Ella Cinders" will surpass even the high mark set by "Irene" in early first run bookings. The demand for playing time for the Colleen Moore pictures is greater than it ever has been in the past. According to reports, "Ella Cinders" is an even stronger attraction for the star than was "Irene."



NOT A REASON—"Why Girls Go Back Home"—but a scene from Warner Brothers release with Patsy Ruth Miller and Jane Winton.



EDDIE FETHERSTON

Popular New York boy signed by Director James Cruze for the role of "Lt. Summers" in "Old Ironsides," which Cruze is producing for Famous Players-Lasky, and which will be one of the big specials on the Paramount list for 1926-1927.

Bess Meredyth Writing Script for New Play For Dolores Costello

Bess Meredyth is busy preparing the script for the next vehicle in which Dolores Costello will be starred by Warner Bros. It is an adaptation of "The Heart of Maryland," one of the most intensely dramatic productions of the last twenty years on the legitimate stage. As a legitimate attraction Mrs. Leslie Carter created a veritable furore in it. The play has been seen in practically every city and town in the United States as well as in a number of foreign countries.

Josephson Writing Script

Julian Josephson, widely known writer and scenarist, has just started work on his first script under his recently signed long-term contract with Paramount. He is writing the film version of "The Gallant Lady." This is to be a Florence Vidor starring picture, scheduled to go into production on September 1.

The screen story is taken from the novel of the same name by Margaret Widdemer, which is soon to run serially in a nationally circulated woman's magazine.

Norma Shearer's Next

Harry Rapf, associate executive at the Metro-Goldwyn-Mayer studios, announces that Norma Shearer's next starring vehicle, when she has finished "The Waning Sex," will be "Upstage," a story by Walter de Leon, famous fictionist recently brought to Culver City from New York especially to write this story. The new film will be directed by Monta Bell, who directed Miss Shearer in "The Snob" and in "Lady of the Night."

Elaborate Presentation Given De Mille's Special Production "The Volga Boatman" in London

CECIL B. DE MILLE'S second personally directed production, "The Volga Boatman," which was given its London premiere at the Capitol Theatre, Haymarket SW1, was staged with a very elaborate prologue, presented by the Blue Saraphan Singers.

The main interests was centered in the rendering of "The Song of the Volga Boatman" which was admirably done in the original Russian. The setting faintly showed the famous Volga River in the background, and through a blue gauze cloth the boatmen were seen harnessed to their cumbrous craft. The picture itself "faded in" as the last notes of music died away. At moments throughout the picture the song was heard again faintly, but synchronizing perfectly with the action of the drama.

The English papers all praised the production, saying in part:

"The reputation of Cecil B. De Mille will certainly be enhanced by this latest film, 'The Volga Boatman,' which is being shown for a fortnight at the Capitol."—Morning Advertiser.

"Cecil P. De Mille's eagerly awaited super-production 'The Volga Boatman' exceeds all expectations as a dramatic entertainment."—Norwood Weekly.

"'The Volga Boatman' is an example of the high technical standard achieved by Cecil B. De Mille."—Glasgow Herald.

"There is no denying the beauty and intensity of 'The Volga Boatman'."—Reynolds.

"'The Volga Boatman,' the new film at the Capitol is packed with thrills."—Slayd's Weekly News.

"The big film attraction in London this week is 'The Volga Boatman,' the new personally directed De Mille special, which was inspired by the world famous song.

Judging from its reception by a crowded house when it opened on Monday at the Capitol, the film is going to earn the same international fame as the song."—Brixton Free Press.

Vera Reynolds Starts Second Starring Feature

William Siström, general manager of Cecil B. De Mille Studios, set cameras turning upon the second Vera Reynolds' starring vehicle, "Risky Business," an adaptation by Beulah Marie Dix of Charles Brackett's magazine serial, "Pearls Before Cecily."

An exceptionally noteworthy cast is featured with the new star. Ethel Clayton, Zasu Pitts, Kenneth Thomson, Ward Crane, Louis Natheaux and George Irving have important roles. Alan Hale is directing.

Haines in "Marines"

William Haines, following the enormous furore he created in the title role of "Brown of Harvard," has been assigned the romantic lead in "Tell it to the Marines," it was announced last week by Irving G. Thalberg, associate executive at the Metro-Goldwyn-Mayer studios. Lon Chaney is starred in the character lead of this big production, which is to be made in co-operation with the United States Government, and will be directed by George Hill.

**Put old man gloom back
into the Mothballs**

Here Comes ~
GENE TUNNEY

A real money star in a **Patheserial**



"The Last Frontier" Started; Seitz and Company on Location

Fifteen Hundred Indians in Exteriors

ACTUAL production of the long promised "The Last Frontier" has been started at Gap Trading Post in the Navajo Indian reservation under the direction of George B. Seitz. Traveling in two separate units; the first consisting of John Rohlofs, business manager, with one hundred carpenters, electricians and studio technicians; the second with cast, director and cinematographic staff, "The Last Frontier" company on two special Santa Fe trains have arrived at Tuba City, where they are now established.

Fifteen hundred Navajo Indians have been engaged and the members of the cast representing such famous historical figures as Wild Bill Hickok, the West's most remarkable gunman and peace officer; General Custer, the hero of the Little Big Horn massacre; the Pawnee Killer, famed Indian Scout and the immortal "Buffalo Bill" will be introduced during the action that Seitz will film before he returns to the Metropolitan Studio.

William Boyd and Marguerite De La Motte are cast in the featured roles. Gladys Brockwell, Frank Lackteen, Junior Coghlan, Mitchell Lewis and J. Farrell MacDonald have important parts, and the role of "Buffalo Bill" has been assigned to Jack Hoxie,

who will impersonate the frontiersman during the period of his greatest historical achievements.

The picture revolves about the hardships of the builders of the Missouri Pacific Railroad as they forced their way through the West despite the warring Sioux Indians.

Will M. Ritchey, who adapted this Courtney Ryley Cooper story for production, has prepared a screen version that borders almost entirely upon authentic data of the birth of the great West, and Director Seitz, with the aid of government agents and commissioners has been promised cooperation in bringing the picture to the screen.

Charles Schoenbaum is in charge of the photography.



Some ermine wrap! Fit to enhance the charm of Peggy Hopkins Joyce, the Associated Exhibitors star, who wears it.

Goetz Buys Kann Product

Henry Ginsberg, president of the Ginsberg-Kann Distributing Corporation, and Charles R. Goetz, president of Dependable Film Corporation, 505 Pearl street, Buffalo, N. Y., have just signed a contract by the terms of which Dependable Film Corporation will distribute the twelve Sterling and the six new Banner Productions to be released by Ginsberg-Kann during the season of 1926-27. The territory covered is upper New York State.

'Speeding Venus' Completed

After traveling a total of eight thousand miles along California roads to get the proper climatic and topographical conditions existing along the highway from Detroit to Los Angeles, director Robert Thornby completed the Priscilla Dean starring picture, "The Speeding Venus" this week after filming an automobile crash through a plate glass window and securing several accidental shots of spectacular thrills that were not written in the script.

GENE TUNNEY

has lost only one fight out
of sixty. He'll be a champion
box office draw in a

Pathéserial



Close Contracts For New Series of Gotham Films

BUDD ROGERS, vice-president of Lumas Film Corporation, who is now en route making a tour of exchange centers in the South and West, wires that he has closed distribution contracts for the entire Lumas output of twelve Gotham Productions and eight Camera Pictures featuring William Fairbanks with Jack Adams of the Home State Film Company of Dallas, Texas.

This deal covers the states of Texas, Oklahoma and Arkansas. In addition to the above mentioned territories Mr. Adams has also taken over for the Lumas release the distribution for Louisiana and will open an additional branch in New Orleans, which combined with his offices in Dallas, Little Rock and Oklahoma City will cover a very extensive area.

Before proceeding to Dallas, Mr. Rogers visited St. Louis and settled a pending arrangement whereby the product of his company will be handled in the St. Louis territory by Jack Weil, who, as a point of recognition to the producer, is re-naming his exchange Gotham Pictures Exchange of St. Louis.

Sam Sax, producer of Gotham Productions and president of Lumas Film Corporation, made a flying trip to Pittsburgh last week and closed contracts whereby the Gotham and Fairbanks productions will be distributed in Western Pennsylvania and West Virginia by Harry Grelle of Supreme Photoplay Company of Pittsburgh.

Sheffield with Lyon

Reginald Sheffield has been cast to play in "The Great Deception" with Ben Lyon. This is a Robert Kane production for First National.



ANNE CORNWALL

Who has signed a contract with Christie to be featured in several Christie comedies.

Wally Wales to Begin "Twisted Triggers" His First for A. E.

WALLY WALES, one of Lester F. Scott's trio of western stars, will shortly commence his first production for release by Associated Exhibitors, Inc. Under the direction of Richard Thorpe he will appear in a screen version of "Twisted Triggers," one of the most promising action stories of the year.

Elaborate preparations for the filming of "Twisted Triggers" are now being made by the Lester F. Scott staff at the Associated Studios in Los Angeles. Director Thorpe, who recently completed "The Dangerous Dub" with Buddy Roosevelt, is collaborating with Betty Burbridge on the continuity.

In order to invest the production with the proper exteriors, Director Thorpe has already completed arrangements whereby the entire supporting cast and technical staff will be transported into the Sierra Nevada Mountains, situated between the Pacific Ocean and the Mojave Desert in Southern California. This location was chosen because of its particular adaptability to the background of the original story. During the two-week interval that the company is on location, a force of technicians will be busy constructing the many interiors at the studios in Los Angeles.

Writes Song for F. B. O. Film

"Just For You," a new song which is making a big hit in the Los Angeles supper clubs and dance halls, was written especially for Film Booking Offices new Gold Bond production, "A Poor Girl's Romance." It was written by Russell Colombo, a nineteen year old composer who organized his first orchestra at the West Coast when he was but fifteen and who has some forty-two compositions to his credit. The song will be published by the Foster Company, of Chicago. Colombo is now working on the score for a musical comedy.

Associated Selects "Flames" As Their First "Gold Medal" Release

Forest Fire Sequence a Big Hit of Production

ASSOCIATED EXHIBITORS, INC., have pinned the Gold Medal of Merit on "Flames," originally scheduled for inclusion in their product for the current season and have advanced this spectacular Lewis H. Moomaw production to head the first group of their series of Gold Medal productions to be released during the coming year.

Since "Flames" was completed some months ago, several offers for it have been made by distributors willing to pay heavily for the privilege of releasing this exceptional photoplay. All these offers were turned down, however, and the wide interest the picture aroused in producing circles fortified Associated in their belief that they possessed one of the surest box-office bets of the year.

"Flames" takes its name from the roaring forest fire which climaxes the production. Natural color enhances the beauty and dramatic effect of these scenes and gives the flaming forest a startlingly realistic effect. More than two months of preparation preceded the filming of the forest-fire sequence which in itself consumed only a single day of shooting time. No amount of advance preparation could have insured the astonishing success of these scenes, however, were it not that weather and wind conditions were ideal on the day of filming and Moomaw, who personally planned and directed the picture gives as much credit to "the breaks" as to the careful planning which preceded the starting of the fire.

Although the forest-fire scenes take prominence because of their sensational nature, this sequence is only a part of a remarkable production that abounds in romance, humor and action. It is described as a thrilling outdoor picture of the Northwest and was filmed entirely in Oregon, where the Moomaw forces have their headquarters. At the head of its invariably able cast are Virginia Valli, Eugene O'Brien and Jean

Hersholt. Bryant Washburn, Cissie Fitzgerald, George Nichols and Boris Karloff are most prominent of the large supporting cast.

Judging from past performances of pictures of this type, Associated are justified in expecting to set new box-office records with "Flames," which is said to pack a greater punch than any similar picture. Universal staged a clean-up with "The Storm" when that spectacular production was released some years back and Metro did similarly with "Hearts Aflame," which proved one of the greatest money-makers they ever made.

Associated have in preparation an extensive campaign of advertising and exploitation to familiarize exhibitors and moviegoers with the outstanding entertainment value of their first Gold Medal release.

"Burning Bridges"

Pathe announces that Charles R. Rogers will start production this week on his third Harry Carey feature Western, "Burning Bridges," from the story by Jack Boyle.



A climactic moment—and the three featured players in Lewis H. Moomaw's "Flames" which will be Associated Exhibitors' first Gold Medal release—Jean Hersholt, Virginia Valli and Eugene O'Brien.

Eleven Big Productions Are in Work at Fox West Coast Plant

THE making of pictures for release during the coming theatrical season is now in full blast at the William Fox West Coast Studios, Hollywood, under the active management of Winfield R. Sheehan, vice-president and general manager of Fox Film Corporation.

The studios have cameras grinding on eleven productions. Two are in the cutting room and two more are in preparation almost ready to start.

"Fig Leaves" is in the cutting room. This is an original story by Howard Hawks, who directed from a script prepared by Hope Loring and Louis Leighton. George O'Brien and Olive Borden have the leads and an elaborate Garden of Eden set was constructed for one sequence.

"Dead Man's Gold" is also in the cutting room. Lou Seiler directed Tom Mix from L. G. Rigby's script of J. Allan Dunn's novel of the same name. Eva Novak has the feminine lead.

"Pigs" is in production. It's a screen version of John Golden's stage hit by Anne Morrison and Patterson McNutt. Irving Cummings is directing Janet Gaynor and Richard Walling in the principal roles from a script by Alfred A. Cohen.

"The Family Upstairs" is on its way into film. It is from Harry Delf's play. J. G. Blystone is directing from L. G. Rigby's script. Virginia Valli, Allan Simpson and J. Farrell Macdonald have the principal roles.

"The Lily" is before the camera. This is a screen version of David Belasco's great stage success. Victor Schertzinger is directing Belle Bennett and Ian Keith from Eve Unsell's script.

"What Price Glory" has just started on its way to the screen. This a film version of the sensational stage success. Raoul Walsh is directing Victor McLaglen, Edmund Lowe

and Dolores Del Rio in the principal roles from J. T. O'Donohue's scenario.

"Married Alive" is well on its way. It is a film version of Ralph Straus' novel. Emmett Flynn is directing Margaret Livingston, Claire Adams, Lou Tellegen and Matt Moore from L. G. Rigby's scenario.

"Womanpower," a film version of Harold MacGrath's story, "You Can't Always Tell," is on its way under Harry Beaumont's direction from Kenneth Clarke's scenario. Kathryn Perry and Ralph Graves have the leads.

"Less Work, More Pay," Peter B. Kyne's Cappy Ricks story, is in production. Albert Ray has Mary Brian, Charles Rogers and a big cast in San Francisco shooting water scenes from Rex Taylor's scenario.

"The Complete Life," an O. Henry story, under Robert Kerr's direction, is nearing completion. Ethel Syke and Frank Butler have the leads. Andrew Pennison wrote the scenario.

"Lafayette, Where Are We?" is nearly finished. The story and script are by Henry Johnson and Gene Ford. Max Gold and Alfred Davis as directing Ernie Shields and Jean Arthur in the leads.

"The Swimming Instructor" is well advanced. It's a Van Bibber comedy with Earle Foxe and Florence Gilbert in a Richard Harding Davis story. Sidney Lanfield and J. Walter Rubens prepared the script.

"The Return of Peter Grimm," a film version of David Belasco's stage success, is in preparation for John Griffith Wray's direction. Bradley King has prepared the scenario for an all-star cast.



PEGGY SHAW

Whom Al Rockett signed to play second feminine leading role in support of Dorothy Mackaill in Alfred Santell's production of "Subway Sadie," a forthcoming First National Release

Use Fordham Football Organization in "Kick-Off"

IN making some of the football scenes for "The Kick-Off," the big George Walsh special which is being produced by Excellent Pictures Corporation, the entire football organization of Fordham University in New York was used.

All of Fordham's famous team, the coach, trainers and the entire football paraphernalia of the big university was employed in the scenes. It was the consensus of opinion among the university group that Walsh ought to drop his movie career and enroll as a student at Fordham. They said they would sweep the world with him on the team. He is a whiz; there is no disputing that.

The production is proceeding apace under the valuable direction of Wesley Ruggles. The speed of the action communicates itself to the production itself.

To Direct "Midnight Lovers"

Upon completion of his present directorial effort, "Don Juan's Three Nights," John Francis Dillon will direct "Midnight Lovers" for First National, according to an announcement from John McCormick, general manager of First National's West Coast production.

This production, which will be started soon, is Carey Wilson's screen adaptation of J. E. Harold Terry's play, "Collusion." Wilson will also act in the capacity of editorial director on the picture. Lewis Stone and Anna Q. Nilsson have been signed to play the featured roles.



Pathéserial

Who is the super-mind directing this band of desperate men? Is it the treacherous lawyer of the girls? The handcuffed prisoner? The U.S. Marshal? The doctor? His patient? The housekeeper? The clerk? One of the greatest mystery stories ever put on the screen ~

SNOWED IN

A Mystery Drama of the High Sierras ~

Allene Ray ~ Walter Miller

Directed by Spencer Bennet. Story by Frank Leon Smith.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

This Layout for The Merry Widow

Has Room for the Lesser Features as Well

HERE is the last layout in the series on The Merry Widow planned by Arnold S. Rittenberg, of the Fulton Theatre, Jersey City. This was laid out for the Saturday display and is the first of the series to offer the smaller features.

The basis of the space is a single column cut from the plan book, which has been pasted into the upper right hand corner. This cut includes the script at the top. A regular signature has been pasted in, and this time the signature rises to the top to ride with the "Final presentations" set just below. In the other examples the signature has dropped to the bottom, but with the run drawing to a close the "last times" is the big sales point and properly should come first and it is, of course, advisable to tie the house to this fact.

FULTON
JACKSON & FULTON AVES. J.C.

Let Joy Be Unconfined!

Final Presentations

MAE MURRAY AS THE WIDOW AND JOHN GILBERT AS THE PRINCE IN THE FIRST GREAT PHOTO-PLAY TO BE SEEN IN JERSEY CITY THIS SEASON.

Additional Features

HIS OWN LAWYER
An Episode in the Married Life of Helen and Warren

A HAIR CARTOON
By Marcus of the Times

NEWS PICTORIAL

Orchestra Organ

THE MERRY WIDOW

Today and Tomorrow

A Metro-Goldwyn Release

THE LAST OF THE SET

To avoid repetition there is the general direction in the upper right to "Center space all lines," meaning that each line rides in the center of its space. This is partly offset by the direction on the left to "Square up in agate bold caps" the matter just below the signature. Mr. Rittenberg has sketched in his copy so that each rides in the line for which it is intended. This is because he has used about the same size letter as the printer has employed. All of the other lines are center spaced with the single exception of the "Orchestra Organ" at the bottom. Here the two words ride at opposite ends of the line, but this is clearly shown in the copy and offsets the general direction.

For the title he again resorts to the use of letter spacing. He prefers a condensed letter, spaced, to an extended letter set solid because he knows that in that space the extended letter would completely fill and be less prominent than the spaced letters.

It will be noticed that in the panel Mr.

Rittenberg even marks in the dashes and specifies their lengths. If this were more generally done we would see fewer layouts with cutoff rule instead of dashes, but we like better marking in pica ems instead of fractions of an inch. Mr. Rittenberg calls for half inch and quarter inch dashes where "three em" and "two em" dashes would be better for the printer, since most of this material is cut to em widths.

If you will remember that there are six pica ems to the inch, you can get about the same results without cutting the material. As a matter of fact he gets em sets, for while the half inch called for is just a half inch, or three ems, his quarter inch dashes really are two ems wide, or slightly over the quarter.

This is the last of the series of layouts supplied by Mr. Rittenberg and probably the last we shall reproduce since we believe that these six examples will show you how to lay out practically any style you may desire. If you will clip out these six examples and staple them into book form with light card covers, you will have a series of charts that will save both you and the printer much trouble.

Hart Had a K. P.

Behind the Front

Here's another topper from Edgar Hart, of the Colonial Theatre, Portsmouth, N. H. Edgar wanted to see how much money he could get on Behind the Front without turning too much over to the advertising account, so he hired an ex-service man to do kitchen police on the sidewalk. All he had to do was wear a tin hat, sit on a box and peel potatoes all day.

Borrowed the Spuds

But at the present price of potatoes the stunt promised to run into money for properties, so Edgar arranged to lay off this cost and hold his investment to a flat salary.

He contracted with the restaurants to have his bally peel their spuds each day, the man moving from place to place. He booked up a route that kept his K. P. amply busy, but he advertised that if the man had any spare time he was at the disposal of any housewife.

Like all Hart stunts it cost very little and brought in the largest possible returns. It may be too late to help you on this picture, but there will be other military plays along. Save the idea.

FULTON
JACKSON & FULTON AVES. J.C.

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A HAIR CARTOON
By Marcus of the Times

NEWS PICTORIAL

Orchestra Organ

THE MERRY WIDOW

Today and Tomorrow

Annotations:

- 10 PT. CHEST. BOLD ITALIC, U.P.C.
- SQUARE UP IN AGATE BOLD CAPS
- 8 PT. CHEST. ITALIC, U.P.C.
- RULE NO. A-3, 1/4 INCH LONG
- 10 PT. BOLD CAPS
- 8 PT. CHEST. U.P.C.
- RULE NO. A-6, 1/4 INCH LONG
- 10 PT. BOLD CAPS
- 8 PT. CHEST. U.P.C.
- RULE NO. A-6, 1/4 INCH LONG
- 10 PT. BOLD CAPS
- 10 PT. BOLD ITALIC, U.P.C.
- BORDER NO. C-8
- 2 COL. x 77 LINES
- SATURDAY, MARCH 20TH
- CENTER SPACE ALL LINES
- 8 PT. CHEST. CAPS
- AGATE BOLD, U.P.C.
- 14 PT. CHEST. CAPS
- 36 PT. CHEST. CAPS, COND. EXTEND WITH EXTRA SPACES BETWEEN LETTERS.
- RULE NO. A-7
- RULE NO. A-6
- 24 PT. CHEST. BOLD ITALIC, U.P.C. IF YOU HAVEN'T ITALIC, USE REGULAR EXTENDED WITH EXTRA SPACES

A Metro-Goldwyn Release

FOR SATURDAY THE SPACE DROPS TO A 7x2

For the first time the Fulton adds the lesser features, for Saturday is shopping day and the patrons want to buy the most for their money. The preceding displays have sold the Widow and the Saturday cleanup offers the rest.

Beauty and Brains for Girls With "Sandy" Tresses

Had Two Contests For Sandy Boosts

Two contests, each with a \$100 prize, put Sandy over at Loew's State Theatre, Cleveland. Both were based on the allegation that Sandy insisted that red-headed girls were not only the most shapely but the most beautiful.

The contests were for the most shapely red-headed girl and the most beautiful rusty blonde. The Cleveland News was sold the idea and took over the dual contests, with daily cuts of the entrants in the beauty contest and the measurements of the "shape" section.

From this data the selection of the semi-final winners was made. These made an appearance at the theatre and the applause determined the final clinchers of the titles.

With newspaper backing, the stunt aroused real interest and pulled a big opening business for the picture.

As a side line the plugger song was put on the air each evening for a week and scores were supplied the orchestras in restaurants and dance halls. Each band was given a display card reading "Sandy," dedicated to Sandy, now at the State Theatre for display when the number was played.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Vincent Lopez and His Orchestra on the stage and "The Greater Glory" on the screen were the "Big Two" of a program which



did not have room for much of anything else because of the extra length of the feature celluloid drama. As it was the complete show ran four minutes over the customary two-hour limit, with one hour and thirty-eight minutes of that time going to "The Greater Glory," eighteen minutes to Lopez and his aggregation, and eight minutes to the Topical Review.

As an opener for each of the four de luxe performances of the day the Famed Mark Strand Orchestra of thirty-five pieces, directed by Harold Stern, played through a brief introduction which had amber lights from the dome flooding the musicians and the cyclorama drapes which closed in the small production stage. This introduction

went right into the musical score for the Mark Strand Topical Review.

Following the Review came the Lopez presentation, in an elaborate garden set backed up by the azure blue drop and a high wall upon which twined floral decorations. A circular platform 18 inches high, covered by grass mats, served to elevate half of the Lopez band. A piano for the pianist of the band was on this platform, and another piano, for Lopez' solo, was on the stage floor, to the left. The lights for the opening selection, "Honeybunch," included x-ray foots and borders to match the hedge rows in the set; overhead spots of magenta and flesh pink focused on the flowers drooped over the wall; eight light blue box lamps on the floor shooting up on the azure blue drop; one flood of green from the dome over the entire set, and small steel blue spot on Vincent Lopez; steel blue spots from the bridge on the band.

With these colors predominating, minor changes were made for the various selections.



GETTING THE USHERS ON THE KON AT LOEW'S STATE THEATRE, LOS ANGELES, FOR MIKE
The girls were put into overalls with "Mike is Coming" and went out to learn useful trades from being traffic cops to carpentry and electric engineering. Theoretically each girl put in one union hour day of eight hours and ate her lunch in the window of the Metro-Goldwyn exchange. You can see from the pictures how hard they labored.

Helping the Band Was a Real Help to a Theatre



HOW KRESS PUT OVER THE BLACKBIRD IN KNOXVILLE

The compboard bird was hung from long cords so that it swung freely and seemed about to dive into the Riviera Theatre. The inset shows an outline that was parked at the curb all over the city. Both were strong sellers.

Helping the Band Helped House, Too

Massillon, Ohio, has a band. That's nothing out of the ordinary. The band needed money. That's an old story, too. Generally the town council made an appropriation for this band, but it failed to set aside any of the town money this season, and people felt that something should be done about it.

But when The Johnstown Flood was booked into the Grand Theatre, Manager Nordkin figured that he could put the picture over in an extra large way and get a little good will, to boot.

He arranged with the band to exploit the picture in return for a percentage of the receipts, which was to be used for new uniforms and some needed instruments.

As the band was news, the local paper gave a big daily story, and urged everyone to help the band and see an extra good picture at the same time.

The band played the house in each afternoon and twice in the evening, and Mr. Norkin was well content to give the band its share since he had made more for the house than he could have taken in through any of the usual channels of advertising.

And, above all, there is the lasting thought in the minds of the townfolk that the Grand helped "Our Band." That has a cash value that will show at the box office for a long time.

The Life of Riley

For Rainbow Riley all the Rileys in Austin, Tex., were invited to the guests of the Queen Theatre. There were additional passes for the oldest and youngest and the largest Riley family. They all came and they all went out and boosted.

Copied New York

W. E. Drumbar, of the Riviera Theatre, Knoxville, Tenn., repeated the painting, The End of the Trial, used on the front of the Criterion Theatre, New York, for The Vanishing American. He used the drifting cloud effect from a stereopticon. As the painting covered the building above the marquee it made a fine splash. It was hand painted.



A POOR PHOTOGRAPH OF AN UNUSUAL SERIAL STUNT

This picture of the front of the Colony Theatre, New York, suggests the usual kid matinee, but it put over Universal's Radio Detective to the entire Boy Scout organization of Greater New York, drawing from hundreds of troops instead of just a few in a single locality.

Trip to Hollywood Was a Venus Prize

Howard Jameyson, working with a Paramounteer, put over The American Venus at the Miller Theatre, Wichita, Kansas, with a noise like a ton of coal falling on a tin roof.

Arrangements were made with a local paper to send a beauty contest winner to Los Angeles, with entertainment while there and five stores provided a costume for the five runners-up, all of whom appeared on the stage at the Miller wearing the costumes.

More than 500 girls tried to see how close they would come to the measurements of Fay Lanphier, and for three weeks the town could think and talk nothing but Venus.

Earl Cunningham, the Paramounteer, staged 15 similar contests in his territory, but the Wichita stunt pulled the boots off the other fifteen because of the value of the prize.

We are glad to learn that Jameyson is still at it. It's been a long time since he has kicked in to this department. He used to be a regular guy.

Bucked Follies

Because The Greenwich Village Follies was in Evansville, Ind., it seemed to be up to Charles Sweeton, of the America Theatre, to crowd on a little more steam. He did.

He put out a large man on a small donkey with a sign reading, "Go West, but before going west see Buster Keaton in Go West at the America."

The other was a sealed envelope reading "Unusual offer to Evansville. A trip to the golden west. Particulars inside." Inside you were told you could take the trip without leaving town by going to the America. The two stunts helped to save the box office record.

Jazzing Pittsburgh for The Kellys and Cohens

Used Amplifiers on Cohens and Kellys

Taking a leaf from Harold Lloyd exploitations, the Cameo Theatre, Pittsburgh, had a three-microphone loud-speaker installation made for the run of The Cohens and Kellys. One mike was in the orchestra to get the music, the second was midway in the house, to get the laughter, while selling talk was sent out from the office over a third.

It not only stopped the passers-by, but it brought them in. You could stand in the lobby and see the stunt earn its money.

An old wagon, loaded with empty barrels and covered with a cloth declaring that there was a barrel of fun in the play, was partly paid for by an additional streamer announcing that the Cohens and Kellys ate at a certain restaurant. This was held on the streets for several days at practically no cost.

But the star stunt was an offer of a theatre party to the first Cohen or Kelly to enlist in the Marine Corps during the run of the play. This was a theatre party and not just a free ticket, and the marines covered both sides of their tents and the front with posters.

Another effective idea was a bathtub in a plumber's window with cutouts of Sidney and Murray with "The Cameo Theatre invites you to have a splashing good time with the Cohens and Kellys in a Fort Pitt Supply Co. bathtub."

It made for a constant capacity business.

Reaching Heaven

The tallest building in Peoria, Ill., is the twelve-story Lehman Building which stands next to a two-story structure. Appreciating the display value, C. W. Bedell, of the Apollo Theatre, plastered the side with a nine-story banner reading merely "For Heaven's Sake." After the opening, a second streamer was placed alongside with "Apollo. All Week," though most of them did not need directions.



A Warner Brothers Release

A LOBBY DISPLAY ON THE SEA BEAST WITH WAVES

A concealed fan caused the painted waves of the centrepiece to heave realistically, the upper part being stretched on a frame. Designed for the lobby of Warner's Cameo Theatre, Bridgeport, Conn. The display gained great interest.

Midnight Matinee Helped Two Days

All through the Southeast the midnight matinee is used by Publix managers to signalize the better than usual attraction. In Chickasha, Okla., the midnight matinee has been used only on New Year's Eve until Clayton Tunstill wanted to put over "Phantom of the Opera" for a two-day run at the Rialto Theatre.

The feature was to open Monday and the laws were strict against Sunday shows, so the feature was advertised to commence at 12:15, and the sale was not started until one minute midnight. The S. R. O. sign went out before starting time.

All of the advance advertising was framed to appeal to the love of mystery with such lines as "Don't let any black cats cross your path on your way to attend the midnight matinee at the Rialto. You'll know why

when you have seen the show."

The presentation was made with only the red exit lights on. Otherwise the house was in total darkness, and when the chandelier fell a bucket of glass dropped back stage almost pulled the patrons out of their seats.

The net result was that the regular performances for the two days were to capacity, and the midnight show, which brought this result, was practically all velvet.

It played to a sell-out with only the usual advertising campaign plus the matinee. The matinee turned the trick.

Holed Out

H. C. Farley used two punch holes in the cards on which he mounted his supply of Venus pencils for The American Venus at the Empire Theatre, Montgomery, Ala. Other managers have used slits, but you will find round punches easier to work than cutting rule.



A Universal Release



TWO OF THE STUNTS THAT HELPED THE COHENS AND KELLYS IN PITTSBURGH

The Cameo Theatre put out a load of barrels with a cover declaring that there was a barrel of fun to be had from the play. A streamer adding that they ate at a certain restaurant reduced the cost. The marines offered a theatre party to the first Cohen or Kelly to enlist in the service. That plastered the tent.

A NICE SIX TENS FROM ALEXANDER FRANK ON THE COHENS AND KELLYS

Good All-Type Layout Sells The Johnstown Flood

being so black as to kill off the more important essentials.

If you want more, there are two banks of sales talk. One tells you of the local and the general nature of the story. The other helped you to convince yourself that you really should see it.

And there are two cuts that illustrate with-out obscuring the big idea. The character sketch of Chaney is done with Bunday, to get a half-tone effect with line printing qualities. The other is a slight scene sketch done with an economy of line that is not always to be found in line cuts.

ONE OF THE WORLD'S GREATEST ACTORS IN THE GREATEST CROOK DRAMA OF THE YEAR

NEW *Whitcomb Theatre*

LON CHANEY
The FAMOUS STAR
IN HIS NEWEST
TRIUMPH
"The BLACK BIRD"

A TOD BROWNING production
with OWEN MOORE and RENEE ADOREE

Directed by Tod Browning
Adapted by Waldemar Young

METRO-GOLDWYN PICTURES

COMEDY TALE
ALST JOHN
HOLD YOUR HAT

BURNS AND JOSEPHINE
IN BEAUTIFUL AND ORIGINAL "THE CREATIONS"
The NEW THEATRE OWNERS

A Metro-Goldwyn Release

STRONG STAR AND TITLE

It would be worth the while of some newspaper artists to get the original sketch out of the plan book and study it. This has been done by an artist who knows values, and it is an art lesson in itself. Note how the faces are shaded with a minimum of ink. Note how the man and girl are made more prominent through the use of dark clothing than the figure on the left. This artist has not wasted a drop of ink, but on the other hand he has not used too little.

We do not wholly like the all-capital top line, but it is held small and given prominence through the use of rule under line instead of being made so large that it completely fills the space and kills itself off.

This is a particularly effective space, and is cordially recommended to Boston and Pittsburgh advertisers for close study.

Sells With Type on The Johnstown Flood

Getting the first showing of The Johnstown Flood, the Mozart Theatre, Canton, Ohio, went the limit on advertising. It used a four column, page depth, for the opening day with the messy line cut in that width, but it did better selling and produced a far more slightly advertisement in this three eight and a halves for an advance.

This is set mostly in a point point in a rather too wide measure for that size, but it sells the idea of an important announcement so well that we do not believe that the column width militated against the reading of the entire space.

World Premier Of The Screen Masterpiece

MOZART
THEATRE
One Week
STARTING
SUNDAY

An Epic That Will Live Forever

THE JOHNSTOWN FLOOD

GEORGE O'BRIEN
FLORENCE GILBERT JANET GAYNOR

WILLIAM FOX presents
The JOHNSTOWN FLOOD

With a Marvellous Array of Great Players Including
ALMA RUBENS BERT LYELL FOX NEWS

Last Day!
GILDED BUTTERFLY
Alma Rubens Bert Lyell FOX NEWS

A Fox Release

THE BEST SELLER

The first paragraph revives memories of the famous flood, with the second starting off with the announcement that Canton will see it first. The third paragraph deals with the bursting dam, while the last treats of the immensity of the production.

This does not equal the display value of the "See—" lines on the opening day, and yet it is written with a sincere enthusiasm that probably made the sale before the splash advertisement came out.

The last paragraph deals with the need for patronizing the matinees, if possible, which always is a good appeal.

In general the sensational style is the best on this picture, and the really good advertisement should read like a circus herald, but for the world premiere we think this opening approach is even better.

Much of the success of the advertisement is due to the white margin. Set solid it would not have possessed the same appeal.

It is worth noting that this is put over with a very small cut. This cut is much better than the larger size.

Gets Good Space For Sales Talk

This First National cut is planned to give a good space for the sales talk, and the Rivoli Theatre, Baltimore, has made good use of the opportunity, though it would have been better had the smaller lines been set in Roman instead of a full face. Roman would have been more prominent than the black, and would have been easier to read. This also would have given a change in pace that would have been helpful.

Most of the First National plan book cuts carry too much illustration. They do not allow for the setting in of type copy. Here

the trees bordering the road serve merely to separate the type from adjoining spaces, and this is one of the best designs the F. N. art room has turned out of late. More than that, it is so planned that the trees can be cut out to yield a useful three-column cut only a little more than three inches high, if it is desired to cut down the space.

This offers rather more description than the average display, but the title is rather

RIVOLI

ELEANOR BOARDMAN
and **CONRAD NAGEL** in
"MEMORY LANE"

An Original Story by
JOHN M. STAHL AND BERNAHMAN GLASER

Off on the Big Adventure!

Never a bride who didn't look back down memory lane to the first time, the first quarrel . . . to the day she told the other boy she loved him as a friend, but where was he now? . . . or was it only duty, through tears.

Of all the paths that lead through life the happiest is memory lane.

A First National Picture

DE LUXE STAGE ATTRACTION
A Delightfully Youthful Act—
THE INGENUES
Grace, Talent and Beauty
18—BEAUTIFUL COLLEGE GIRLS—18
HELEN DOBBIN
Director of the Ziegfeld Follies
In a Varied and Jolly Entertainment

A First National Release

A WELL-PLANNED CUT

non-committal and needs a little more explanation.

Revolved the Models

Staging a fashion revue at the Vivian Theatre, Daytona, Fla., Harry Vivian enlisted some thirty society girls to wear the dresses provided by a local merchant.

He borrowed his stage ornamentation from the Daytona Art Gallery, and built this up with floor lamps and rugs. Each girl came down a stairway to a turntable on which she stood for a complete revolution, to give the effect from all angles. This proved one of the hits of the show.

Thirty-day passes were given all participants, as they could not be offered the usual model fees.

It made a big immediate business and has helped the general attendance.

Tell us what you did for Decoration Day so others can do it next year.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Hal Roach Discusses Comedy Production

HAL ROACH has started many innovations in the making of his comedies for Pathe release. He has brought big stars to the short comedy field and he has brought the mounting and production, as well as the stories of his short features, up to big feature level.

That Hal Roach is one of the keenest makers of films today was brought out in an interview with a representative of this paper while the producer was attending the Pathe Convention in New York. Mr. Roach gave the writer one of the most thorough and comprehensive discussions of two-reel comedies ever presented by a film executive.

He opened his discussion with an outline of his plans for the coming season which will include four series, each a distinctive type of comedy. They are Our Gang, the Charley Chase Comedies, the Mabel Normand Comedies and the Hal Roach Star Comedies. With reference to the Hal Roach Star Comedies, Mr. Roach pointed out that this series marks a further advance in comedy production than has ever been attempted in the motion picture business and the bringing of such important names as Lionel Barrymore, Theda Bara, Mabel Normand and others into the two-reel comedy field has established and will continue to establish a prestige enjoyed now only by the more lengthy feature productions.

"My purpose of these Star Comedies," Mr. Roach said, "Was to create an attraction so important in name value that no exhibitor would consider playing them without exploiting them. His recognition of the box-office value would be so great that he would recognize immediately the folly of putting them on his screen without putting them in electric lights in front of his theatre."

In connection with the stars, Mr. Roach named numerous well-known players who would be featured during the coming season. Some of the contracts are already signed, others are being negotiated, and the names read almost like the blue book of the motion picture industry.

"The motion picture business must progress in all its branches or it must go backward," said Mr. Roach. "It cannot stand still and this is what we are endeavoring to do to advance the two-reel comedy productions in keeping with the march of progress in other lines of business."

One of the important things that Mr. Roach pointed out was that an exhibitor must have harmony in his program; that it is only folly for him to present an excellent feature production filled with big names, mounted in a lavish manner, well directed and produced, and then follow it with a shoddy comedy. This makes for incongruous entertainment and reflects upon the entire program.

"We are not competing with other comedy makers," Mr. Roach said, "but with feature makers and it is upon that basis that we

expect the Hal Roach comedies to be sold and presented to the exhibitor and the public.



HAL ROACH

Producer of comedies for Pathe release

"The footage has nothing to do with the value of entertainment, and I believe the time is not far distant when it will be as easy to secure feature prices for feature short comedies, as it will be for a picture with a great deal more footage."

Mr. Roach pointed out that his production plans for the coming season called for an unusually large investment per reel and that with his plans and methods of the use of stars, he could approximate the value of the best feature pictures on the schedule. In other words, when the feature picture ends on the screen and the Hal Roach comedy begins, neither the exhibitor nor the public will feel that sharp contrast which has in the past marked the difference between the drama and the comedy.

"The short comedy can be a filler-in no longer," he said. "We cannot go back, for

Pathe Short Feature Program Week of May 30

"OUR GANG" in "Uncle Tom's Uncle," "Muscle-Bound Music" with the Mack Sennett comedians and Ralph Graves in "A Yankee Doodle Duke," all two-reel comedies, head the Pathe short feature schedule for the week of May 30, which also lists such fine screen entertainment as "Songs of Central Europe," one of the Famous Melody series; "R. P. M.," a Grantland Rice Sportlight; "The Bumper Crop," one of Aesop's Film Fables; chapter six of "The Bar-C Mystery"; Pathe Review No. 22; Topics of the Day No. 22 and two issues of Pathe News.

"Uncle Tom's Uncle" is a Hal Roach two-reel comedy directed by Robert McGowan. Joe Cobb, Mickey Daniels, Mary Kornman, Jay Smith, Jackie Condon, Johnny Downs and Farina are the actors of the film masterpiece.

"Muscle-Bound Music" is a Mack Sennett two-reeler directed by Alf Goulding. Billy Evans heads the cast which includes Natalie Kingston, David Morris, Patsy O'Byrne and Kewpie Morgan.

"A Yankee Doodle Duke" is a Mack Sennett two-reeler with Ralph Graves, supported by Ruth Taylor, Dale Fuller, Patsy O'Byrne Marvin Lobach and Thelma Hill. Charles Lamont directed.

"Against Desperate Odds" is the sixth chapter of the Patheserial "The Bar-C Mystery," starring Dorothy Phillips. This is a C. W. Patton production.

"Songs of Central Europe" is one of the Famous Melody Series featuring Peggy Shaw and produced by James A. FitzPatrick.

"R. P. M." is a Grantland Rice Sportlight produced by J. L. Hawkinson. "R. P. M." is the abbreviation for "revolutions per minute" and refers, of course, to the speed of motors.

the public will not accept a lesser quality. We must go forward! No, we are not satisfied with our product and I never will be satisfied, for I am going ahead every month—every year—to make my comedies better, step by step, and keep pace with the progress of the industry.

"With the Hal Roach pictures we are delivering box-office value," said the Pathe producer in his concluding remarks, "and the exhibitor is going to declare dividends upon them if he takes advantage of their box-office possibilities. If I can, as I am doing, give to the exhibitor a definite name and attraction in each comedy, I am giving him something to advertise. With the two-reel comedies such as I am making, and a feature picture, he has not one thing to advertise, but two—attractions to put in electric lights—two attractions to reach a great audience."

Reviews of Little Pictures with a Big Punch

"Uncle Tom's Uncle"

(Pathe—Comedy—Two Reels)

"OUR GANG" herewith presents its own version of "Uncle Tom's Cabin" and without doubt it is one of the most hilarious of this popular series. Mickey is Simon Legree, Joe Cobb is Uncle Joe and Farina is Topsy. The high point in the comedy is, perhaps, Eliza crossing the ice pursued by a variety of dogs, each with hot water bottles draped over his head in lieu of the flapping ears of bloodhounds. A rival gang attempts to break up the show by pelting the performers with various kinds of ripe fruit including that from the hen. But the show goes on. Uncle Joe is hauled to heaven by a block and tackle hitched to a donkey. A bee stings the donkey and Fatty soars up and down between the barn floor and the roof at a high rate of speed.

Robert McGowan who, as previously, has directed this comedy for Hal Roach, has not stinted in any way in respect to the introduction of gags. Each one is effective. It is a worthy number and one that will steal the thunder from the feature unless that part of the program is extraordinarily good.—**Peter Milne.**

"Wild America"

(Fox—Variety—960 Feet)

ONE OF THE VERY best of the interesting Fox Varieties is this reel which shows some of the most beautiful and awe-inspiring spots that dot the wild sections of this country. Many of the shots were taken in the sections that are being preserved in their natural beauty by the government as national parks. Among these are scenes of Yellowstone Falls, vast herds of reindeer in Alaska, the remarkable Rainbow Natural Bridge and never-before-used pictures of the monument-like masses of stone in Monument Valley in Utah, an almost inaccessible point.—**C. S. Sewell.**

"The Pelican's Bill"

(F. B. O.—Cartoon—One Reel)

IN THE LATEST of the Bray series of Unnatural History Cartoons a little boy is seen stealing jam and his mother tells him the story of the pelican that aided a monkey in stealing everything in sight. The monkey was punished by having to make little rocks out of big ones and the pelican had a padlock put on his bill. This is an imaginative and humorous number that ranks well up with the others in the series.—**C. S. Sewell.**

"The Bumper Crop"

(Pathe—Cartoon—One Reel)

BARNYARD burlesque is the subject of this latest of Paul Terry's Aesop Film Fables. The farmer, the cow, the pigs, the mice and the cat consistently violate all laws pertaining to such inhabitants of the farm with the result that "The Bumper Crop" is an entirely amusing number of the series.—**Peter Milne.**

"Honeymooning With Ma"

(Universal—Comedy—Two Reels)

THIS CENTURY COMEDY featuring Charles King, is built up on the familiar idea of the unwelcome, bossy mother-in-law who comes for a visit and proceeds to abuse the young husband. There is a camping trip with the tent blowing away and other mishaps with Charlie as the goat, but he finally gets satisfaction when "mother" goes out in a canoe and it overturns. It is of average amusement value with several gags that are good for laughter from the slapsick fan.—**C. S. Sewell.**

Pathe Review No. 20

(Pathe—Magazine—One Reel)

"Head Over Heels," the first chapter, shows new Parisian millinery styles on some very goodlooking girls: "Sidelights on Auvergne," the second part, shows picturesque sections of the departments in France of Cantal and Puy-de-Dome: "On Thin Ice," a novelty, is extraordinarily beautiful—the real feature of the reel. Knechtel's process-camera shows Miss Margot and Bert Clark in fancy skating. Ice reflections at first mirror their stunts, then, astonishingly, vary from them and multiply them. These scenes will make a distinct hit with any audience under the sun.—**Sumner Smith.**

"The Planting Season"

(Pathe—Spotlight—One Reel)

This Grantland Rice Spotlight instructs that youth, the springtime of life, is the time for physical development. He shows how sport ideals—the desire for strong bodies—are cultivated among the boys and girls of America. Some of the best scenes deal with tiny tots diving and swimming in Florida waters.—**Sumner Smith.**

"Gimme Strength"

(Educational—Comedy—Two Reels)

THERE IS MUCH more rough and tumble stuff than is usually found in Christie Comedies in this two-reeler starring Jimmie Adams who appears as a reporter. Fired because he mixed the photographs of a bank president and a burglar he is given another chance and sent to a private sanitarium. He is seized by four "doctors" who believe him to be a criminal and have theories of different treatments to reform him and certainly going through some terrific mauling, including pounding and massaging and a session in a steam chest. It develops that the supposed doctors are really insane patients, but Jimmie is rewarded by getting the photographs he went after, and incidentally falls in love with a supposed nurse who turns out to be a reporter also. Molly Malone appears in this role. Several of the situations are amusing slapstick.—**C. S. Sewell.**

"The Emergency Man"

(Universal—Western—Two Reels)

EDMUND COBB is starred in this Mustang Picture directed by Edward Laemle. It is a good drama of the conventional western sort, well knit, plot-active and picturesque. Tom Regan, a newcomer in Mariposa, knocks out a bully who has foully attacked a tramp. Accused of murder, Tom flees, is persuaded to pose as a missing son and is accepted as such by Mrs. Canfield and her daughter Dora. The tramp is the real son, but he, arriving home, keeps silent. Tom's conscience and the fact he has fallen in love with Dora make him confess. The sheriff finds and arrests him for murder, but the real prodigal son reveals the plot by announcing that the man Tom knocked out recovered. The way is then cleared for Tom's marriage to Dora.—**Sumner Smith.**

"Outlaw Love"

(Universal—Western—Two Reels)

JOSIE SEDGWICK is starred in this Mustang Western which deals with the attempts of the heroine to exonerate her father from the suspicion of having murdered the former sheriff. She aids an injured man and arouses the enmity of Borden, leader of a gang and the present sheriff. Finally the injured man lights a fire and the gang find him. This proves to be a ruse and a neighboring sheriff captures the whole crowd arresting Borden for the murder, while the injured chap decides that he wishes to marry Josie and she is perfectly willing. There is plenty of action including a scene where Josie unhorses the villain, and it is fully up to the standard of the average two-reel western. Josie displays some excellent horsemanship in this picture and altogether it should prove good entertainment for the fans.—**C. S. Sewell.**

NOW PLAYING
KOKO
IN
THE CIRCUS
AN
OUT OF THE INKWELL
CARTOON

**A SIGN
OF A
PERFECTLY
BALANCED
SHOW**

WHEN PATRONS SEE THIS SIGN
IT MEANS SOMETHING TO THEM
WHICH MEANS—IT MEANS
SOMETHING
TO YOU

**RED SEAL
PICTURES
CORP.**

Fox's \$5,000,000 Comedy Program for New Season

GEORGE E. MARSHALL, boss of the Fox Comedy lot, is not daunted by the tremendous production schedule he has been assigned, and which will cost the company in round figures \$5,000,000.

His first report to Winfield R. Sheehan, general manager now engaged solely in supervising all the gigantic Fox output, is that everything is going as smoothly as he could desire.

Six of next season's releases are ready and others are in the course of production. Those completed include the first of a series of eight Animal Comedies, a new feature of the Fox Short Subject program. These comedies are expected to be a notable hit because of their distinct novelty.

The other comedies completed embrace: Two Imperials, "It's a Pipe," and "Lafayette, Where Are We?," two O. Henry's, "A Complete Life" and "Babes in the Jungle," and a Van Bibber, "The Swimming Instructor."

The comedies in work include the first of the new series of "Helen and Warren Married Life" pictures, based on the celebrated newspaper stories by Mabel Herbert Urner; two Imperials, another O. Henry, a Van Bibber and the second of the Animal Comedies. One of the Imperials, to be titled, "The Steeplechase," is almost finished.

Working with him on these comedies, Mr. Marshall has the pick of directors, who know the art of making fast-moving, genuinely funny films; gagmen, who have the knack of injecting natural and original humorous situations, and titlewriters, many of whom are nationally famed wits.

There are five releases between now and August, when the new year begins, and all are in film except "A-I Society," an Imperial, which will be completed within a few days.

"She's My Cousin" a Colony Repeat

"SHE'S MY COUSIN," the first of the 1926-1927 Stern Brothers Comedies to reach the screen, had its premiere last week in the Colony Theatre, New York City, and proved a popular audience picture, drawing almost continuous laughter. It is the first of "The Excuse Maker" series, one of the high-class 2-reel series being made by the Sterns for release by Universal next season.

"The Excuse Maker" series features Charles King, with various leading women, in stories dealing with the predicaments and escapades of a young lady-killer before and after marriage. In "She's My Cousin" the leading feminine role is played by Constance Darling, long a favorite in Stern Brothers Comedies.

Although "She's My Cousin" is not due for release until next fall, the Colony presentation was arranged as a try-out for Broadway audiences. "The Excuse Maker" series is being produced as a high-class series for first-run houses. The reception this two-reeler is receiving from the crowds filling the Colony would indicate that the Stern Brothers have hit the ball on the nose for the first-run of the season.

All are of the lightest and swiftest humor, particularly suitable for the summer season, as Mr. Marshall planned.

These pictures are "Rah, Rah Heidelberg," a Van Bibber, starring Earle Foxe; two O. Henrys, "A Lickpenny Lover," with Hallam Cooley and Gladys McConnell; one of the "Helen and Warren" series, "The Family Picnic," with Kathryn Perry, Mr. Cooley and Art Housman, and one Imperial, "Matrimony Blues," with Lige Conley, Mildred June and Dot Farley.

Fox Films Animal Comedies Promise Fun Galore

A GANDER—some dogs—a jackass—a horse!

That an all-star cast is no novelty on the Fox comedy lot at Los Angeles is emphasized by this presentation of a galaxy of famed comedians and the announcement that Brian Boru, the intellectual Celtic Gander, Pal the Smiling Dog, Purp the Presumptuous Understudy, Mike the Home Rule Democrat, and Prima Donna the blonde Filly have all been put together in a dazzling aggregation that will make "rib-ticklers" for laugh-lovers.

To attain fame in "Movie Land" the player must be either bright, brave or beautiful. Though many Foxites possess all of these attributes that cannot be claimed for ALL of this newest comedy unit because Brian Boru, the philosophical Gander, is merely brave and bright. His birth proves him bright. Italian geese saved Rome by warning the guard that enemies were ap-

Clarke Returns from Visit to Canada's Censors

W. F. CLARKE, General Manager of W. Cranfield & Clarke, Inc. and William Brotherhood, returned from Canada after surveying the Cranfield & Clark four new exchanges, and inaugurating their 1926-1927 sales campaign. While there, they visited the Province of Quebec Censor Board, and obtained their views on censorship, and what eliminations were necessary before American pictures can be shown in Canada.

The chief eliminations necessary are: divorces, the eternal triangle, nudity, infidelity and fighting with knives or fists.

proaching. Nobody would claim that an Italian goose was as intelligent as an Irish gander.

Pal, the Irish dog, has the speed of Tom Mix, the magnificent development of a George O'Brien, the patient and pathetic poise of an Alec B. Francis but nobody would accredit him with the beauty of an Edmund Lowe. But Pal has a wealth of experience. He is an old-timer. He knows every camera trick. He thinks! He sees! He's an actor, is Pal.

And Mike the Jack (it's a slander to call him mule) is a rare find. As the symbol of the political party that wins each Blue Moon but which gives Uncle Sam all his statesmen, Mike stands for human liberty and broad thinking. He is destined to attain a high position in the cinema world.

Last we come to Prima Donna, blonde as a Dakota wheatfield in October, sleek as a fresh dipped eel and richly equipped with youth, beauty, and brains. She may be said to be the equine Sandy of the screen.

A singularly fine cast—all richly equipped to do that for which they were engaged; make more comedies of such merit that the fame of Fox will go faster and further to all places where humor is appreciated and laughter is recognized as a gloom destroyer.

"Buffalo Bill" Serial In Making by Universal

THE unearthing of an old Spanish doubloon at Agoure Rancho, in Ventura County, near Calabasas, by Wallace McDonald while on location with the Universal unit making "The Great West That Was," brings to mind an interesting sidelight on that oft-photographed spot.

It was ceded to the Agoure family by royal grant from the Spanish Crown and has been held in freehold for more than a hundred years.

Owing to the varied topographical attractions contained on the 17,000 acres comprising the property, it lends itself peculiarly to the making of this chapter play based on the life of Buffalo Bill.

In addition to MacDonald, who is starring in the production, the cast includes Elsa Bannham, Grace Cunard, Edmund Cobb, Cuyler Supplee, Robert E. Homans, Nelson McDowell, Howard Truesdell and Harry Blake. Ray Taylor is directing the picture, which will be in ten chapters.

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CAREFUL PLEASE. (2 reels). Star, Lloyd Hamilton. A good two-reeler with a number of hearty laughs. "Ham" is still fat and sassy and the ladies seem to like him all the more. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CUPID A LA CARTE. (Fox Comedy). A very good comedy for high-class audiences, but as most Fox comedies, does not have enough slap-stick, especially for small town. Is really a two-reel program picture. Tone, okay. Appeal, good. Town 7,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

CURSES. (Educational Comedy). Star, Al. St. John. This one was a good burlesque out of a serial. It brought quite a few laughs out of our audiences. It is different from the general run. Tone and appeal good. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FAILURE. (Fox Comedy). A punk comedy with very few laughs. First two of this series okay, but this one is terrible. More of a two-reel bore than two news reels. Tone, okay. Appeal, 40 per cent. Working and mixed class, town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

THE FEUD. (Fox-Comedy). Star, Earle Foxe. Pretty good episode of the Van Bibber series. Find that this series, so far, has not been as good as the series made for the 1924-25 release. Tone O. K. Fair appeal. Draw mixed class, town about a thousand. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIGHTING DUDE. (Educational Comedy). Star, Lupino Lane. Very weak affair. Patrons expected a fast slapstick affair like "Maid in Morocco," but they were badly disappointed. Tone, okay. Sunday, yes. Special, no. Appeal, weak. About thousand. Draw general class. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FIGHTIN' INDIANS. (Pathe "Our Gang" Comedy). An "Our Gang" comedy that please everyone. The best they have made for some time. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

FOX VARIETIES. These are real good fillers-in. Full of interest and are not too long. Buy these right and use them. They should please. Town 7,000. Draw working class. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

F. HERRICK HERRICK, producer-director of a series of twelve two-reel dramatic featurettes for distribution by Cranfield & Clarke, Inc., and one of the most promising of the younger men in the directorial field, has furnished us additional proof of the manner in which he strikes out for novel effects in his little features by assigning Doris Eaton, sister of the lovely Mary Eaton, of stage fame, and film fame also, to play a dual role within the confines of 2,000 feet of celluloid. The result will be carefully studied by the experts. The "fans" will have something to chat about, in any event.

* * * * *

F. Herrick Herrick was born in Beloit, Wis., in 1887, and studied in Madison University and Leland Stanford, with a very definite idea of taking up engineering. When he became of age, however, he turned to newspaper work, and finding "motion pictures" the talk of California at that time, as it is today, he proceeded to Los Angeles, and for the greater part of the last eighteen years he has relentlessly pursued his studies in all that appertains to motion pictures.

Beginning as an assistant cameraman, and graduating to cameraman in charge of

Straight from the Shoulder, Jr.

Edited by Van

If you pick only features that hit the bull's eye and never the weak sisters, you want your short subjects to pack up the satisfaction policy and round out the program into a perfect show—the kind that brings 'em back.

If you are uncertain about the feature you want to be sure of the power of the short subject to take off the curse—in case of a curse!

And always—you want to be sure to send tips on short subjects as these fine friends of our "Our Gang" do—dependable tips on dependable program material.

VAN.

FROM THE CABBY'S SEAT. (Fox O'-Henry Series). Just a punk comedy from Fox's laboratories, but people forgot its 'punkness' when they saw the "Lost World" which was on same program. Tone, fair. Sunday, yes. Special, no. Weak appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GIRAFFE'S LONG NECK. (Bray-Cartoon). Fine comedy with long feature. Many like this one much better than two-reel comedy. Yes for Sunday. Draw general class. S. H. Rich, Rich Theatre (250 seats), Loyalton, South Dakota.

GOING GREAT. (Educational Comedy). Star, Eddie Nelson. This pleased the youngsters and we had a lot of them to see. Plenty of fast action which brought us plenty of laughs. Tone and appeal, good. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

GOOSELAND. (Pathe-Comedy). Star, Alice

Day. Two reels. A great comedy. Everyone sure enjoyed it. Plenty of laughs. Draw downtown class, big city. Jas. D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

MY STARS. (Educational Comedy). Star, Johnny Arthur. Should have been titled A DAY OFF AT THE STUDIO as no one seemed to be working when this was made. A sorry excuse for a comedy and our patrons didn't fail to tell us so. Far below Educational's standard. Tone, wonderful. Sunday, yes. Special, no. Appeal, none. Town about thousand. Draw general type. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RUN TIN CAN. (Educational Comedy). Star, Neal Burns. Good comedy, but the subtitle, where the girl tells Neal on the 'phone' "I'll be over to see the little puppies you have just had" is out of place on the screen. Someone thought he was being funny when he wrote it. Decent audiences such as we cater to do not grasp the humor in vulgar titles shown in public. Let's at least keep comedies clean. No tone. Maybe suitable for Sunday. Good appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHOOTIN' INJUNS. (Pathe Comedy). "Our Gang." Not much Indian shooting, but when the kids go into an electrically run model of a house for an amusement park thriller they are up against some situations that will get a laugh from the crowd. Play up the Mystic House stuff if you can. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

SKY JUMPER. (Fox Comedy). Star, Earle Foxe. Well, boys, if you want a clean, thrilling comedy this is the one you are looking for. I find this to be a good class of goods. Tone and appeal, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-270 seats), Union, Maine.

SMILE PLEASE. (Pathe Comedy). Star, Harry Langdon. Very poor, an attempt at slapstick that's bum. A smile once or twice during the two reels, too silly for Langdon. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

SNEEZING BEEZERS. (Pathe Mack Sennett Comedy). While not noticing any sneezing beezers the comedy is not bad at all. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

stars and players Herrick has featured in his little playlets are Edna Murphy, Violet Mersereau, Warner Richmond, Doris Eaton, Eleanor King, Hugh Wilson and Jack Raymond. "The Valiant Skipper," "The Extra Girl" and "Beloved" are announced for the Cranfield & Clarke program, with others in this series to follow as rapidly as the schedule requires.

* * * * *

photographic affairs at Inceville Studios, Herrick went through the studio and laboratory divisions acquiring all of the facts. He owned a laboratory, at one time, just to "get into" that phase of the work. Herrick turned to magazine writing, and fiction in general, and studied scenario writing before becoming an assistant director, and finally a director. And thus equipped, Herrick began production of a series of little features for release by the Davis Distributing Co. This latter company didn't get very far.

The little featurettes which Herrick Herrick has produced thus far includes "It Might Happen To You," "The Bargain," "The Invention," "The Valiant Skipper," "Movie Struck," "Crooked," and "Beloved," with others to follow. Among the popular

Herrick Herrick is doing as much as any second man, perhaps, to make the little feature a permanent attraction in motion picture theatres. He selects his stories with care, and works over his two-reelers with all the painstaking effort a director bestows on a colossal special. For he knows that the "short" dramas can be made to hold out a strong appeal, if the story, cast and direction compare favorably with the best the big feature affords. Herrick demands the best in stories, a wise discrimination in his casting, and settings that bring out and sustain his story; sometimes lavish in their beauty.

Herrick's achievements in the field of "shorts" will make interesting reading in any chapter on "dramatic featurettes" to be written hereafter.

Herrick

By Charles Edward Hastings

6,750
Feet**"Eve's Leaves"—Prod. Dist. Corp.**Leatrice Joy in a Unique and Amusing Story
Involving Chinese Bandits and American GirlRomantic
Comedy

Reviewed by C. S. Sewell

CAST:

Eve Corbin Leatrice Joy
 Bob Stanley William Boyd
 Capt. Corbin Robert Edeson
 Chang Fang Walter Long
 Thomas Stanley Richard Carle
 Missionary Arthur Hoyt
 Lee Sing Sojin
 Based on play by Harry Chapman Ford
 Scenario by Jack Jevne
 Directed by Paul Sloane

AN OUT OF THE ordinary type of picture and one that it is difficult to classify is the Paul Sloane production "Eve's Leaves" adapted from the Harry Chapman Ford play of the same title. It is a combination of modern romantic comedy drama with situations implausible enough to border on farce, while prominent in the story is a pompous Chinese bandit and his cohorts which introduces an element suggestive of extravaganza or musical comedy. The comedy element however predominates with romance, handled with a facetious and somewhat whimsical touch, a close second. Altogether, while decidedly improbable and not intended to be taken seriously it contains a number of amusing situations and will probably prove pleasing entertainment.

Eve, the heroine, is the daughter of the

captain of a freight ship. Notwithstanding his efforts to the contrary which include dressing her in boys clothes, Eve proves very romantic and headstrong. While in a Chinese port she spies Bob and sets her cap for him but he kids her thinking she is a

boy. Through a ruse she shanghai's him and Chinese bandits swarm aboard the ship. Dressing in extravagant feminine togs she at first amuses and then interests Bob and when the bandits take him to their castle, she hides in a chest and goes along. She finally succeeds in vamping the chief and tying him hand and foot. She then frees Bob and suddenly spying a minister among the captives, she gets him to marry her and Bob just as they are released by the capture of the bandits by the native soldiers.

Leatrice Joy who is starred, gives a vivacious and pleasing performance while William Boyd capably handled the regular hep-man role of Bob. Walter Long gives a good performance in the picturesque role of the bandit chief while Sojin and Nambu add to the weird oriental atmosphere as his slaves.

5,262
Feet**"Why Girls Go Back Home"—Warner**Patsy Ruth Miller and Clive Brook Featured
in Good Comedy with Unusual Plot TreatmentComedy
Drama

Reviewed by C. S. Sewell

CAST:

Marie Downey Patsy Ruth Miller
 Clifford Dudley Clive Brook
 A Model Jane Winton
 Sally Short Myrna Loy
 John Ross George O'Hara
 Joe Downey Joseph Dowling
 Story by Catherine Brody.
 Scenario by Sonya Hovey.
 Directed by James Flood.

WITH A TITLE that suggests that it is either a sequel or answer to one of their earlier productions "Why Girls Leave Home," Warner Brothers are offering "Why Girls Go Back Home," directed by James Flood with Patsy Ruth Miller and Clive Brook in the featured roles.

This picture is not, as might be expected, either a farce or melodrama but an entertaining comedy drama of the romance of a small town girl who falls for the blandishments of an actor and follows him to New York. Nonplussed at this course of events he turns the girl down. Not to be so easily disposed of she starts a rumor that she is engaged to this actor who has become the latest Broadway sensation and gains notoriety. Her manager takes her out of the chorus and stars her and she makes good.

The actor tries to resume the friendship and she laughs at him but later repents. He follows her aboard the train home and she confesses she loves him and answers the question of the title by saying she is going back home to show them the handsome husband she has picked out.

This picture has been handled with a number of amusing comedy situations, touches of facetiousness and sophistication and good-natured slaps at Broadway as for instance the wise-crack that on that thoroughfare notoriety is equivalent to fame. The actor-hero is neither painted as all bad or all good and the heroine is not altogether sympathetic or logical in her actions. This has the effect, aided by excellent acting of Clive Brook and Patsy Ruth Miller in these roles of making them more human and likeable. There are some spectacular scenes on the stage of a big theatre and Patsy Ruth is a revelation as a musical comedy star in gorgeous and abbreviated dancing costumes.

Altogether this picture offers entertainment that gets away from the ordinary run and should please.

5,820
Feet**"The Phantom Bullet"—Universal**Hoot Gibson Scores in Boob Comedy Role in
Production with Extra Strong Plot Interest

Western

Reviewed by C. S. Sewell

CAST:

Tom Farlane Hoot Gibson
 Jane Terrill Eileen Percy
 Don Barton Allan Forrest
 Bill Haynes Pat Harmon
 Zack Peters Nelson McDowell
 Judge Terrill W. H. Turner
 Tom Farlane, Sr. J. T. Prince
 Short Pee-wee Holmes
 Dolores Rosemary Cooper
 Based on novel "Click of the Triangle T"
 by Oscar Friend.
 Scenario by Curtis Benton.
 Directed by Clifford Smith.

HOOT GIBSON'S newest starring vehicle, "The Phantom Bullet," a Universal-Jewel production, adapted from a novel, "Click of the Triangle T," is the story of a young westerner who, called home as the result of his father's murder, poses as a boob and a silly tenderfoot and eventually fathoms the mystery.

This picture is a "Western" and contains all of the elements that make this type of production popular, but there is more drama and characterization and less of the essentially melodramatic than is frequently the case, and the story is marked by well-knit plot development that holds the interest and at times becomes absorbing.

The situation on which the story hinges and which gives the picture its title, is based on the fact that the hero's father was mysteriously murdered and the only clue is that

the bullet was fired from an automatic. Hoot Gibson has an unusual type of role for him and to see this popular western star, one of the finest horsemen on the screen, giving a perfect imitation of a green-

horn at the game, adds to the interest and is good for a number of laughs.

The supporting cast give good performances. Aileen Percy appears as the heroine with Nelson McDowell giving a good characterization of Hoot's eccentric cow-puncher pal. Allan Forrest, usually seen in heroic roles, acquits himself well as the villain.

There is less action than is usually found in Hoot Gibson pictures, more attention being given to the story development and to the comedy, the result is an enjoyable picture that should please the Hoot Gibson fans. His admirers will thoroughly enjoy seeing him in the role and get a lot of laughs out of his performance as a boob and inveterate camera fiend, and when he unmasks and appears as his true self, there is added punch to his performance.

7,322
Feet**"Ranson's Folly"—First National**Richard Barthelmess in a Romantic Military
Drama Based on Richard Harding Davis StoryRomantic
Drama

Reviewed by Peter Milne

A WESTERN ARMY post of the '80's is the background of Richard Barthelmess' latest vehicle, a romantic drama adapted from one of Richard Harding Davis' stories. It pictures the times after the Indian wars when post officers were near to dying of ennui and where any chance for excitement was seized upon.

This state of affairs leads Lieutenant Ranson, who, as it has been impressed recurrently, entered the service principally for the chances offered to perpetuate his name as a daring officer, to wager a small amount with two brother officers that he can hold up the stage and escape undetected.

Returning to the army post he is placed under arrest for the robbing of the paymaster and the murder of his guard.

The case of circumstantial evidence walls the young officer in like a prison. He faces the court martial with few chances of acquittal from the serious charges pressed against him. He even bears a wound on his right hand, a wound that the paymaster is

CAST:
Lieutenant Ranson Richard Barthelmess
Mary Cahill Dorothy Mackaill
Cahill Anders Randolph
Sergeant Clancy Pat Harrigan
Lieut. Crosby Wm. Norton Bailey
Lieut. Curtis Brooks Benedict
Col. Bolland Col. C. C. Smith, U. S. A.
Mrs. Bolland Pauline Neff
Mrs. Truedale Billie Bennett
Chief Standing Bear Chief Big Tree
Based on story by Richard Harding Davis
Scenario by Lillie Hayward
Directed by Sidney Olcott

certain he inflicted. The working out of the situation involves the post trader, father of the heroine, and a last minute confession from the owner of the stage that convicts his partner of the crime.

This film, directed by Sidney Olcott who usually assembles his pictorial elements with rare skill, has much to commend it subse-

quent to its first three reels. At this point the bet is laid and the sporting holdup is staged. The story is put together, enacted and directed with consummate skill from here on. The suspense runs high and is sustained until the very end. The devices for maintaining it are original and fit well into the scheme of the plot.

In view of this fact that the body of "Ranson's Folly" is so meritorious it is a pity that it gets away to such a poor start. The action is little less than tedious during the early reels. It is chiefly devoted to emphasizing the fact that Lieutenant Ranson is a brave and daring officer.

Barthelmess gives a likable portrayal of the young officer. Dorothy Mackaill returns as his leading lady but her part is a minor element when the other qualities of the picture are measured against it.

Anders Randolph as the post trader gives an outstanding performance and the large supporting cast is uniformly good throughout.

6,200
Feet**"The Isle of Retribution"—F. B. O.**Vigorous Melodrama of Hardship and Cruelty
in Far North Provides Virile EntertainmentMelo-
drama

Reviewed by C. S. Sewell

A DAPTED FROM a novel by Edeson Marshall, the F. B. O. Gold Bond special, "The Isle of Retribution," is a vigorous melodrama of the Far North, directed by James Hogan with Robert Frazer, Lillian Rich and Victor McLaglen in the leading roles.

Godfrey Cornet, who has become wealthy as a fur trader, is disappointed when his son Ned turns out to be a flabby-muscled waster and arranges to send him to look over some properties in the Far North. In the party is Cornet's efficient secretary, Bess, and Mrs. Hardenworth and her daughter Lenore, who are after the Cornet millions. During a wild party, the captain wrecks his ship and the survivors land on an island belonging to

CAST:
Bess Gilbert Lillian Rich
Ned Cornet Robert Frazer
Doomsdorf Victor McLaglen
Lenore Hardenworth Mildred Harris
Her Mother Kathleen Kirkham
Godfrey Cornet David Torrence
Sindy Inez Gomez
Based on novel by Edeson Marshall
Scenario by F. K. Myton
Directed by James Hogan

Doomsdorf, a Russian, sore on the wealthy class because of his persecutions at home. He determines to get even and abuses both the women and Ned, making them slave for their food. Lenore and her mother soon show

their true colors and betray Ned and Bess, who escape. Ned in the meantime has developed great strength and when Doomsdorf overtakes them he lures him into a bear trap, and then fights him, an avalanche of snow finally buries Doomsdorf. Ned returns to the States with Bess as his wife.

The character of Doomsdorf is an interesting one and dominates the story. Ruthless, heartless, cruel, his brutal treatment of the others introduces vigorous and effective melodrama with several tense situations. Victor McLaglen gives an exceptionally virile and convincing portrayal of this role. Lillian Rich does well as Bess and Mildred Harris appears as Lenore. Robert Frazer is cast as Ned.

5,912
Feet**"Early to Wed"—Fox**Pleasing Human Interest Story of Newlyweds
with Matt Moore and Kathryn Perry FeaturedDomestic
Drama

Reviewed by C. S. Sewell

HAVING scored heavily in "The First Year," William Fox is again presenting Matt Moore and Kathryn Perry as the leading players in another story of newly married life in "Early to Wed."

The story concerns an ambitious but rather weak and retiring chap who urged on by a four-flusher starts out to put over a bluff in the hope of landing a big contract. His resourceful and courageous wife helps to keep his spirits up and when the climax comes proves true blue. Eventually the millionaire they have been waiting for appears but gets on to their bluff; however, he comes to the rescue and gives the young husband a good job.

There is a lot of human interest in this

CAST:
Tommy Carter Matt Moore
Daphne Carter Kathryn Perry
Mrs. Hayden Julia Swayne Gordon
Hayden Albert Gran
Mike Dugan Rodney Hildebrand
Mrs. Dugan Zasu Pitts
Art Nevers Arthur Housman
Mrs. Nevers Belva McKay
Based on novel "Splurge" by Evelyn Campbell
Scenario by Kenneth B. Clarke
Directed by Frank Borzage

little story and it has been well brought out by Director Frank Borzage who is especially fine when it comes to themes where this

element is strong. Matt Moore and Kathryn Perry are congenially cast and both do excellent work as the young husband and wife respectively and there are some amusing comedy situations and several interesting and appealing as well as humorous touches of married life, which seem very real.

The outcome of the story is easily forecast and there is consequently practically no suspense, also the extent to which the wife is able to go in putting over her bluff, even borrowing a full dinner and a bedroom suite seem rather far-fetched and weaken some of the force of the story; "Early to Wed," however, has much to recommend it and it should prove pleasing entertainment for most patrons, especially the married ones.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

San Francisco's Harding Opened By Levin

*Moving Picture World
Bureau, San Francisco,
May 14.*

THE Harding Theatre, the seventh neighborhood house of Samuel H. Levin's chain, and one of the most palatial of the group, was formally opened on the evening of May 8, with Colleen Moore in "Irene" and Ben Black and his band the initial attractions. This new theatre, which has a seating capacity of about 1,500, is of Venetian-Gothic design. "Nearest the Home" is the slogan adopted for the Levin theatres, all being located in residence districts.

2,000-SEATER

J. S. Mallock is erecting a moving picture theatre on Polk street, between Green and Union streets, San Francisco. This house, which will be completed in August, will have a seating capacity of more than 2,000.

AIRDOME

E. V. Cook, who conducts the Exeter Theatre, plans to close this house in May and to make use of the airdome during the summer months.

GOOD BUSINESS

Harry Fontana, of the Glade Theatre, Lindsay, has transformed his airdome into

an open-air dancing pavilion and opened this the middle of May. He now has a cooling system in his theatre, doing away with the necessity for making use of the airdome for the showing of moving pictures during the summer months.

VISITORS

Among the recent visitors on San Francisco's Film Row have been Sam DuBois, of Los Palos, and C. C. Flagg, of Chowchilla, who are partners in business; L. H. Killingsworth, of Willows, and Charles Fraler, of Tracy.

COHEN COMING BACK

Joel C. Cohen, president of the Consolidated Amusement Co., Honolulu, T. H., is expected back at his San Francisco headquarters at an early date from a business trip to the islands.

BLUMENFELD'S HOUSE

Max and Joe Blumenfeld, of San Francisco, have taken over the Stockton and Strand Theatres of Stockton. The Blumenfeld interests will open a fine new theatre at Roseville, Cal., late in May.

NEW MENLO

A large crowd from San Francisco attended the opening of the new Menlo Theatre at Menlo Park on May 8. Boyd Braden is owner and manager of this small but highly attractive house.

BETTER BUSINESS

The Theatre Visalia, located at Visalia, is now offering continuous performances on certain days of the week, with the result that business has been increased to quite a noticeable degree. Fred Miller, who recently assumed the management, is a former circus publicity agent and has introduced some novel ideas in advertising.

DuBOIS' NEW HOUSE

Sam DuBois has opened the Riverdale Theatre at Riverdale, operating this in conjunction with the theatre at Los Palos.

ADVERTISING WINS

The advertising signs of West Coast Theatres, Inc., will not be removed from the cars of the Key System in Oakland, despite an ordinance passed by the City Council in April prohibiting signs of this kind. An injunction to prevent the city from enforcing the ordinance has been granted by Judge Warren V. Tryon. The judge ruled that the signs were not detrimental to the public health, safety or comfort.

VISITOR

Frank Atkins, Jr., of the Lyric Theatre, Marysville, recently paid San Francisco's Film Row a visit. While still a little pale and weak from his operation for appendicitis he is feeling fine and is taking more interest in business than was the case a few weeks ago.

Cleveland Wants "Extended Runs" Defined

*Moving Picture World
Bureau, Cleveland,
May 17.*

CONTROVERSY exists between local exhibitors and the Film Board of Trade regarding the interpretation of "extended runs" as stated in the zoning plan. The exchanges contend that "extended runs are understood to be runs of more than seven consecutive days' duration." Exhibitors contend that "extended runs are understood to be runs of longer duration than runs under the regular policy of the theatre."

A case in point was brought before the Joint Board of Arbitration last week. The picture under discussion was "Kiki." The case was brought by the Ohio Amusement Company, which contended that "Kiki" should have been available for general booking six weeks after the close of the first-run engagement at the Stillman Theatre. First National claimed that the six-week protection clause does not apply to extended runs, and "Kiki" played an extended run at the Stillman. On the other hand, the Ohio Amusement Company claims that because the Stillman Theatre plays a regular policy of more than seven days, it is not to be judged as an extended run. The result of the Joint Board hearing was a tie vote. The Ohio Amusement Company has asked for a seventh arbitrator, someone outside the film business, and someone who has sufficient prestige in the business world to give an unbiased verdict.

ACQUIRE RIVOLI

The Rivoli Theatre in Defiance has been acquired by the Standard Film Service Company of Cleveland. The house is being all fixed up and will be opened sometime late in May.

PATHE CONVENTION

Pathe held a central regional convention in Cleveland at Hotel Statler last week-end. Stanley B. Waite, central division sales manager, and his assistant, R. S. Shrader, pre-

sided. Representatives from the Cleveland, Pittsburgh, Cincinnati, Indianapolis and St. Louis exchanges were present.

NEW ZONING PLAN?

Gabriel Hess was in town last Tuesday to confer with local exhibitors in regard to working out a new and satisfactory zoning system. The zoning system, which had been in operation for two years, was recently thrown out by the Film Board of Trade

Two New Theatres for Indiana

*Moving Picture World
Bureau, Indianapolis,
May 15.*

THROUGH the courtesy of A. C. Zaring, of the Zaring Egyptian Theatre, and the Child's Conservation League, more than 200 girl scouts of Indianapolis viewed the four reel Manhattan Girl Scout film depicting camping and troop activities of the organization.

NEW MUNCIE HOUSE

It has been announced that the Muncie Theatre Realty Company, recently incorporated, will build a \$500,000 house at Adams and Mulberry streets in Muncie. The company has taken a ninety-nine year lease on the lot and the building will be started in the near future.

START IN AUGUST

The \$1,000,000 motion picture house to be built on West Washington and Illinois streets by the Circle Theatre Company will be started in August, according to the latest announcement. The building plans provide for a bowling alley, billiard parlors and dance hall thus establishing a high-class amusement center. The theatre will seat 4,000 persons when completed.

when a joint committee of exhibitors and exchange managers failed to agree on the subject of protection. Hess met with J. J. Harwood, president of the Cleveland Motion Picture Exhibitors' Association. M. B. Horwitz, general manager of the Washington Circuit, and P. E. Essick of the Scoville, Essick and Reiff circuit. Hess urged the adoption of a new zoning plan. The exhibitors favored a plan if it were equitable. The exchange managers prefer working independently, without a zoning plan. Hess agreed to submit a new zoning plan upon his return to New York.

LEFKOWITZ SAILS

Max Lefkowitz, who owns and operates a chain of some dozen local motion picture theatres, sails May 19 on the Roosevelt for a summer abroad. His wife and two sons will accompany him on the trip which will include all the leading countries of Europe.

STAYS OPEN

George A. Langan announces that the Allen Theatre, of which he is manager, will not close this summer. In fact, the Allen will put on bigger and better shows. Big stage presentations will be offered. The high class specialties that have been featured under the Langan management will be continued.

SUMMER POLICY

Keith's Palace Theatre will inaugurate its summer season Sunday, May 23, at which time the straight two-a-day vaudeville policy will give way to vaudeville plus photoplays minus some of the admission prices, with three shows a day. This was the summer policy at the Palace last summer, and a successful policy. The first picture of the season will be "The Volga Boatman."

SELLS TWO

The New, Grand and Liberty Theatres in East Palestine, O., operated by Sam Jenkins, have been sold to Abe Cohen of Youngstown. Cohen has purchased the theatres, building, land and all. He announces that he will continue the Liberty and New Theatres, both downtown houses, but that he will close the Grand.

Nuns Are Guests of J. Berinstein in Troy

*Moving Picture World
Bureau, Albany,
May 16.*

WITH everything contributed, from the theatre down to the films, over 250 nuns of Troy, N. Y., were the guests one afternoon this week of Julius Berinstein at the Palace Theatre there. The feature film was donated by Famous Players, while other exchanges along Film Row did their share toward making the affair a most pronounced success. Even the help employed around the theatre gave their services without charge for the occasion. Berinstein will close his Hudson Theatre in Albany on July 3, and it will not be opened until Labor Day. During the interim, the house will be redecorated and improved in many ways. Fred Bloomingdale, the manager, will be transferred to the Colonial for the time being, while other employees at the Hudson Theatre will be shifted to the Colonial and Palace and, as a result, every person employed by Mr. Berinstein in Albany and Troy will enjoy a two weeks' vacation.

NEW NAME

Captain Broome, who recently took over the Grand Theatre in Scotia, has changed the name of the house to "The Grand Strand."

NOT MUCH TO DO

Isaiah Perkins, of Speculator, who drifts into Albany and along Film Row about once a year, showed up the past week and did a bit of booking for the coming season. Perkins doesn't depend upon his theatre by any means, for his livelihood, for he runs a boarding house, a taxi business, has a lumber mill, camp for hunters, and also does a little guiding.

AFTER 17 YEARS

After being run for seventeen years without so much as a single change, except, perhaps, an occasional coat of paint, the Al-

bany Theatre in Schenectady, will close on May 30, and during the two months that will follow, the house will be extensively repaired.

FILMS VS. DRY GOODS

A. W. Goodman, of the Orpheum in Utica, was in Albany last week on his way to New York City. He plans to devote his entire attention to his theatre, as he has practically disposed of his dry goods business.

BOY SCOUT GUESTS

The State Theatre in Glens Falls had one of the biggest days in its history recently when all the Boy Scouts in the city were the guests of Manager Mausert.

JUNE WEDDING

Harry Berinstein, of Elmira, well known in Albany, will forsake the ranks of bachelorhood on June 30, when Miss Beatrice Wells of New York City, will become his bride. The ceremony will be performed at the Hotel Ritz. The couple will sail on July 1 for Europe, where they will spend three months.

FREDERICKS IN TOWN

Claude Fredericks, who owns the Capitol Theatre in Pittsfield, was in town last week, driving over for the day. Mrs. Fredericks came along and enjoyed the trip.

PRODIGAL RETURNS

C. H. Buckley, owner of the Leland and the Clinton Square Theatres in Albany, arrived back home last week from New York. While in the metropolis, he spent a day or two with Johnny Hines, and admitted seeing some of the New York night clubs. Mr. Buckley saw one show while on Broadway.

BURGETT CHANGES

Dalton Burgett has been transferred from Elmira to Dunkirk, where he will have the management of the two houses just taken over by the Berinstein circuit. Mr. Burgett has been handling the Regent in Elmira. All the Berinstein houses in the southern tier will be looked after by Ben Berinstein, who will make his headquarters in Elmira.

SERIAL BUYER

Arthur Dietz, who recently took over the

Rialto in Schenectady, made his first shopping trip on Film Row in this city last week, and signed up for one or two serials.

MARQUEE IS UP

The marquee in front of Proctor's new theatre in Schenectady was placed last week, and extends to the curb. It is expected that the theatre will be in shape to open this coming fall.

NEW REASON

Clarence Dopp, who owns the Electric Theatre in Johnstown, spent a few hours in Albany last week, on his way to New York City. Mr. Dopp explains that he always preferred to take the night boat down, as there was dancing on board.

MOTHER AND DAUGHTER

It's a case of mother and daughter at the Crescent in Schenectady, for many nights see both Betty Feuer and her mother at the ticket office of the theatre.

EASTMAN IS MANAGER

Another newspaperman has become the manager of a motion picture theatre in northern New York, Donald L. Eastman accepting the position as manager of the Liberty in Watertown, and succeeding Fred Perry, who will become publicity director of the Avon, Olympic and Palace Theatres in that city, owned by the Robbins enterprises.

\$50 FOR A NAME

There is \$50 in gold for someone who can pick out a name for the new theatre being erected in Albany by the Strand interests. The contest will close on May 29, and all names should be sent to the manager of the Mark Strand. The house will open early this fall.

TO REPLACE THEATRE

James S. Burnham, whose Opera House in Ogdensburg, burned to the ground several months ago, was in Syracuse a few days ago, in conference with several different parties, and as a result a new theatre may be erected in the St. Lawrence River city in the near future.

Detroit Managers Warned Against Fires

*Moving Picture World
Bureau, Detroit,
May 16.*

SO many fires have occurred in theatres in Detroit during the past few weeks that H. M. Richey, manager of the Motion Picture Theatre Owners of Michigan, has issued a general warning to theatre owners concerning conditions in the projection booths.

The number of alarms turned in from theatres has been appalling and while none of them turned out to be serious, a continuation, he points out, will place the theatre-going public in a panicky frame of mind.

CLOSES FOR SUMMER

The Orpheum Theatre at Grand Rapids, playing vaudeville and pictures, will close for the summer months on June 1.

CHICAGO IDEAS

Lou and Ben Cohen of the Colonial Theatre Enterprises, were in Chicago for several days last week inspecting the new theatres there with a view of gaining ideas for their new million dollar house which is to be erected at once on Fort street near Ferdinand avenue.

KUNSKY BACK

George W. Trendle, general manager of the Kunsky Enterprises, was confined to his home for several days last week owing to a slight operation. He has now fully recovered and is back at his desk.

VISIT NEW YORK

W. S. Butterfield and Edward C. Beatty, his general manager, were in New York to

attend the Vaudeville Managers' Protective Association banquet.

HANSON APPOINTED

Mayor John W. Smith honored the film industry last week by appointing Oscar W. Hanson, manager of the Pathe exchange, as an additional member of the mayor's traffic committee to work out the city's traffic problems.

MANAGERS CHANGE

Changes in theatre managers: George Goethals, formerly manager of Kunsky's Strand, joins the Koppin organization as manager of the Highland Park Theatre. Tom Hungerford, transferred from the Norwood, now takes over the management of the Ramona Pavillion for Koppin. G. W. Trueman has been transferred from the Republic to the Norwood.

Dayton Theatre Benefits by Rabbi's Sermon

*Moving Picture World
Bureau, Cincinnati,
May 17.*

MANAGER BLAETTNER, of the Colonial Theatre, Dayton, reports that his house received some unlooked for, unsolicited, and incidentally, some very effective publicity recently when Rabbi Samuel S. Meyerberg, of the Jefferson Street Temple included as portion of his sermon the highlights of "His People," which picture was being shown at Blaettner's house at the time. The photoplay was publicity endorsed from the pulpit.

CHILDREN'S SHOW

The Cincinnati Better Motion Pictures Council recently sponsored a special matinee for children at the Nordland-Plaza Theatre, when "Captain January" was shown as the feature, with several short subjects in connection. The affair was arranged through the co-operation of Manager Miller.

NEWSBOYS' GUESTS

Millard Blaettner, manager of the Colonial Theatre, Dayton, in connection with the Dayton Daily News, acted as host to about 1,000 of the city newsboys recently at a special morning matinee.

WAR FILM

"Men of Purpose," the war picture, which

was originally booked into Kelth's here, for a week under auspices of Disabled Veterans of the World War, is being held over for a second week's run, at the request of Cincinnati's superintendent of schools, who is urging all students to see the picture.

NEW CONCERN

The Greenville Amusement Co., Greenville, has been incorporated with Gordon Hake, W. E. Henne, and others. The new company has leased the Greenville Opera House and will open it with pictures.

ON VACATION

Roy H. Beattie, the hustling manager of the Palace Theatre, Cincinnati, is taking the air—at Hendersonville, N. C., whither he has gone for a vacation.

Tackett Plans Third House for Coffeyville

*Moving Picture World
Bureau, Kansas City,
May 16.*

JOHAN W. TACKETT, who won wide recognition when he thwarted the blue laws of Kansas by building a theatre for Sunday shows just across the state line in Oklahoma, is planning a third theatre for Coffeyville, Kas. The new house will be known as the Tackett Grand and will seat 1,800 persons. A modern cooling system is to be installed in the theatre, which will be completed by September 1. The house will be of brick, steel and concrete. His Sunday policy of admitting one family for 25 cents—sometimes including the man, wife and ten children—has won him fame in the Kansas City territory.

FIGHT TAX

Kansas-Missouri exhibitors are being warned in bulletin letters of the impending detrimental legislation, principally a threatened 10 per cent. amusement tax. Both in Kansas and Missouri there is brewing adverse legislation and theatre owners are being beckoned into the ranks in an effort to thwart any unfair movement against the industry.

PREPARE FOR CONVENTION

It is possible that a special car will be chartered by Missouri and Kansas exhibitors who are planning to attend the M. P. T. O. A. convention in Los Angeles. Exhibitors in the M. P. T. O. Kansas-Missouri now are being advised by C. E. Cook, business man-

ager, to notify the M. P. T. O. Kansas-Missouri office if they plan to attend the national convention. At the recent convention of the Missouri-Kansas body President P. R. Biechele was authorized to attend the national convention.

BUYS ALAMO

The Alamo Theatre, one of the better suburban houses of Kansas City, has been purchased by E. E. Webber, who also owns the Broadmoure. Webber will continue to operate both houses. K. L. Darnell, from whom the Alamo was purchased, has not decided upon his future plans.

BIG BUSINESS

When George Hartman, former Vitagraph salesman, decided to become an exhibitor and selected North Kansas City as the site for a new theatre, he displayed rare judgment. North Kansas City is an industrial district which virtually has sprung up over night. Consequently, Hartman, with his Capitol Theatre, charging 10 and 20 cents, is the only source of amusement in the town of more than 5,000 and business is great, he says.

EISNER WITH U

First he is on one side of the fence, then the other. Adolph Eisner, former president of the M. P. T. O. Kansas City, the "man who injects life in run-down theatres," has accepted a position with Universal, working out a special service plan which he presented officials at the home office recently. He now is in Omaha laying the foundation for his plans.

OUT-OF-TOWNERS

Among the out-of-town exhibitors in the

Kansas City market this week were: C. W. Goodell, Pastime, Ottawa, Kas.; T. D. Block, Dixie Theatre, Odessa, Mo.; William Leucht, Savoy, St. Joseph, Mo.; E. E. Sprague, Lyric, Goodland, Kas.; C. A. Finklebinder, Waldo, Kas.; William Bearst, Mound City, Kas.; Conrad Gabriel, Garden City Amusement Company, Garden City, Kas.; Arthur T. Perkins, Schnell, Harrisonville, Mo.; John Tackett, Tackett Theatre, Coffeyville, Kas.

NEW THEATRE

The following announcements of new theatres, improvements and changes in management in the Kansas City territory have been made: C. E. Mallory will open a new theatre at Brewster, Kas., on May 15; new theatre in Waldo, Kas., to be opened by C. A. Finklebinder, May 15; Opera House, Mound City, Kas., sold by William Bearst to his brother, H. Bearst; Harry Kirkman, formerly of Hays, Kas., has taken over the Strand Theatre, Afton, Okla.

OPEN JUNE 1

The new Baier Theatre, Twenty-seventh street and Troost avenue, Kansas City, will be opened about June 1, according to L. J. Lenhart, who is to be manager. The house will have a 15,000 Wurlitzer Hope-Jones organ, a "cry room" for babies and an Arctic-Nu-Air cooling system.

NEW HOUSE

The Lyric Theatre, Goodland, Kas., will be one of the best small town theatres in Kansas when remodeling plans are completed, it is said. E. E. Sprague, owner, announced that remodeling work will be completed about August 1.

L. & T. and Ascher Open Chicago Houses

*Moving Picture World
Bureau, Chicago,
May 17.*

LUBLINER AND TRINZ opened the new Grove Theatre last Wednesday and Leon Errol and Evelyn Law with Rin-Tin-Tin were the opening attractions besides an elaborate stage bill of presentations. The house seats 2,500 and is of a Spanish type of architecture. It is located on Cottage Grove avenue at 76th street, in the heart of a rapidly growing residence section on the south side of the city. Ferdinand B. Steindel is musical director of the new theatre and Edward Eigenschenck is organist.

ASCHER'S NEW ONE

Another new theatre that was opened last week was the Highland Theatre of the Ascher circuit, located at 79th and Ashland avenue on the far south side of the city. This house seats 2,000 and will be run with an exclusive picture and musical program. An elaborate newspaper campaign was put on by the Ascher circuit for the opening of the new theatre.

ANOTHER FOR COONEYS

The National Theatres Corporation, of which Cooney Brothers are the managers, have added another theatre to their string of houses, having closed the Empress at 63rd and Halsted streets. This is the second house taken over by the Cooney circuit during the past few weeks, the other being the Jeffrey at 71st and Jeffrey avenue. John Cooney, president of the circuit, bought the property at the northwest corner of 80th street and Paxton avenue on the south side for \$45,000 and the new location may be the site of another theatre in the near future.

ORPHEUM CHANGES

With the opening of the new Tower Theatre by the Orpheum circuit on the south side, several changes have been made in

the personnel of the circuit. Roy Brown is at the Tower installing the new Orpheum system in that house. C. W. Ellis has been named director of personnel at the big State Lake Theatre and Harry Fetterer has gone to the Riviera Theatre on the North Side for the circuit. M. T. Homo has been named as treasurer and assistant to manager Hayes of the Tower Theatre. Another house will be added to the circuit as soon as the new Norshore Theatre on Howard avenue is ready. This theatre will seat 3,000 and will be operated jointly by the Balaban and Katz circuit and the Orpheum circuit.

"NATIONALITY NIGHTS"

L. L. Grosman, managing director of the Bryn Mawr Theatre on the North Side, has started something new with a "Nationality Night," the first being an Irish night that went over big with his patrons. Other nationalities will have their nights during the successive weeks.

L. & T. BONDS

A mortgage for \$900,000 has been placed on the Senate Theatre of the Lubliner and Trinz circuit and the mortgage bonds are being offered to the public by the American Bond and Mortgage Company. The house seats 3,200 and is leased to the Lubliner and Trinz Theatres, Inc., of which company Harry M. Lubliner is president and Barney Balaban, secretary. The bonds bear the personal endorsement of Harry M. Lubliner and Joseph Trinz, whose combined worth, the bond circular says, is in excess of four and a half millions.

CARNIVALS BANNED

The theatre owners at Joliet, Ill., were behind the movement to abolish carnivals in that city, so the city council has passed an ordinance shutting them out from the city limits.

CONGRATULATIONS

The boys in the trade are extending congratulations to Aaron Jones, Jr., manager of the Woods Theatre, on his forthcoming

marriage to Miss Charlotte Johnston of Marion, Ohio.

CLOSE HOUSE

Moyer and Horwitz has closed the Clark Theatre, at Wilson and Clark street, for the season and will make some improvements in the house before opening this fall.

DE LUXE TO REOPEN

The DeLuxe Theatre at Hammond that was seriously damaged by fire last month, has been repaired and manager Will Kleige will reopen the house this week with a big program.

NEW HOLLYWOOD

The new Hollywood Theatre that is going up at Greenview and Fullerton avenue is expected to be ready for opening next month and Sam Fieischer will have charge of the presentations and musical programs of the new house for the Hollywood Theatre Company.

NEW WARNER MANAGER

Max Slott has returned from the West Coast and is now manager of the Orpheum Theatre, the Warner first run house in the loop. He succeeds Joe Marks who has returned to Youngstown, Ohio.

TEPLETZ MANAGER

A. Tepletz has been named as manager of the Biltmore Theatre succeeding J. Kramer. O. B. Tallacksen has been named as assistant manager of the house.

REVIVALS

Manager Al Bachman of the Randolph Theatre in the Loop is changing the policy of the house for the summer months and will run popular priced renewals of old time pictures that have been the hits of the past.

LARGER QUARTERS

The Great States Theatre, Inc. have moved to larger quarters on the 11th floor of the Butler building on North State street. J. P. Dromey has been named as assistant booker for the office.

New House Records Set by F. & R. Managers

*Moving Picture World
Bureau, Minneapolis.
May 18.*

F. & R. CONVENTION

Managers of the Finkelstein & Ruben circuit are laying elaborate plans for their semi-annual convention which will be held in Minneapolis July 13, 14 and 15.

Harris Chain Adds Another Link

*Moving Picture World
Bureau, Pittsburgh,
May 18.*

THE Harris Amusement Company, which operates a chain of theatres in Pennsylvania, Ohio, Michigan and Delaware, has taken over the Tarentum Opera House. The house will be remodeled and reopened on Labor Day. The Harris' have also purchased controlling interest in the Palace and Regent Theatres, Washington, Pa.

BUY SUTTON HOUSE

The Bland Theatre, Sutton, W. Va., has been purchased by Okey Fulks, J. W. Given and C. S. Hamric. This is Sutton's only picture house.

NEW RIALTO

The latest addition to the picture houses at Huntington, W. Va., is the Rialto, owned and managed by L. G. Mantho. The Rialto was opened on May 6 and seats 500 persons.

EVANS ON TOUR

R. J. Evans, owner of the Grand Theatre, Donora, leaves in a few days for a three-months' vacation trip. His first stop will be at Denver, Colo., where he will attend the Rotarian National Convention, June 9 to 16. Mr. Evans is president of the Rotary in Donora. He will then drive to the West Coast, and will also visit Canada. Mrs. Evans will accompany her husband on the trip.

K. & F. MOVE

The K. & F. Amusement Company, operating a chain of a dozen theatres in the Denver territory, has removed its headquarters to Denver. Offices are now located in suite 401 Guardian Trust Bldg. and are in charge of Frank Fairchild, one of the officers of the company.

Ames Company Plans New Iowa Theatre

*Moving Picture World
Bureau, Omaha,
May 17.*

THE Ames Theatre Co., Ames, Ia., has announced plans for a new \$75,000 theatre on Main street. The building will be of brick and crushed rock front, trimmed with marble. It will have a seating capacity of 830 on the main floor and 305 in the balcony. Space is to be provided for a pipe organ, and an orchestra pit is planned for a twelve-piece orchestra.

NEW ARRIVAL

Morrie Smith, manager of the Hippodrome Theatre, Sioux City, Ia., is receiving congratulations on the arrival of a baby boy at his home.

PARAMOUNT GUESTS

Nebraska and western Iowa exhibitors to the number of seventy-five were guests of the Paramount Exchange at Omaha recently at the ballroom of the Hotel Fontenelle. The Paramount salesmen were also in for the convention. Mr. Dillenbeck and Mike Lewis of the home office were present; also A. W. Nichols, district manager, and C. F. Rose,

ALLARD-JOHNSON

Al Allard, publicity man of the F. & R. offices in Minneapolis, was married this month to Miss Garnett Johnson, a local girl.

THANKS FROM PULPIT

The Rev. Irvin E. Deer of Minneapolis has forwarded a letter of appreciation to Finkelstein & Ruben for the use of their Minneapolis theatres for noon-day Lenten services.

TO BUILD

Stephen Dorce, owner of the Star Theatre in Racine, Wis., will build a new theatre having a seating capacity of 1,000 in that city. The Star will be closed upon its completion.

MANAGER BRANHAM

Charles Branham, of the staff of Greater Amusements, has deserted the fourth estate to manage the Strand Theatre.

JORDAN'S NEW JOB

Bert Jordan is the new manager of the Stuart Theatre at Wausau, Wis. He formerly was manager of the Majestic Theatre at Memphis, Tenn.

SCHMIKE TO BUILD

Ben Schmikey, who owns the Gem Theatre at Phillips, S. D., will build a theatre at Midland.

NEW TERRITORY

Shellsburg, Ia., has its first movie theatre. Carl McCully is owner of the recently completed house, which has a seating capacity of 350.

SUNDAY BLUE LAWS

Sunday theatres is a lively issue in Manson, Ia., and R. L. Stewart of the Cee Bee Theatre is leading the fight against the blue laws. He was fined \$5 for operating his theatre on Sundays, but is continuing his programs, preferring to pay the fine each week. He was elected to the school board on a Sunday show platform, and has thrown down the gauntlet to a Manson minister who is out to put teeth in the blue laws.

Colo. Springs House Leased by Eaton

*Moving Picture World
Bureau, Denver,
May 17.*

THE America Theatre, Colorado Springs, has been leased to Jack Eaton of Denver for a period of five years. The consideration is reported to be \$100,000. J. E. ("Tommy") Tompkins, operator of the theatre for a number of years, announced that the deal has been definitely closed and that the new management takes possession today. James S. Hommel is reported to be associated with Mr. Eaton in the transaction. Mr. Hommel, until recently was manager of the local branch of Producers, resigning to devote his entire time with Mr. Eaton as an exhibitor. The America Theatre is widely known throughout the country, having the reputation as the most popular tourist theatre of the city.

ANOTHER FOR B. & K.

The Rialto Theatre of Colorado Springs has been taken over by the Balaban & Katz interests of Chicago through their representative, Harry K. Wareham.

HOPPEN BUYS

Paul H. Hoppen has taken over the lease of the Majestic Theatre, Pueblo. The deal was definitely closed with the Bishop-Cass interests of Denver last week at a reported consideration of \$12,000. Hoppen recently disposed of his theatres in Loveland and Longmont to the K. & F. Amusement Company, owners of a chain on the Denver territory.

branch manager. Ex-Governor Samuel R. McKelvie was one of the speakers.

VISITORS

Recent exhibitor-visitors in Omaha were: R. Brown, Neola, Ia.; O. Gross, Verdigris, Neb.; W. H. Hockenburg, Oakland, Ia.; C. J. Kremer, Stanton, Neb.; C. J. Miller, Dunlap, Ia.; Fred Glass, McCook, Neb.; Floyd Wolf, Lynch, Neb.; Mr. and Mrs. T. H. Ireland, Griswold, Ia.

THEATRE CHANGES

West & Son have temporarily closed their theatre at Diagonal, Ia.

Mr. Cramer has closed his theatre at Kellerton, Ia., for the summer months.

The old Orpheum Theatre where the Orpheum Circuit has shown its vaudeville for many years in Omaha, was formally closed when the curtain was rung down the night of April 24. Considerable ceremony attended the closing, as workmen began the next morning to tear it down to make room for a more elaborate Orpheum Theatre. The old Orpheum began operations here thirty-one years ago, and a few persons in Omaha were present at the closing who were present when the curtain first went up.

C. E. Williams, president of the Moving Picture Theatre Owners' of Nebraska and Western Iowa has gone to Arizona to spend about three weeks before he attends the national convention at Los Angeles.

Howard Varing has sold the Royal, Spirit Lake, Ia., to A. M. Leitch. W. H. Cline has sold the Movie at Riverton, Neb., to W. H. Moore. P. G. Held has sold the Sterling at Fairmont, Neb., to D. L. Kisor. C. F. Knoll has sold the Star at Sideandria, South Dakota to the First National Bank of that place. R. T. Berry has sold the Star at Avon, South Dakota to W. R. Jenison. Maynard & Janish have sold the Empress at Cody, Neb., to M. Post. L. H. Ireland has sold the Community at Elliott, Ia., to the Commercial Club. W. Bredin has sold the Gem at Omaha to J. C. Votach. Floyd Thompson has sold the Poole at Poole, Neb., to Frank Hutchinson.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. A dandy. Can't say too much for this picture. It is the first I have run of him; got three more to run for Saturday nights. If all are as good as this one was, I'll be pleased with the buy. Good tone. Yes for Sunday, no as special. Draw oil field class, town 300. Admission 10-20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Columbia

WHO CARES? Star cast. Fair program picture that pleased the majority. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

F. B. O.

BROADWAY LADY. (5,500 feet). Star, Evelyn Brent. This is a fine program picture and pleased all my patrons. Miss Brent is a good actress and takes well here. Her pictures have all been good so far, so the "gang" can't make a mistake in buying these pictures. Tone, fine. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MAN OF NERVE. Star, Bob Custer. Average Western. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Town 150. Draw mixed type. Admission 20 and 40; 15 and 30. Robert W. Hines, Hines Theatre (350 seats), Loyalton, South Dakota.

MIDNIGHT MOLLY. (6 reels). Star, Evelyn Brent. Hundred per cent. star. Hundred per cent. company, so what's next. Hundred per cent. picture. Regards to Miss Brent. She is wonderful. Tone, good. Sunday, yes. Special, no. Appeal, hundred per cent. Town 150. Draw mixed class. Admission 20 and 40; 15 and 30. Robert W. Hines, Hines Theatre (350 seats), Loyalton, South Dakota.

MYSTERIOUS STRANGER. Star, Richard Talmadge. In my opinion this picture was not up to his standard. My audience said it was a very good picture. Seemed to please. It's different from usual Talmadges. More story and plot and less stunts. Tone and appeal, good. Sunday, yes. Special, no. Small town class town of 300. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

NIGHT PATROL. (5,085 feet). Star, Richard Talmadge. A ridiculous plot that insults the intelligence of the average movie fan. F. B. O. must be trying to kill Dick. This picture is punk. Direction is very poor and picture falls flat at finish. Action only in spots. Tone, okay. Fair appeal. Working class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

NIGHT PATROL. (5,085 feet). Star, Dick Talmadge. Talmadge always draws for me and this one is as good as any of the rest he has made. Talmadge's makeup as the Frisco Kid was good. Tone, good. Sunday and special, no. Appeal, eighty per cent. Railroad and farm class town of 2,500. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

NORTH OF NEVADA. (5,000 feet). Star, Fred Thomson. Another knockout of one of the best Western stars. Picture and story very good. Went over big. If you want a

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.

picture full of action book it by all means. Tone, strong. Sunday, yes. Special, no. Appeal, good. City 65,000. Draw farming and business town type. Admission 10 and 15. Thomas H. Tucker, Bijou Theatre (500 seats), Fresno, California.

PARISIAN NIGHTS. (6,278 feet). Star, Lou Tellegen. This is a dandy picture and went over in good shape. Had several good complements. This picture should go over anywhere. This is our third Gold Bond special from F. B. O. and they have all been good. Tone, fine. Sunday or special, yes. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SILK STOCKING SAL. (5,367 feet). Star, Evelyn Brent. Everyone knows that Miss Brent is good in crook pictures. Well, this is a crook picture and she's good. My audience had been looking forward to seeing this for some time. Tone and appeal, good. Sunday, yes. Special, no. Small town class town of 300. Admission twenty-five cents. Mitchell Conery, Concoat Projection Service, Menands, New York.

SPEED WILD. (5 reels). Star, Lefty Flynn. Here is another good picture from F. B. O. of a little different type from the usual Western picture. This picture should take well most any place. It went over fine here and pleased my patrons, and I had good comments on same. Buy it and you will not be disappointed. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SPIRIT OF THE U. S. A. (8,312 feet). Star, Emory Johnson. Here is a real special. True, it's the old hokum, but the audiences like it. Not much war stuff, but the picture really packs a punch. You'll not be disappointed in this. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. Small town class of 300. Admission twenty-five cents. Mitchell Conery, Concoat Projection Service, Menands, New York.

TOUGH GUY. (5,654 feet). Star, Fred Thomson. My idea of a near perfect Western and the large crowds agreed with me. Has plenty of action, humor, thrills and heart interest. I think Fred and Silver are leaving Tom and Tony in the rear. A-1 picture that gets them all. Tone, okay. Great appeal. Working class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

TOUGH GUY. (5,254 feet). Star, Fred Thomson. Just another good F. B. O. Western. Can't tell you much about the F. B. O. pictures as they are all good and buy them if you can. They will do for anybody. Tone, good. Sunday or special, yes. Appeal, good. City 14,000. Draw working class. Admission 10-15-20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

TRIGGER FINGERS. (4,775 feet). Star, Bob Custer. Bob Custer seems to be coming along as a good Western star. Good as

a really good Western. Custer's role as a Texas Ranger is good. Tone, good. Sunday, yes. Special, no. Average appeal. Small town class town of 300. Admission twenty-five cents. Mitchell Conery, Concoat Projection Service, Menands, New York.

WHEN LOVE GROWS COLD. (6,500 feet). Star cast. Valentino's ex-wife plays in this picture. She takes a poor part and her acting is worse. Good story and Clive Brook's acting makes a fair picture out of it. Through curiosity did some business the first day. Sunday, yes. Special, no. Appeal, forty per cent. Town 8,000. Draw farmers and towns' better class. Admission 10-20-30. R. A. Herring, Rylander Theatre (800 seats), Americus, Georgia.

First National

CLASSIFIED. (6,927 feet). Stars, Corinne Griffith and Chas. Murray. The best Corinne Griffith picture to date. Murray is fine. Tone, fair. Sunday, yes. Special, nearly. Appeal, ninety-five per cent. Town 896. Draw small town and rural type. Admission 10 and 25. Mrs. S. J. Brown, Phoenix Theatre (200 seats), Neola, Iowa.

DANCER OF PARIS. (6,226 feet). Stars, Dorothy Mackaill, Conway Tearle. Another Robert Kane production that went over very nicely for us. Dorothy Mackaill may not be the best star in the world, but her dancing exhibition in this picture was very fine and pleased our patrons. Kane generally injects some good showmanship angles into each picture. H. Tammen, Moon Theatre, Yankton, South Dakota.

ETERNAL FLAME. (8 reels). Star, Norma Talmadge. This is a very good picture, acting and direction good, but this kind of a picture don't take with my patrons here. Don't go too strong on this one unless your patrons like costume pictures. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. Town 600. Draw general class. Admission 10-25 and 15-25. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

IRENE. (8,400 feet). Star, Colleen Moore. Flopped in Quincy. No better picture than "Sally" or "Desert Flower." Don't be kidded into buying as super, for it is not, and not worth any more than her other pictures. Draw family class, town 1,600. Admission 10 to 50. John Jones, Washington Theatre, Quincy, Illinois.

IRENE. (8,400 feet). Star, Colleen Moore. One of the best pictures of the year. Colleen Moore, Lloyd Hughes, Charlie Murray and Kate Price very, very clever in their respective roles. We have run a lot of Technicolor and other Color Pictures, but will say that there is not one of them that can begin to compete with the Colored Fashion Show in "Irene." Boys, buy this one and step on it and make yourselves some money. Why worry about big Chains and "amalgamations" when Colleen gives us pictures like "Sally," "Desert Flower" and "Irene." In our estimation she is the biggest box office bet in the business today. H. Tammen, Moon Theatre, Yankton, South Dakota.

JOANNA. Star cast. Gave free tickets to flappers, and had little better house than usual. Good, up-to-date, full-of-life picture. Messrs. Garrett and Jernigan, Lock Box 97, Ahsokie, North Carolina.

JUST SUPPOSE. (6,270 feet). Star, Richard Barthelmess. Just fair; this did not beat any records either way. Barthelmess has fallen in this town and we cannot put him over any more. No comments. H. Tammen, Moon Theatre, Yankton, South Dakota.

LADY WHO LIED. (7,111 feet). Star, Lewis Stone. An excellent program picture with some of the best photography seen on our screen for some time. Film was in per-

fect condition and we watched this picture from beginning to end without saying a single cuss word. Tone, fair. Sunday, yes. Special, no. Appeal, good. Town about thousand. Draw general class. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MEANEST MAN IN THE WORLD. (6,500 feet). Star, Bert Lytell. A very good program picture which pleased the majority. Not as much action as we expected from reading articles in press sheet. Buy it, but don't expect too much and you will get by with it. Fair tone, appeal, seventy-five per cent. No for Sunday or special. Draw general class, town 600. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Snyder, Oklahoma.

Fox

AS NO MAN HAS LOVED. (7,959 feet). Star cast. A real good picture. Too sad for this town, but well liked just the same. Acting good. Tone, good. Sunday and special, yes. Appeal, ninety-five per cent. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DEADWOOD COACH. Star, Tom Mix. It is the best Mix picture ever run or seen. Only bad thing about it is that the print I had was too much cut up and in bad condition. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Laboring class town of 3,000. Admission 10-25. C. W. Fisk, Orpheum Theatre (333 seats), Proctor, Minnesota.

EVERLASTING WHISPER. (5,611 feet). Star, Tom Mix. A good average of the Mix pictures with beautiful background. I was told in taking the house over westerns would not go. This is the sixth Mix used. He did almost twice the business Gloria Swanson did last Friday and Saturday before getting Mix's picture Monday. Appeal, eighty per cent. Town 8,000. Draw farmers and town's better class. Admission 10-20-30. R. A. Herring, Rylander Theatre (800 seats), Americus, Georgia.

GOLD AND THE GIRL. (4,512 feet). Star, Buck Jones. Fairly good western but got a bad print on it. Will please all who like Buck Jones. Tone, fair. Sunday or special, no. Appeal, seventy-five per cent. Town 500. Draw farmers and laborers. Admission 15 and 30. J. M. Patterson, Little Gem Theatre, (200 seats), Hunter, Arkansas.

THUNDER MOUNTAIN. (7,508 feet). All star cast. A very good picture with a little of everything in it. Pleased the few who saw it. Did not draw for me. A little too long. Tone, good. Sunday or special, no. Appeal, eighty per cent. Town 500. Draw farmers and laborers. Admission 15 and 30. J. M. Patterson, Little Gem Theatre (200 seats), Hunter, Arkansas.

THE WHEEL. (7,254 feet). Star cast. Could not say that they thought much of this. They did not know what it was all about. Tone, fair. Sunday or special, no. Appeal, sixty per cent. Town 500. Draw farmers and laborers. Admission 15 and 30. J. M. Patterson, Little Gem Theatre, (200 seats), Hunter, Arkansas.

WHEN THE DOOR OPENED. (6,513 ft.). Star cast. Was not as good as my patrons expected it—being a Curwood story. Tone, good. Sunday, no. Special, doubtful. Appeal, seventy per cent. Town 500. Draw farmers and laborers. Admission 15 and 30. J. M. Patterson, Little Gem Theatre, (200 seats), Hunter, Arkansas.

WINDING STAIR. Star cast. Very small attendance. Lost money, but not fault of picture. Title likely can explain. Tone, good. Sunday, yes. Special, no. Appeal, very little. Town 2,000. Draw miners and farmers. Admission 10-25. Arch Catalano, Victory Theatre, (250 seats) Rossiter, Penna.

Metro-Goldwyn

DANCE MADNESS. (6,395 feet). Star, Claire Windsor. Just an ordinary jazz picture, well liked. Business up to standard.



MARY ALDEN

Scores her greatest success as the fighting mother in "The Earth Woman," an impressive Mrs. Wallace Reid Production released by Associated Exhibitors.

Tone, fair. Sunday or special no. Appeal, fair. Draw middle class. Admission 25. Harry A. Needle, Normandy Theatre, (1800 seats), Brooklyn New York.

DIXIE HANDICAP. (6,905 feet). Star cast. A dandy picture but in awful bad shape. Film came unpatched about twenty times during the program. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Oil field class town of 300. Admission 10-20. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

DON'T. Star, Sally O'Neill. It sure is one good picture. Patrons received many hearty laughs out of it. They were glad they did not miss it. Tone, good. Sunday and special, no. Appeal, eighty per cent. Laboring class town of 3,000. Admission 10-25. C. W. Fisk, Orpheum Theatre (333 seats), Proctor, Minnesota.

EXCHANGE OF WIVES. (5,300 feet). Star cast. Very novel picture. Only a program picture, but boys, it's good. Nice pleasant entertainment. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GO WEST. (6,236 feet). Star, Buster Keaton. Buster's best to date, very good, liked by everyone even those who don't like Buster. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

NEVER THE TWAIN SHALL MEET. (8 reels). Star, Anita Stewart. Don't miss this one. Run it and you will have a good crowd. Very slow but it tells a good story and everyone was more than pleased. You will not be ashamed to run this one. Tone, good. Sunday and special, yes. Appeal, ninety-five per cent. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

TORRENT. (6,769 feet). Star, Ricardo Cortez. Wonderful picture—beautiful settings—gorgeous coloring—great flood scene—but flop at box office. Tone, very good. Sunday, no. Special, no. Appeal, very good. Draw middle class. Admission 25. Harry A. Needle, Normandy Theatre, (1800 seats), Brooklyn, New York.

AMERICAN VENUS. (7,931 feet). Star cast. Best all around picture I have shown

in a long time. Has everything to please the public. Story may be a little weak, but it has action, comedy and class. Messrs. Garrett and Jernigan, Lock Box 97, Ahoskie, North Carolina.

BEHIND THE FRONT. (5,553 feet). Star cast. Do something to get them in on this one, and they will certainly be pleased. We failed to push it as we should. Tone, good. Special, no. Messrs. Garrett and Jernigan, Lock Box 97, Ahoskie, North Carolina.

BEHIND THE FRONT. (5,535 ft.). Star, Wallace Beery. Famous Players sure put one out when they released this one. It is absolutely the best comedy I ever saw. Here's hoping Lasky will keep this team together. Co-star them and they will be up with Lloyd in drawing power. Tone, good. Sunday, no. Special, yes. Appeal, one hundred percent. Railroad and farm class town of 2,500. Admission 10-25. H. C. Porter, Dreamland Theatre (350 seats), New Albany, Mississippi.

CHANGING HUSBANDS. (6,700 feet). All-star cast. Pleased nearly all. Some liked it better than "Charlie's Aunt." Nothing to offend. Very good program offering. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

DANCING MOTHERS. (7,169 ft.). Star cast. Very good picture for the better class; women especially thought it very good. Messrs. Garrett & Jernigan, Lock Box 97, Ahoskie, North Carolina.

DESERT GOLD. (6,850 feet). Stars, Shirley Mason and Robert Frazer. Rental too high for this small town. A good story; wonderful sandstorm and huge slides from mountains very thrilling, but cast poor. Shirley Mason and Robert Frazer not the type for this picture. They helped to weaken what might have been a masterpiece with proper cast. Neil Hamilton very good. Tone, good. Sunday or special, yes. Appeal, good. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Placerville, California.

ENCHANTED HILL. (6,326 feet). Star, Jack Holt. A very good story of the new West. This will please the whole family and is a real picture. Promise your patrons one hundred per cent. entertainment. Town 2,500. Draw town and rural class. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

FLOWER OF THE NIGHT. (6,574 feet). Star, Pola Negri. Just a very ordinary program picture that will not get money nor will it please those who come expecting an evening entertainment for their admission. It is a very poor picture even for this star and that is saying a lot, for she has given us lots of lemons. Special, no. Appeal, fifty per cent. Town 6,000. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

FORBIDDEN PARADISE. (7 reels). Star, Pola Negri. Took fairly well with me, but nothing more. Sunday and special, no. Appeal, eighty per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odell Theatre (400 seats), Hughesville, Pennsylvania.

GOLDEN BED. (8,384 feet). Star cast. A very good show from start to finish. Sunday or special, yes. Appeal, ninety per cent. Town 800. Draw mixed class. Admission 15-25. Jerry Wertin, Winter Theatre (240 seats), Albany, Minnesota.

GOLDEN BED. (8,384 feet). Star cast. This is a lavish production. A very interesting picture, but just cannot get them out to see these De Mille pictures. We went in the hole a little on this one. A. E. Sharer, Globe Theatre, Savannah, Missouri.

GOLDEN PRINCESS. (8,364 feet). Star cast. Rental too high; no profit. Story fairly good and picture worth seeing. Tone, good. Sunday, yes. Special, no. Appeal, fair. Town 1,650. Draw farmers and merchants. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GOOSE HANGS HIGH. (6,198 feet). Star cast. More to this picture than I thought, did a good business and pleased. Tone, good. Special, no. Appeal, seventy-five per cent. Town 600. Draw farmers and small town type. Admission 10 and 25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

GOOSE HANGS HIGH. (6,198 feet). Star

Paramount

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—This Chart Is Built for You

ASSOCIATED EXHIBITORS

Kind of Picture

Review Feet

		1925	
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28.	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1.	5,580
Under the Rouge (Percy T. Moore)	Crook drama	Aug. 1.	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1.	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1.	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1.	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1.	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1.	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1.	3,000

		1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23.	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13.	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20.	6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27.	4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6.	5,438
North Star (Strongheart)	Dog melodrama	Mar. 6.	4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20.	4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27.	5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3.	5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17.	5,786
Two Can Play (Clara Bow)	Drama	Apr. 24.	5,465
The Highlanders (W. T. Tilden)	Melodrama	May 8.	5,486
The Big Show (Lowell)	Circus drama	May 15.	5,385
Galloping Cowboy (B. Cody)	Western	May 22.	4,639

CHADWICK PICTURES CORP.

		1925	
Man of Iron (L. Barrymore)	Drama	July 4.	6,200
American Pluck (G. Walsh)	Action melodrama	July 11.	5,900
The Bells (L. Barrymore)	Drama		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17.	7,000
Some Fun'kins (Chas. Ray)	Rural comedy-drama	Dec. 25.	6,500

		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2.	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9.	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27.	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6.	6,400

COLUMBIA PICTURES CORP.

Danger Signal (Novak)	Railroad melo		5,548
Unwritten Law (Hammerstein)	Drama		5,345
Steppin' Out (Revier-Sterling)	Comedy		5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama		5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama		5,700
Ladies of Leisure (Hammerstein)	Drama		5,770
Screen Snapshots	Novelty		1,000

Waldorf

Enemy of Men (Revier)	Drama		5,507
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498

A \$ Spent Means An Error Saved

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000 or 2,000" feet is applied, broadly, to one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

Great Sensation (W. Fairbanks)	Melodrama		4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama		4,514
Handsome Brute (W. Fairbanks)	Police drama		4,779

EDUCATIONAL FILM CORP.

Kind of Picture

Review Feet

		1925	
Tourist	Tuxedo Comedy	Aug. 15.	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15.	1,000
Be Careful (Adams)	Christie comedy	Aug. 22.	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22.	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29.	2,000
Felix the Cat Trifles with Time	Sullivan cartoon	Sep. 5.	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5.	2,000
Props and the Spirits	Pen and Ink Vaud.	Sep. 5.	1,000
Off His Beat (Hiers)	Comedy	Sep. 12.	2,000
Wild Beast of Borneo	Animal special	Sep. 12.	2,000
Busts into Business	Sullivan cartoon	Sep. 19.	1,000
Fair Warning (St. John)	Comedy	Sep. 19.	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26.	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3.	1,000
In Deep (Bowes)	Comedy	Oct. 3.	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3.	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10.	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10.	1,000
Who Which?	Cameo comedy	Oct. 10.	1,000
The Story Teller	Hodge-Podge	Oct. 10.	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17.	2,000
Scrambled Eggs	Cameo comedy	Oct. 17.	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17.	2,000
Baby Be Good	Juvenile comedy	Oct. 24.	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31.	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31.	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31.	1,000
Knicksnacks of Knowledge	Hodge-Podge	Oct. 31.	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7.	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7.	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7.	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14.	2,000
Hot Feet (Bowes)	Comedy	Nov. 14.	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14.	2,000
On Edge (Conley)	J. White prod.	Nov. 21.	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21.	1,000
Slow Down (Bowes)	Comedy	Nov. 28.	1,000
Framed (Hamilton)	Comedy	Nov. 28.	2,000
Magical Movies	Hodge-Podge	Nov. 28.	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5.	2,000
Marionettes	Color fantasy	Dec. 5.	1,200
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5.	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12.	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12.	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12.	1,000
Weak But Willing	Walter Hires comedy	Dec. 19.	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19.	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26.	1,000

		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2.	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2.	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9.	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23.	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23.	1,000
Parisian Modes in Color	Special	Jan. 30.	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30.	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6.	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6.	1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30.	1,000
Careful, Please	Hamilton comedy	Feb. 13.	2,000
Run, Tin Can (Burns-Steadman)	Christie comedy	Feb. 20.	2,000
Sea Scamps	Juvenile comedy	Feb. 20.	2,000
Page Me (Vernon)	Comedy	Feb. 27.	2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6.	1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13.	2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20.	2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20.	2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27.	2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27.	1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27.	2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27.	1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27.	1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27.	1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3.	2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10.	2,000
Congress of Celebrities	Hodge-Podge	Apr. 10.	1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10.	1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24.	2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24.	1,000
Lest We Forget	Free to exhibitors	Apr. 24.	1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1.	1,000
Broken China (Vernon)	Christie comedy	May 8.	2,000
Felix Misses the Cue	Sullivan cartoon	May 8.	1,000
The Vision	Technicolor drama	May 15.	2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22.	2,000
Shore Shy (Dooley)	Christie comedy	May 22.	2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22.	1,000

FILM BOOKING OFFICES OF AMERICA

		1925	
Fast Male	Pacemakers	May 30.	2,000
Texas Bearcat (Bob Custer)	Western drama	May 9.	5,550

Quick Reference When Looking Up Footage

	Kind of Picture	Review	Feet
Speed Wild (Flynn)	Melodrama	May 16.	4,770
Alias Mary Flynn (Brent)	Regeneration melo	May 23.	4,700
Drusilla with a Million (Mary Carr)	Human interest dr	June 6.	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6.	5,470
White Thunder (Yakima Canutt)	Western	June 13.	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13.	6,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20.	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4.	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11.	4,800
That Man Jack (Bob Custer)	Action western	July 25.	5,632
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8.	5,280
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15.	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5.	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10.	5,182
Keeper of the Bees (all star)	Drama	Oct. 17.	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 24.	5,074
Ridin' the Wind (Thomson)	Western action drama	Oct. 24.	5,010
Adventures of Marie (Vaughn)	Comedy series	Oct. 31.	6,400
Last Edition (Ralph Lewis)	Action newspaper	Nov. 7.	5,452
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 14.	2,000
Mazie's Won't Tell	Mazie series	Nov. 14.	2,000
Constant Simp	Mazie series	Nov. 14.	2,000
Or What Have You?	Mazie series	Nov. 14.	2,000
No Man's Law (Custer)	Action western	Nov. 21.	4,042
So's Your Old Man	Mazie series	Nov. 21.	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28.	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28.	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5.	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5.	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19.	5,500
Peaceful Riot (Saumerville)	Comedy	Dec. 26.	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26.	2,000
Tea for Toomey (Vaughn)	Adventures of Mazie	Dec. 26.	2,000
Leopard's Spots	Bray unnatural history	Dec. 26.	1,000
1926			
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2.	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6.	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13.	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13.	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20.	6,500
In the Air	Fat men comedy	Feb. 27.	5,193
Traffic Cop (Flynn)	Policeman romance	Feb. 27.	2,000
Mummy Love (Neely Edwards)	Comedy	Mar. 6.	6,030
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 13.	6,210
King of the Turf (all-star)	Racing melodrama	Mar. 20.	4,900
Beyond the Rockies (Bob Custer)	Western	Mar. 27.	5,153
Born to Battle (Tom Tyler)	Action western	Apr. 3.	5,454
Tough Guy (Fred Thomson)	Western	Apr. 3.	5,085
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 10.	2,000
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 17.	5,486
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17.	5,416
Sir Lumberjack (Lefty Flynn)	Action Western	May 1.	4,549
Fighting Boob (Bob Custer)	Western	May 8.	4,570
Wild To Go (Tom Tyler)	Western	May 15.	5,457
The Innkeeper (Brent)	Crook melodrama	May 15.	1,000
Ostrich's Plumage	Bray cartoon	May 22.	1,000
Wild West	Bray cartoon	May 22.	1,000

FIRST NATIONAL

One Year to Live (Pringle)	Drama	Mar. 7.	6,064
Learning to Love (C. Talmadge)	Comedy drama	Mar. 7.	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21.	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28.	8,636
Declassé (Corinne Griffith)	Society drama	Apr. 4.	7,869
One Way Street (Lyon Nilsson)	Society drama	Apr. 4.	5,600
My Son (Nazimova)	Emotional drama	Apr. 18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18.	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25.	6,565
Chickie (Mackail)	Drama	May 9.	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16.	8,262
The Talker (Nilsson-Stone)	Human interest drama	May 23.	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23.	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6.	6,263
Desert Flower (C. Moore)	Comedy drama	June 13.	6,837
White Monkey (La Marr)	Society drama	June 13.	6,121
Making of O'Malley (Sills)	Police romance	July 4.	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18.	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25.	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8.	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15.	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29.	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5.	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12.	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19.	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26.	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3.	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10.	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10.	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24.	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31.	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7.	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14.	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14.	6,927
Scarlet Saint (Astor-Hugels)	Drama	Nov. 21.	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5.	6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12.	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec. 19.	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 26.	7,000
Joanna (Dorothy Mackaill)	Newspaper drama	Jan. 2.	7,774
Bulebeard's Seven Wives (star cast)	Comedy-satire	Jan. 6.	5,794
Infatuation (C. Griffith)	Drama	Jan. 16.	6,270
Just Suppose (Barthelmess)	Romance	Jan. 30.	7,000
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30.	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6.	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13.	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6.	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13.	8,400

	Kind of Picture	Review	Feet
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20.	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27.	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17.	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1.	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8.	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15.	9,710
Wilderness Woman (Pringle)	Comedy	May 22.	7,533

FOX FILM CORP.

Riders of the Purple Sage (Mix)	Western	Mar. 21.	5,578
Gold and the Girl (Jones)	Western	Mar. 28.	4,512
Hunted Woman (Seena Owen-Earl Schenck)	Curwood drama	Apr. 4.	4,954
Marriage in Transit (E. Lowe)	Secret service drama	Apr. 11.	4,808
Where the Waters Divide	"Varieties"	Apr. 25.	1,000
Rainbow Trail (Mix)	Zane Gray western	May 2.	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9.	5,783
Neptune's Stepdaughter	Comedy	May 9.	2,000
Wings of Youth (Bellamy-Clayton)	Modern Life drama	May 9.	5,340
Concerning Cheese	Varieties	May 9.	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23.	5,000
White Paper	Varieties	May 23.	1,000
Papa's Darling	Sunshine comedy	May 23.	2,000
Scandal Proof (Shirley Mason)	Drama	June 6.	4,400
Scientific Husband	Sunshine Comedy	June 6.	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13.	4,361
Honeymoon Limited (Lee Moran)	Comedy	June 13.	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1.	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29.	5,000
Kentucky Ride (star cast)	Race horse drama	Aug. 29.	6,597
A Business Engagement	Helen and Warren	Aug. 29.	2,000
Shoes	O. Henry series	Aug. 29.	2,000
Sweet Marie	Imperial comedy	Aug. 29.	2,000
The Wrestler	Van Bibber	Aug. 29.	2,000
Sky Jumper	Van Bibber	Aug. 29.	2,000
My Own Carolina	Varieties	Aug. 29.	1,000
The West Wind	Varieties	Aug. 29.	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5.	7,264
Big Game Hunter	Van Bibber	Sep. 5.	2,000
Havoc (George O'Brien)	War drama	Sep. 12.	9,283
On the Go (Sid Smith)	Comedy	Sep. 12.	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19.	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19.	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26.	6,978
Cuba Steps Out	Varieties	Sep. 26.	1,000
Love and Lions (George O'Brien)	Imperial comedy	Sep. 26.	2,000
On the Go (Sid Smith)	Comedy drama	Oct. 3.	6,900
Thunder Mountain (Bellamy)	Imperial comedy	Oct. 3.	2,000
Cloudy Romance	Mountain drama	Oct. 10.	7,500
The Sky Tribe	Comedy drama	Oct. 10.	2,000
Toiling for Rest	Magazine	Oct. 10.	1,000
Winding Stair (Rubens-Lowe)	Varieties	Oct. 10.	776
Heart Braker (Sid Smith)	Romantic melo.	Oct. 17.	6,056
Durand of the Bad Lands (Jones)	Imperial comedy	Oct. 17.	2,000
Everlasting Whisper (Mix)	Action western	Oct. 24.	5,844
Lazybones (Buck Jones)	Action-outdoor	Oct. 31.	5,611
Transients in Arcadia	Human interest drama	Oct. 31.	7,234
All Aboard	O. Henry story	Oct. 31.	2,000
East Lynne (Rubens-Lowe)	Helen & Warren	Oct. 31.	2,000
Peacemakers	Famous play	Nov. 1.	8,975
When the Door Opened (star cast)	Helen & Warren	Nov. 7.	2,000
Control Yourself (Sid Smith)	Curwood Canadian	Nov. 28.	6,515
River Nile	Imperial comedy	Nov. 28.	2,000
Wages for Wives (Jacqueline Logan)	Varieties	Nov. 28.	1,000
Best Bad Man (Tom Mix)	Golden stage hit.	Dec. 5.	6,600
Desert's Price (Buck Jones)	Action western	Dec. 12.	4,893
His Own Lawyer	Action western	Dec. 19.	5,709
Flying Fool (Sid Smith)	Helen & Warren	Dec. 26.	2,000
Cupid a la Carte	Slapstick comedy	Dec. 26.	2,000
Parisian Knight	O. Henry series	Dec. 26.	2,000
Iron Trail Around the World	Van Bibber series	Dec. 26.	1,000
1926			
The Feud	Van Bibber series	Jan. 2.	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16.	6,200
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23.	5,467
Old Virginia	Variety	Jan. 23.	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30.	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	6,038
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Officer of the Day	Imperial Comedy	Feb. 13.	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20.	5,600
Egypt Today	Variety	Feb. 20.	707
Pawnshop Politics	Imperial comedy	Feb. 27.	2,000
Moving Day	Helen and Warren	Mar. 6.	2,000
Drops from Heaven	Varieties	Mar. 6.	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 6.	6,258
Woman of Letters	Helen and Warren	Mar. 13.	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	April 10.	5,594
From the Cabby's Seat	O. Henry comedy	April 10.	2,000
Sandy (Madge Bellamy)	Drama	April 17.	7,850
Two Lips in Holland (Marian)	Comedy	April 17.	2,000
Siberia (Rubens-Lowe)	Melodrama	April 24.	6,950
A Polar Baron	Imperial comedy	April 24.	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
Too Many Relations	Helen and Warren	May 15.	1,945
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Canary Island	Varieties	May 22.	937

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)	Railroad drama	6,029
Police Patrol (Kirkwood)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,040

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review	Feet
Montana of the Ranges	Short western	Feb. 6.	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13.	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13.	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20.	6,583
Big City (Marian)	Century comedy	Feb. 20.	2,000
Big Game (Holmes)	Mustang western	Feb. 20.	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27.	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27.	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27.	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6.	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13.	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13.	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13.	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20.	6,596
Winking Idol (Desmond)	Western serial	Mar. 20.	2,000
Al's Troubles (Al Alt)	Century comedy	Mar. 20.	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27.	4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27.	2,000
Tune Up (Puffy)	Comedy	Mar. 27.	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27.	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27.	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27.	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27.	1,000
Menace of the Alps	Special	Mar. 27.	1,000
The Set Up (Art Acord)	Western	Apr. 3.	4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake)	Bullseye	Apr. 3.	1,000
Muster's Secret (E. Cobb)	Western western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10.	1,000
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10.	2,000
Mountain Molly O (J. Sedgwick)	Short western	Apr. 10.	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10.	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10.	1,000
Flaming Frontier (Gibson)	Epic, drama	Apr. 17.	8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	2,000
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000
The Escape (Morrison)	Western-action	Apr. 24.	4,500
Help Wanted (Puffy)	Comedy	Apr. 24.	1,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1.	7,750
Too Many Babies	Comedy	May 1.	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie)	Western	May 8.	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8.	1,000
Fadeaway Foster	Mustang comedy	May 8.	2,000
Outside the Law (Chasney Dean)	Crook melodrama	May 15.	8,000
Excuse Maker (Chas. King)	Comedy series	May 15.	2,000
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15.	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15.	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15.	2,000
Rolling Home (Denny)	Farce comedy	May 22.	6,831
Painless Pain (Wiley)	Century comedy	May 22.	2,000
The Optimist (Puffy)	Bluebird comedy	May 22.	1,000
Playing the Swell (Wiley)	Century comedy	May 22.	2,000

VITAGRAPH

1925

Two Shall Be Born (Novak-Harlan)	Drama	Feb. 21.	6,640
Pampered Youth (Landis-Calhoun)	Drama	Jan. 31.	6,227
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31.	5,700
Tearbound (Daw-Welch)	Melodrama	Feb. 14.	5,700
Tides of Passion	Drama	May 2.	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11.	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30.	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20.	6,550
Steele of the Royal Mounted	N. W. drama	June 27.	5,700
Happy Warrior	Drama	July 18.	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8.	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12.	7,036

WARNER BROS.

1925

How Baxter Butted In (Moore-Devore)	Comedy	July 4.	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25.	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1.	7,139
Eve's Lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8.	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15.	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12.	7,144
Wife Who Won't Want (Rich)	Romantic drama	Sep. 19.	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.	5,319
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 22.	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667

MISCELLANEOUS

ARTCLASS PICTURES CORP.

1925

On the Go (Buffalo Bill, Jr.)	Western	June 2.	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	June 2.	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6.	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13.	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review	Feet
A Lover's Oath (Novarro)	Melodrama	Aug. 2.	5,845
Business of Love (Horton)	Comedy-drama	Aug. 2.	6,038
The Shining Adventure (Marmont)	Drama	Aug. 2.	5,128
The Wrongoers (Barrymore)	Melodrama	Aug. 2.	6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug. 2—	6,000
Those Who Judge	All star	Aug. 2.	5,700
Daughters Who Pay	All star cast	May 30.	5,800
Wreckage (May Allison)	Drama	Sep. 5.	5,992

C. C. BURR

Crackerjack (Hines)	Typical comedy	May 23.	6,706
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CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....			2,000
International Twelve			2,000
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas.....		2,000
Let's Go Fishing	Holland-scenic	Nov. 7.	1,000
Real Charleston	Lesson novelty	April 24.	2,000
The Doctor	Drama de luxe.....		
Heroes of the Sea	Scenic		
The Angelus	Drama de luxe.....	May 15.	2,000
Wooden Shoes	"International"	May 8.	

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July 11.	5,760
Before Midnight (Wm. Russell)	Crook melodrama	July 11.	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800

INDEPENDENT PICTURES CORP.

Gambling Fool (F. Farnum)	Western	May 9.	5,000
Fighting Sheriff (Bill Cody)	Western	May 23.	5,000
Border Intrigue (F. Farnum)	Western	May 30.	5,000

LEE-BRADFORD CORP.

Way Down Upon the Swanee River.....			6,000
Wolfblood (M. Clayton).....			6,000
Wives of the Prophet (star cast).....	Opie Read novel.....	Jan. 9..	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov. 21.	4,960
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POST SCENICS

Holland	Scenic	Nov. 7.	1,000
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RAYART

Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7.	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug. 22.	4,974
Cyclone Cavalier (Reed Howes)	Action-romance	Sep. 26.	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27.	5,255

RED SEAL

Reelview (Issue B)	Urban magazine	Feb. 6.	1,000
Dolly Gray	Song cartune	Feb. 6.	1,000
Fish for Two	Gem of the Screen	Feb. 13.	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27.	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20.	1,000
Marvels of Motion	Magazine	Apr. 3.	653
Song Cartune	Fleischer novelty	Apr. 3.	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10.	850
Hair Cartoon	Marcus cartoon	Apr. 10.	550
Hair Cartoon	Marcus cartoon	May 1.	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1.	750
Song Car-tune	"Trap, Boys are March'g"	May 8.	550

SHORT FILMS SYNDICATE

Thlry Years Ago	Novelty	Aug. 15.	1,000
I Remember	Pastoral	Aug. 15.	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17.	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31.	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial		
Here He Comes (E. Douglas)	Comedy drama		5,000
Trapped (Elinor Faire)	Drama		5,000
Who's Your Husband? (Morante)	Comedy		2,000
Bedtime Stories Series	Animal Novelty		2,000
Eyes of the Desert (Richmond)	Western		5,000
Just Travelin' (Bob Burns)	Western		5,000

TENNEK FILM CORP.

Jack Mann Comedies	Twelve subjects		
Chester Conklin Comedies	Twelve subjects		
Two Star Comedies (Layman-Dorety)	Twelve subjects		
All Star Comedies (star casts)	Twelve subjects		
International Detective Stories	Twelve subjects		
Laugh Stories (Selig Animals)	Twelve subjects		
Chuckles	Twelve novelties		1,000
Travelogues			1,000
Fantasies			1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

What Type of Production Will Dominate Presentations?

Third and Last Article in Series on Presentation Situation

By Colby Harriman

DURING the interval we have been seeking information relative to this presentation situation which seems to have gripped the entire industry we have heard from many sources that aside from the booking problems and the organization of circuits that the chief concern is and will be the type of productions to stage.

Naturally the presentation is the all important thing to the theatre patron as it is the only thing he recognizes.

With the addition of a score of producers recruited from all branches of the show business it will be a very unwise move on the part of managers and exhibitors to try all of the ideas offered.

The Popular Types of Productions

In making a hasty review of the various experimental presentations which have been offered in our Broadway theatres and in the larger theatres in our cities, it seems that the type of stage attraction which has established itself this season and met with patron approval is the so-called "frolic" type and the "cameo" subjects.

The Frolic type of presentation has been sponsored by Joseph Plunkett of the Mark Strand Theatre, New York City. It has been given a fair test and has proven a good stage medium for theatres featuring presentations. It is better than the so-called revue type of features as it expresses and embodies all that a revue has with more added. A Frolic can be staged as lavishly or as economically as the producer desires. It can be constructed to meet all audience angles. It offers comedy, burlesque, classical and jazz music, dance in all forms, routine that is a true showmanship, pretty costumes, beautiful scenes, novelties, etc. The Frolic type will perhaps be the most popular form of presentation production in our theatres next year.

The Cameo type of productions, relate to those bits of artistic stagecraft which are woven around a song, a dance, a bit of pantomime. The rich stage masterpieces or classics, which are well done and carry with

them full entertainment value. These features are usually inexpensive to produce, and consequently the selling price can be lower.

Where Revue Types Fail

The revue types of presentation which have been offered to us during this season are usually too expensive for general consumption. When the revue acts in a musical comedy are gathered together and offered en masse in one show the effect is better than when a single act is offered as the principal stage attraction. Now and then we find that certain subject matter has been well handled and the presentation in all of its lavishness plus gorgeous costuming and the other attributes has been successful from the audience and the box office angle, but these successes are exceptions and the experiment is costly.

We doubt the wisdom in specializing in pretentious revue acts for presentation house consumption. If the theatre is financially able to stand the extra expense then the thing will not be so hard to take.

Vaudeville Acts As Presentations

This phase of production work is going to be the hard nut to crack. Not only from the booking angle which we discussed in our last article, but from the matter of preserving the value of the act and at the same time making it appear as a different thing. We usually select vaudeville acts for what they can do along a certain line. The act has certain characteristics which attract us and we immediately try to conjure ways and means whereby the act can be used. Unless routines are changed completely, unless a new face and a new garb is given the act, the whole thing is going to savor of vaudeville, the very thing we have been getting away from, the very thing we have disregarded in building up this new art. The presentation business will either rise or fall according to the measure such acts are handled.

New Ideas Now Appearing

From reliable sources we have learned that next season will see a number of tabloids or miniature Grand Opera companies, dramatic and musical organizations dominating our presentation stages. It is planned to take an established operetta or a musical comedy or dramatic success, make a tabloid version of it, cloak it in the habiliments of a first-class presentation and set it forth to entertain and get the money.

This experiment will be an interesting one as it will bring us in closer contact with the legitimate theatre—the link of the drama with pictures. These tabloids are being considered by many reputable theatrical producers who are hinting that the introduction of these new types of presentations will eliminate the short subject film attractions, cutting the program down to two parts—the presentation and the picture.

Then we have the organization of the prologue stock company in various centers with the visiting stars, in this instance the "name act" variety. The prologue stock company has been tried out in various centers and found a suitable medium.

The trend of all producers is to do the spectacular thing. This is not absolutely necessary. The productions will be judged on their merit and their entertainment and artistic values, not according to scenery, costume or pretty forms of more or less clever maidens. A survey of the wrecks along the coast of presentation production is advised the new producer in this field. Find out what it is all about and then get busy. The public, fortunately, know a presentation when they see it. It would be laughable if it were not so lamentable that the producers have not seemed to get the importance of the fact.

Our next season should be a banner one and one of profit to the theatre owner, the producer and the players. Produce carefully. Make haste slowly. Don't try to do too much but what you do be sure that it is worth doing and done well.

"A Gamble In Hearts"

A Moving Picture World Presentation Devised by Colby Harriman

SUMMER novelties are the chief concern of producers these days. There are a few standard attractions which always meet with a ready response from patrons, such as Summer Fashion Shows, Bathing Beauty Contests and kindred subjects, but novelty in summer garb is the thing we are all striving for.

One exhibitor told us recently that he found that success in his summer stage attractions came if he didn't try to give the patrons too much, but what he did present was artistic and colorful. That is a good maxim for this period. It has been our experience that stage presentations for the summer months should be easy to look at, so novel in treatment that they claim the undivided attention of the audience, and colorful in the lighting and scenic treatment, with the "rainbow tints" predominating.

The subject we are offering this week is a small and inexpensive idea which can be practically worked on any stage. It can be as pretentious as desired or may be produced on a small scale and still retain its effectiveness.

This presentation is a semi-pantomimic number with song and dance predominating.

The routine may be briefly stated. The scene opens in one in front of gold or silver curtain. A large card table is placed at left stage with five chairs placed around it. Four men are at the table, one is dressed in tuxedo, another in sports clothes, another in white Palm Beach suit, and the fourth in a riding outfit. A girl in a very chic bathing suit occupies the fifth chair. A song is introduced with a dance routine following in which the girl offers her troth to the man who wins her in the game. Each man emphasizes his right to preference, the man in riding togs does a clever eccentric dance, the one in sports clothes a dance routine with a tennis racket or golf stick, the man in tuxedo sings a love ballad and the character wearing the Palm Beach suit does a short song followed with a Charleston which is used to act as the introduction of the girl in a pretty dance routine. The men return to the card table and start the game. The curtains slowly open revealing a cut out castle on a platform masked with a ground row against a deep blue sky cyclorama. From out of the tiny door of the castle suddenly appear characters who are dressed in costumes representing various cards. A dance number follows with the King and Jack bidding for the Queen. Suddenly another King and Jack appear and the dance routine becomes animated when suddenly the man in the Palm Beach suit jumps up and acclaims himself as the winner. He rushes to the girl, they embrace, and the finale uses all characters in the presentation. The lights on the castle in the background dim down as the gold or silver drapes close, finally the regular close in curtains close on the spirited finale.

The castle in the set can be constructed out of beaver or compo board or may be painted on a drop. The little windows should be cut out and transparency cloth or paper inserted to permit lights to appear in the

openings. The costumes of the various characters may be made out of crepe paper or made of heavy material and the design painted or fastened on the costumes.

The presentation should be given a soft tone with the lights, the foreground, on the gold or silver closeins, should be light green

and rose flood with an orange amber spot on the men at the card table and a pink spot for the characters during their individual numbers. The full stage set should be toned a rose and canary in the foreground with a blue green sky and a cloud effect operating upon the background.



Better Projection

*This Department Was founded in 1910 by its Present Editor—
J. H. Richardson*

Better Projection Pays

Fine Projection Installation in Washington

WHILE in Washington attending the S. M. P. E. spring meeting the editor, by invitation of Lester E. Isaacs, supervisor of projection of the Loew chain of theatres in Washington, visited the projection room of the Palace Theatre. Brother Isaacs was evidently quite proud of his projection room and its equipment. He has every reason to be. The room is of goodly dimensions, has a ceiling of quite sufficient height, good ventilation, a rewinder room at one end of the main room and a rheostat room and workshop at the other end.

The walls are painted olive green, with black trimmings. The floor is a rich red, well varnished, all of which makes the room not only efficient from the projectional viewpoint, but also pleasing to the eye. The lighting of the room is well done. One particular feature of the lighting arrangements I must describe in some detail. Immediately over the front end of each projector lamp-house a brass rod carrying an incandescent lamp is attached to the ceiling by means of a flexible tubing about one foot long at its upper extremity. The lamp itself is in a deep opaque shade, which permits the rays only to escape straight downward. The effect is that within the range of movement of the supporting rod—which is considerable,—the lamp may instantly be placed in any desired position, where it will remain until again moved.

The observation ports are excellent as to height, though they might be a couple of inches wider. However, the width is not bad, and I am not criticizing them. They are very much better than the average. On the wall in front of the projection lenses are "strong" automatic change-over devices, which stop the lens port down to the actual diameter of the light beam. These devices are quick acting and are highly recommended by brother Isaacs.

On top of each projector magazine is a "J. C." automatic film indicator, which also is highly recommended by brother Isaacs as being simple, fool-proof and very accurate in the matter of registering the exact amount of film in the magazine at all times. This device may be set to ring a buzzer, thus giving an alarm for change-over at any desired distance from the end of the film. On the rear wall, immediately back of the projectors, is a small push button switch-board by means of which all lights in the auditorium are controlled. At the left of the main room is a small rewinder room equipped with a table, a film splicer, a geared-down rewinder, a film cleaner of the cotton flannel cloth variety, and two trailers used

Bluebook School

Question No. 488—What various objections are there to open observation ports? Tell us just how you would proceed to close them in the best and most efficient manner.

Question No. 489—Explain your views as to what constitutes true economy in projection room supplies.

Note—That last question is a very vital one. If it is answered fully and intelligently, considerable space will be consumed. It is a chance for you men to show friend manager, and try to convince him with sound argument, that the idea of many theatre managers concerning economy in projection room supplies is all wrong. I regard this as offering one of the best opportunities for constructive argument presented by any one question asked up to this time. Let us see what YOU can do with it. We suggest that projectionists make sure their manager sees and reads the published answer, especially if he is one of the sort who "saves" three dollars by purchasing a job lot of bum carbons, or "saves" a dollar by purchasing a dupe sprocket. Get busy!

in the Loew Theatres; the other, a rather large but very shallow metal receptacle in which trailers which are removed from reels are hung up until again wanted.

There is a wash basin, etc., and a very neat carbon cabinet located at the rear of the projectors in the main room. This carbon cabinet was designed by Mr. Isaacs, and

is so arranged that it holds a large number of both negative and positive carbons, but permits only one carbon at a time to drop out at the bottom. When this carbon is removed, another one drops into its place, so that a single positive carbon and a single negative carbon are at all times displayed, and ready for use.

At the right of the projection room is another room containing a work-bench and a very complete assortment of tools. Also there is a small desk and typewriter, while near the ceiling the rheostats are located.

This is not a complete description of Mr. Isaacs' very excellent equipment at the Loew Palace Washington Theatre. Time did not permit me to examine everything carefully, and make as complete a record as I would like to have done. The lamps were high intensity, using 115 amperes. The screen illumination was white and brilliant, the projection distance is 174 feet and the picture 18 feet 2 inches wide.

In addition to having general charge of projection in the Loew Washington theatres, Brother Isaacs has charge of projection in the White House. At the banquet tendered the S. M. P. E. by Local 224 he was called upon and spoke briefly, laying particular stress upon the fact that he was NOT a machine operator, but a motion picture projectionist, which same, he declared, was true of all the members of the Washington local.

As to Exchange Co-operation

F RANK JONES, who is, as I understand it, shipper in the Warner Brothers exchange in Detroit, Michigan, makes the suggestion that the projectionist who wrote to Warner Brothers headquarters direct concerning the poor condition of prints received from one of their exchanges (see page 824, Feb. 27 issue) was in error in taking such a course, because it is only by the projectionist and exchange working together that anything like good film service will ever be accomplished. He also remarks that projectionists should take a tip from the winner of the "Protect the Prints" first prize, Fred K. Legler, who uses a report card setting forth the condition of every print.

I hold friend Jones to be entirely correct in this, from the theoretical point of view, but not entirely right from the practical viewpoint. My reasons for that last statement are as follows: First, there are many exchanges still doing business who either just plain ignore any protest made by a projectionist (who is to them merely the

(Continued on page 438)



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Fifty Thousand.....	12.50
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National Ticket Co. Shamokin, Pa.

Bluebook School Answers—Questions 473 and 474

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

WELL, man, here we are again. We've all had a bit of rest, and now let's dig in and work hard for a while. Hope you're half as glad to see the answers resumed as I am to get 'em back into the department. For really it's got to the point where if they're out for even one week I miss them—just sort of feel that something is lacking. The week's work has not been completely done.

Well, anyhow here we are again, and we'll try to say put from now on.

Question No. 473—Name the acceptable forms of projection room wall and ceiling construction. Tell us which you regard as best, and why you regard that type of construction as best.

C. H. Hanover, Burlington, Iowa, Harry T. Dobson, Toronto, Ontario, E. Fergodo, Box 637, Livermore, California, W. C. Budge, Springfield Garden, Long Island, F. H. Moore, Taunton, Mass., Charles Oldham, Norwich, Conn., (who is invited to drive over to Point O'Wood Beach, South Lyme, Conn., and visit with the editor most any time now that he feels like it), Louis Reihart, Louisville, Nebraska, Frank Dudiak, Fairmont Theatre, Fairmont, West Va., W. C. Doe, Chicago, Ills., and Lawrence and Bell, Sackville, New Brunswick, all did at least fairly well on these two questions, and some of them did very well indeed.

And say, friend Bennewitz, you've had a long vacation from this gang. We're all looking for you to come back and be "wit" us again; which same goes for Fell and several of the other old standbys. Where, oh where, is Paducah—echo answers; where!

I believe brother Doe has sent what is perhaps the best answer, everything considered, to question 473. He says:

In building a projection room there are several things relating to construction materials which demand consideration. First we MUST comply with two things, namely: (1) Local laws and regulations and (2) Underwriters requirements. Second, there is the matter of total weight, which may or may not be a serious matter, according to conditions. Third, there is the matter of absolute fire resistance of the materials used, and fourth the item of cost enters.

As to the ceiling, there is first of all, ability to support itself under all conditions, and ability to resist heat to be considered.

Available there are, so far as I can remember, the following: Hollow tile, brick, stone, concrete, asbestos mill board and sheet metal, all of which fulfill every requirement as to heat resisting qualities, but some are far better than others in other respects.

Disregarding cost, here is how they "stack up." Iron we may immediately discard as both noisy and hot; also there is a tendency for seams to buckle and open sufficiently to permit the escape of smoke and gasses under high temperature.

Stone is excellent where great weight is not a consideration. It is usually built thick, hence will be very "silent" insofar as has to do with the escape of projection room noises. It will, of course, be absolutely fire resisting, and will not, I think, be objectionable as to absorbing and retaining heat. It is not very expensive to build if native rock be available, and will last indefinitely. The inside and outside finish is likely to be rather high in cost.

Brick is in the same category with stone clear through, except that it may (or may not) cost more. Concrete is excellent, except that it is usually made not to exceed eight inches thick, and is therefore rather "noisy"—meaning that it permits projection room noises to escape into the auditorium readily. Asbestos mill board on a metal frame work is very light, and if properly constructed, with double walls, is fairly sound proof and thoroughly fireproof. It is not, however, nearly so satisfactory for permanent installations as the brick, stone or hollow tile walls.

Hollow tile is fairly light, thoroughly fireproof if well constructed, pretty nearly sound proof, does not absorb and retain heat, fulfills all underwriters requirements and is satisfactory to all local authorities, which latter may specify the thickness of construction and proportions of the mortar in which the tile is laid. It also is comparatively moderate in cost.

Everything considered, hollow tile is the best form of projection room construction, but to make certain of it being smoke tight—if there were no other reasons—both walls and ceiling must be plastered inside and out, preferably with cement tempered mortar, or its equivalent. Also during construction there should be built into the walls iron supports for shelves, and anchors for such other things as may be deemed necessary to have attached to the walls.

As to the ceiling, it may be of any type of fireproof material built in such way that it will support itself. Hollow tile between "T" beams of suitable size usually is best, though concrete or brick, built in slightly arched form, may be used instead of tile. They are just as effective, but heavier.

On the whole, the hollow tile wall, "T" beam and tile and concrete floor room is, I think, beyond question, best.

There were other excellent replies, but seems to me brother Doe has said about all there is to say on the matter, so I guess we will let it go at that.

Question No. 474—Tell us your idea of projection room electric wiring—the placing of conduit openings, etc.

Brother Dobson says:

All wiring should and must comply with the rules, laws and regulations of the locality. All conduit should be recessed into the walls, ceiling and floor of the room. There should be a switch board carrying switches and fuses for all circuits in the room. This board and the conduits leading to and from it should all be recessed into the walls of the room.

The circuits supplying each motion picture projector, stereopticon or spot should be carried in conduit built into the floor, with its terminus above the floor level and in the correct location to be most convenient to the projector it is to serve.

The projectionist should examine the plans carefully when they are being drawn up, and see to it that everything is as it should be, and that nothing is omitted, as is so often done, with result that the walls are cluttered up with unsightly conduits which should never have been there at all.

Messrs. Lawrence and Bell, reply thusly:

All projection room wires must be in conduit, must comply with underwriter's and local rules and the projection room feeders must be large enough to carry the combined capacity load of every current consuming device in the room without overload, even though they probably never will be called upon to do so.

All circuits must be carefully planned, and

the outlets exactly located before projection room construction is begun. If the construction be of hollow tile, brick, stone or concrete the conduit must be embedded in the wall—becoming, in fact, a part of it.

If the current consuming devices are all to be supplied by a motor generator, transformer or mercury arc rectifier, then the projection room feed wires need only be of sufficient capacity to carry the maximum primary amperage used by all the apparatus which may be in use at one time. The projectionist should figure out the size feeders necessary to avoid excessive voltage drop in the lines.

If the room be fed by a 3-wire circuit, every effort should be made to have the load as nearly evenly balanced as possible. Since the projection room feeders are themselves protected by fuses on the main switchboard, it is better to install the projection room main fuses on the load side of the projection room main switch, so that they will be dead when the switch is open. Each projection room circuit must, of course, have its own separate fuses.

There should be a conveniently located socket, alive at all times, to which the projectionist may attach an extension cord trouble lamp. There should be a test lamp installed with one side attached to a known permanent ground, so that it will be instantly available at any time to test for grounds.

The terminus of the projector circuits, including the stereopticon, spot and any other projection apparatus used, should emerge from the floor immediately under the lamp-house of the apparatus it is to serve.

Switches controlling the projection room lighting, or any switch which is to be used while projection is in progress, should be so placed that it may be operated from working position as either motion picture projector.

All switches and fuses should be inclosed, or protected in some manner, to the end that accidental contacts be not made resulting in short-circuiting and consequent fuse blowing.

Doe says:

First, the circuit over which the projection room is supplied must be of sufficient size to accommodate the amperage capacity of all current using apparatus in the room without overload, and large enough to carry the current normally used, with not of exceed the voltage drop the management and projectionist have decided upon as best under the conditions. The supply circuit should terminate in a conveniently located switchboard, built into the wall so that its face is flush therewith. This box should have an iron door, or doors, secured in closed position by means of a suitable latch.

This board should carry the main projection room fuses, located on the load side of the main switch by preference. It should contain suitable fused switch branch blocks for each individual projection room circuit. From it conduit containing the various circuits (all circuits must be in conduit) should run, their various outlets being properly located, and the conduit itself being embedded in the walls, ceiling or floor, as the case may be. All conduit must be thoroughly grounded. Outlets for the various projectors should be at proper height from the surface of the floor, immediately beneath each lamp-house.

All circuits must be of rubber covered wire approved for use in conduit, and both wires of a circuit should be run in one conduit.

The location for the various outlets, lamp sockets, etc., will of course depend upon the individual installation, but incandescent circuits which are to be extinguished when projection is in progress should have a controlling switch so located that it may be

reached from working position beside either projector.

The asbestos covered wires used should be cut at the rear wall of the lamphouse, and a connector of ample proportions inserted, so that the section of wire inside the lamphouse may be frequently renewed without disturbing the rest of the wire.

There, I guess these answers pretty nearly cover the entire matter, and cover it very well too. At least I don't myself think of anything to add, so that's that until next week.

As to Exchange Co-operation

(Continued from page 436)

operator of a machine, and nothing else), or actually try to make trouble for him by replying NOT to him, but to his employer, not infrequently suggesting the advisability of getting rid of a man who protests against the condition of the film received. Oh yes, that sort of animal is still with us, and in considerable number too, and under this condition what is there left for the man to do but write headquarters.

I have myself sent many, many protests accompanied by cut-outs of bad splices, etc. to head of producing corporations, invariably with the notation that the name and location of the projectionist must NOT be divulged to the exchange, not knowing what type of manager the exchange might have.

Secondly, I hold that there should be no reason for the projectionist to have to protest to anyone. The exchange sells SERVICE and film in poor condition for projection is NOT service.

Fried Jones is one who will, I think, give co-operation, and doubtless if all exchange men were like himself, what he says would be just fine. However, unfortunately they are NOT, and projectionists have found, to their bitter cost, that any attempt to co-operate with some exchanges is very much worse than useless.

Those are, unfortunately, the conditions, but this is true, viz: if the exchange will co-operate, then co-operation is the right, sensible thing; also the report card is good. It has been advocated by correspondents of this department for YEARS. You will find dozens of them printed in these columns during the past ten years, always with the commendation of this department. So friend Legler (who, be it noted, made no suggestions of any sort until there was at least the possibility of twenty-five bucks in it for him) made no new suggestion, but merely reiterated a very old one, but nevertheless a good one.

A One-Sided Contract

I HAVE just, with much interest, read the document known as the "Standard Exhibition Contract."

It is a most interesting contract, insofar as concerns the projectionist, who is offered absolutely no protection of any sort whatsoever. I quote one of its many clauses.

"DELIVERY OF PRINTS: Eight: The Distributor agrees to deliver to the Exhibitor during the period specified in Article Second

Bran' New

Movie Bride

Hey! Whatta y' think! Bennewitz, of Sioux Falls, South Dakota, way up an' out in the open spaces (If you'd see Sioux Falls you'd grin at the "open spaces" part of it) has gone an' went 'n got him all married up 'n everything!

No wonder he's played hookey from the Bluebook School. Been too darned busy writin' verses to 'is lady love, moonin' out in th' moonlight 'n takin' th' ONLY girl auto ridin', etc., etcetra.

C'mon, Old Timer. Can th' bull an' get back with th' gang where y' belong.

hereof (During the terms of the contract. Editor) a positive print of each of such photoplays in time for exhibition at the said theatre on the dates specified or on the dates determined as herein provided. Delivery of such positive prints by the distributor at the distributor's exchange or to a common carrier or to the United States postal authorities for mailing or to any agent of the Exhibitor shall be deemed delivery by the Distributor to the Exhibitor hereinunder."

You will see that under this contract there is absolutely nothing said concerning the physical condition of the prints. Under such an agreement a print with ripped sprocket holes, with mis-frames, and even with the films completely torn in two in half a dozen places would be quite all right, in the sense that the exhibitor would have to receive them and use them—even though they be in absolutely unprojectable condition.

And mind you, that little thing is done in hundreds of cases (NOT an exaggeration at all) EVERY DAY IN THE YEAR.

The distributor rightly protects himself pretty thoroughly. WHY DOES NOT THE EXHIBITOR PROTECT HIMSELF AND HIS PROJECTION ROOM FORCE by requiring these words inserted in the above quoted clause between the words "for" and "exhibition," and in good physical condition, making the words read: "A positive print of such photoplays in time for and in good physical condition for exhibition at the said theatre, etc."

But here is the joke of it all. In the tenth clause it is decreed that immediately after the last exhibition of a print in any theatre it shall be returned "IN THE SAME CONDITION AS WHEN RECEIVED BY THE EXHIBITOR, reasonable wear and tear due to proper use thereof excepted."

The projectionist should be advised of this clause, since, in many cases it doubles the INSPECTION AND REPAIR WORK HE IS FREQUENTLY COMPELLED TO DO ON THE PRINTS IN ORDER TO PUT THEM INTO SAFE AND DECENT PROJECTABLE CONDITION. Under this clause, as it reads, you men who have spent time, sometimes hours, cutting out mis-frames, ripped sprocket holes, mending loose splices, etc., must, before shipping the films away, PUT THEM ALL BACK AGAIN. According to this contract if a splice is loose when you get the prints you must see

to it that it is loose when you send it back. If there are mis-frames, they must remain. If the print is torn in two, you may splice it, but must tear it in two again before shipment.

Now, Mr. Distributor, don't get fussed up. I didn't make the contract. You did that, I guess, and that is exactly the way it reads.

Why not be fair? You have to depend upon the faithful care and expert skill of the projectionist for the placing of your productions before the public. WHY NOT GIVE HIM A SQUARE DEAL and protect him by inserting into your contract the words I have suggested, or their equivalent, obligating yours and other exchanges to deliver prints in good condition (which is for YOUR OWN INTEREST as much as for any one's else), whereupon this department will be glad to do any possible thing to enable you to collect damages and generally raise * * * with any projectionist who does unnecessary damage to prints. IF WHAT I HAVE SAID IS IN ANY DEGREE WRONG OR UNFAIR I WOULD BE WELL PLEASED TO HAVE YOU SHOW ME IN JUST WHAT WAY THAT IS SO? I would suggest that, since the organized exhibitors and producers deal together in this matter of contract making, it would be only right, decent and proper that the organization representing the men who will have to handle the films be also called into conference.

Red Apples Or Those of Golden Color

LESTER VAN BUSKIRK, projectionist Frolic Theatre, Midland, Michigan, joins the Bluebook School and accompanies his first contribution with this:

I am an interested reader of the Bluebook, which I bought of a young fellow who was not using it. I use it a great deal, and know that will please you, for you don't want the Bluebooks to just lie around to act as ornaments.

Recently you told Brother Doe he might bring teacher a red apple. Well, I think teacher deserves one of gold, and I'm asking Brother Doe if he does not agree. We shall sady miss our friend Mr. Richardson, when he is gone, or when he ceases to write for us each week.

Well, I'm not gone yet, brother, though the 25th of next October I'll have reached the proverbial "three score," and that's "getting along" for a fact. Sixty years! Gosh! Oh well, it can't be helped. I made a mistake early in life. I formed the habit of getting older and have been absolutely unable to break myself of it.

As to the golden apple, why I'd very much rather have the true friendship and co-operation of you boys than all the golden apples you could pile on a city block, and while that statement may sound exaggerated, I nevertheless mean it exactly as it reads. True friendship is the real gold of life. It is a thing which gold absolutely cannot buy.

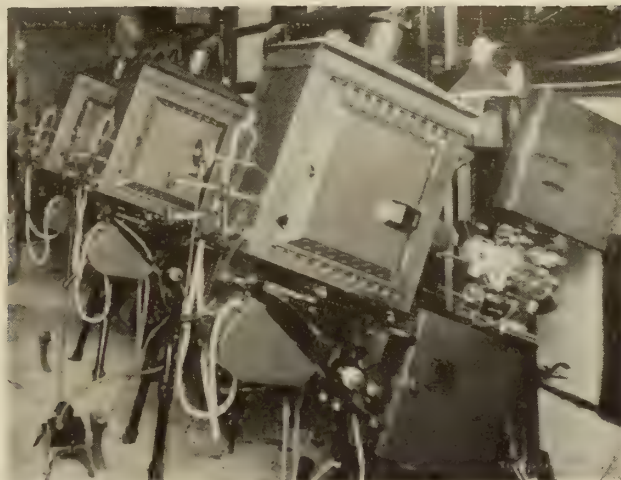
I have tried hard, through all the years, to deserve the friendship and co-operation of all true men in the business by doing what I believed to be RIGHT, oftentimes regardless of results which might be unpleasant. Brother VanBuskirk means well, bless him, but it's your friendship I want, and a red apple from the hand of a friend is better than one of the other sort without friendship.

Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~
Laboratory ~ Exchange Executive ~ From Your Angle*

Edited by A. Van Buren Powell

ONE view and TWO angles on THREE PROJECTORS



Rialto Theatre, Louisville, Kentucky—triple-Power's equipped.

THREE OF US—look us over! three projectors. The forces that pump the life-blood of your show through the heart of your theatre! Not just one of us—to pump and stop, pump and stop. Not just two of us, to pump alternately and continuously—until something goes wrong and there's no pulmotor in sight!

Three projectors. A reserve force! One to be running. One to be getting ready. AND ONE TO SAVE THE SHOW when something snaps.

We've been after the champions of our cause for sometime, but it has taken some of them a good while to come back with replies. But here are two—one from a representative theatre manager of the highest type, and the other from the supervisor of projection in theatres where things DAREN'T GO FLOOEY!

From a Money Making Theatre Manager

In reply to your inquiry, we are glad to co-operate with you, and give you our reason for having three projectors in our theatre. One reason is that our machines must be overhauled every six months to keep them in proper condition, for that reason we keep an emergency head; another reason is that one never can tell when the intermittent movement is liable to bind up, and what would a manager's predicament be, if he did not have an extra head in the house. It is always essential that every theatre be equipped with an extra head, for one can never tell when you need it.

Respectfully,

GEO. DAVIS, Mgr., Reade Theatres.

From a Man Who Keeps Big Audiences Interested

In reply to your inquiry as to our reasons for installing three (rather than two) projectors in the RIVOLI, the RIALTO and the CRITERION Theatres' projection rooms, I beg to say that projection at the RIVOLI, RIALTO and CRITERION THEATRES is considered of sufficient importance to require the undivided attention of the projectionist while the picture is on the screen.

Obviously, he can not give this attention if, because of some accident, it becomes necessary to replace or repair a part of the projector during the performance. Such a replacement or repair would also have to be made hurriedly (while the second projector was in use). Such work is not conducive to the best results and it was, primarily, to prevent just such a situation that the third projector was installed.

The third projector may also be used for special effects, equipped with a specially cut aperture for use in connection with stage drops—used with three-wing shutter for film which must be projected slowly—or used to try out, under working conditions, any new devices, light-sources, etc. Using a special film, the projector may be turned on it's pedestal thus flashing the picture across the entire front curtain and obtaining a realistic effect of motion.

HARRY RUBIN Supervisor of Projection.

Announcing

Every studio executive, laboratory head, cameraman and all the chaps working with them for better motion picture practices will be interested in a forthcoming series of talks on "The Importance of Chemistry in the Motion Picture Industry," which will appear in consecutive issues of *Moving Picture World*, in **YOUR EQUIPMENT**—beginning next week!

Through the kindness of the Research Laboratories of the Eastman Kodak Company, and with the co-operation of Mr. J. I. Crabtree and Mr. Glenn E. Matthews, of that splendid organization, we are able to offer these talks on modern chemical practice.

Every point, from the inception of chemistry in connection with motion pictures, through the whole series of steps that conduce to perfect film, perfect development, fixation, washing, tinting, toning, preservation, renovating—even splicing!—is covered in a way that cannot fail to interest and serve the industry.

St. Louis Won't Sweat In Theatre This Summer

I NSTALLATION of a gigantic system for the St. Louis Theatre, Grand boulevard at Morgan street, St. Louis' largest theatre, has been completed. The plant insures a temperature of approximately 70 degrees no matter how torrid is the atmosphere outside.

The plant, which is operated by electricity, cools the air by passing it over refrigeration coils. It is then pumped into the theatre through mushroom openings under the seats.

WHY PAY MORE? Roll Tickets

Your Own Special Wording
100,000 for \$15.50

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Standard Rolls of 2,000

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Dept. W., SHAMOKIN, PA.

The Union Label if you want it

Have been printing Roll Tickets for
10 years and no better can be had at any price.

Plays Up Equipment to Public Before It Is Installed

WIDE-AWAKE is a term that fits the Colonial Theatre Company of Sioux Falls, South Dakota.

A. K. Pay is president and M. A. Pay is secretary-treasurer, and those boys send **YOUR EQUIPMENT** a note concerning their expansion policy, already put into operation with the taking over of the Royal Theatre in addition to their original holding, the Capitol.

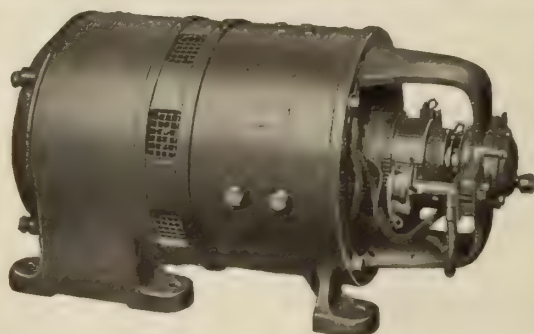
In the course of the next five years the Pay organization intends to expand rapidly by acquiring and building more theatres.

The big punch of the story is the fact that the newspaper stories given out concerning the acquisition of the Royal took less space to tell of the facts of the remodeling of their newly acquired house than to tell of the plans for installation of New Equipment!

"New fireproof projection room and complete equipment," is the way Mr. Pay tells his public about the forthcoming improvements in the Royal that will feature the latest type Motiograph de luxe projectors, similar to those installed last year in our Colonial.

"New art lobby frames and displays will enhance the charm of the remodeled lobby.

"The same high class programs, presented in the same high-class fashion, with similarly fine equipment environment, that has made the Colonial so popular, will be our policy in the Royal when we reopen it to welcome you into its beautified auditorium."



Smooth, steady power supply under all conditions of operation

THE simple, compact Actodecor unit, hooked up to your A.C. power line, gives power for reflector type arcs under all normal conditions of operation. In spite of being a small, compact unit that saves space in the projection room, the Actodecor has ample ca-

capacity to carry two arcs during the change-over period, and it does this without requiring any adjustments.

Furnished complete with control panel and instruments, ready to set up. Send for your copy of the Actodecor Bulletin and see for yourself what this machine will do.

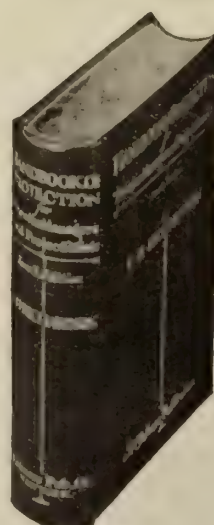
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The knowledge it imparts gives you the balance of power.

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NEW YORK

Rio's Odeon Equipment Rivals That in America

THERE was opened recently in Rio de Janeiro the "Novo Odeon," the newest "movie" house of the Companhia Brazil Cinematographica, according to a report to the Department of Commerce from Assistant Trade Commissioner R. C. Long, Rio de Janeiro. Though the building in which the theatre is located is not finished the opening of the picture house took place on schedule time.

The new theatre is considered by authorities to be the finest motion picture theatre in Brazil, and possibly in South America. The interior is finished in a very pleasing manner, and is comparable to some of the best theatres in the United States. The seating capacity is around 1,000, and is divided between the orchestra family circle with boxes, and a balcony, and the prices of seats range from approximately 75c to \$2.85.

A new development in the Brazilian film industry is the practice put into effect in recent weeks of presenting prologues to the pictures, and the interests controlling the largest moving picture houses in Rio de Janeiro have spent a considerable amount of money in furthering that innovation. Showings are to be made soon of pictures produced in Brazil by domestic companies, of which there are two or three making active efforts in production at the present time.

World Ticket Moves Into Larger Quarters for Bigger Business

THE World Ticket & Supply Co. of New York City has moved their offices to larger quarters in the same building, 1600 Broadway, and are now on the third floor. The increase in business they have enjoyed has made it necessary for this move.

They have just added to their sales force Jerry Wilson, who has been in the film industry for some twelve years and have additional facilities ready for taking care of their general increase in business.

They have a very attractive display and are showing the latest model Simplex Ticket Register. Simplex Ticket Registers are showing a big increase in sales in the eastern territory and have met with great favor amongst the theatre owners.

Mr. J. C. Enslin is president of the World Ticket & Supply Co. and announces that the number of theatres installing the new model Simplex Ticket Register is very gratifying and that the move to larger quarters also brought about a big increase in the sales.

San Francisco Territory Buying Equipment Busily

L. G. DOLLIVER, manager of the Western Theatre Supply Company, San Francisco, Cal., has returned from an eastern trip made for the purpose of looking over recent improvements in moving picture theatre equipment.

This concern has been very busy of late installing new and improved equipment in

Pacific Coast theatres, with sales of both projection machines and mirror arc lamps unusually heavy.

The New Mission and New Fillmore Theatres, San Francisco, and the Santa Cruz house of Louis R. Greenfield Theatres, have been completely re-equipped, the installation including eleven Simplex machines and eleven Peerless Mirror Arc lamps.

The houses of the Consolidated Amusement Company, Honolulu, T. H., in which Louis R. Greenfield, of San Francisco, is interested, are coming in for their share of attention in the matter of improved projection and fourteen Peerless Mirror Arc lamps have been shipped for installation there.

S. H. Levin, who conducts a chain of neighborhood theatres at San Francisco, has become convinced of the value of Peerless Mirror Arc lamps and has had these in-

stalled in four of his houses, the installation having been made by the Western Theatre Supply Company.

ROLL—Machine—Coupon TICKETS

QUALITY—Second to none!
SERVICE Unexcelled—our
LOWEST PRICES will be mailed to you on request.

State your requirements by mail—
Today!

TRIMOUNT PRESS

LARGEST AMUSEMENT TICKET PRINTERS
IN NEW ENGLAND FOR 17 YEARS
119 ALBANY ST., BOSTON, MASS.

Typhoon Cooling insures added profits

Despite coal strikes and the high cost of fuel you would never think of running your theatre in winter without heat. Now isn't that exactly the way you should look at the matter of COOLING your theatre during the hot weather?

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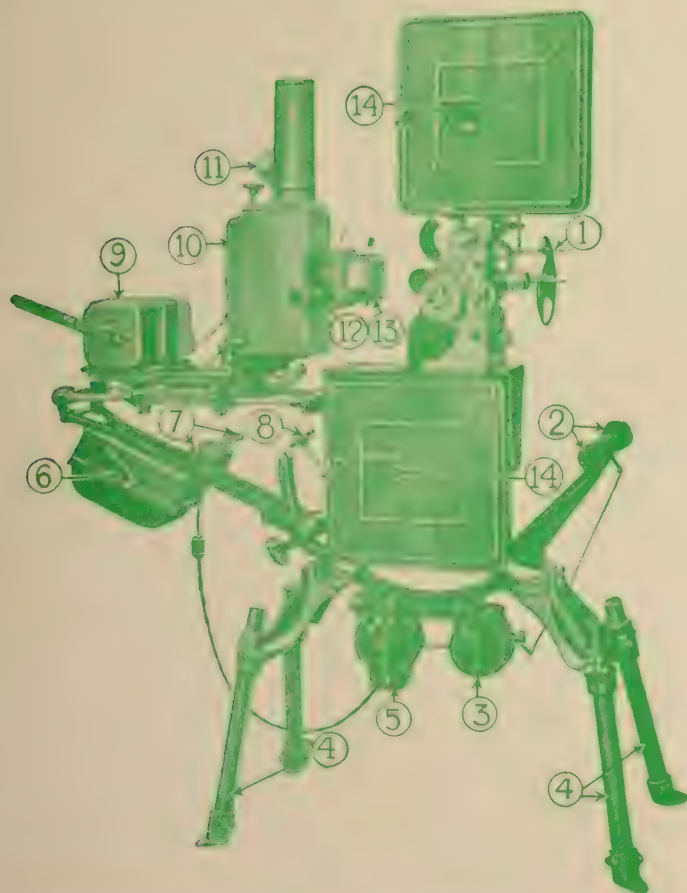
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WITH

POWER'S INCANDESCENT EQUIPMENT

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MOVING PICTURE WORLD

VOL. 80, No. 6

JUNE 5th, 1926

PRICE 25 CENTS

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FEEL LIKE
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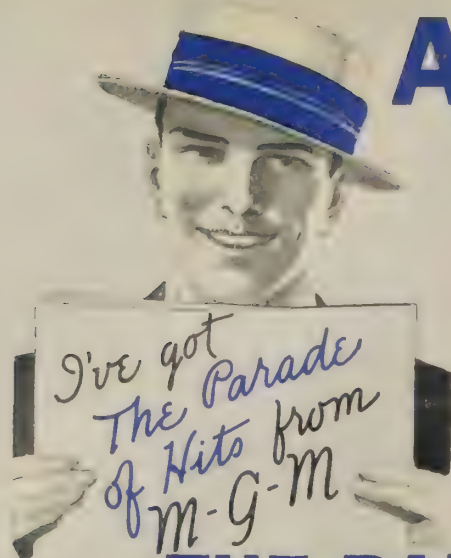
it's because your opposition
has booked PARAMOUNT'S
15th BIRTHDAY GROUP



Published by CHALMERS PUBLISHING COMPANY

510 FIFTH AVE.
NEW YORK CITY

Entered as second-class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly.



ALL SMILES!

NO wonder he's happy.
ON every Film Row
THE smiling chap
IS the wise bird
WHO has landed
THE Parade of Hits
FOR 1926-1927

THE PARADE OF HITS

Announcements Will Be Made Shortly Concerning **BEN-HUR** and **THE BIG PARADE**

LA BOHÈME Lillian Gish and John Gilbert. Plus Renee Adoree, Roy D'Arcy, Karl Dane, Frank Currier. King Vidor's production. Direct from long runs at \$2 at Embassy Theatre, N. Y. and elsewhere.

MARÉ NOSTRUM (Our Sea). Rex Ingram's production. Alice Terry, Antonio Moreno. By Blasco Ibanez. Fourth crowded month at \$2 at Criterion Theatre, N. Y. 1001 thrills.

THE TRAIL OF '98 By Robert W. Service. Directed by Clarence Brown (Kiki's director). Karl Dane, Tully Marshall, Pauline Starke. A gigantic enterprise of towering proportions.

THE MYSTERIOUS ISLAND (In Technicolor). By Jules Verne. Directed by Maurice Tourneur. Undersea scenes by E. Williamson. Cast: Lionel Barrymore, Marceline Day, etc. A spectacular thriller of roadshow size.

THE FIRE BRIGADE The epic of fire heroes. Director, William Nigh. May McAvoy, Charles Ray, Tom O'Brien, Bert Woodruff, Holmes Herbert, etc. In cooperation with Fire Chiefs of America, and other organizations. A Big One.

THE SCARLET LETTER Lillian Gish, star. Victor Seastrom, director. Nathaniel Hawthorne's classic novel. With all-star cast. Legitimate attraction size.

OLD HEIDELBERG Ramon Novarro in big special. Famous stage play by Meyer Foster, of a young prince and fellow students with thrilling and romantic background. A mammoth production.

ANNIE LAURIE Lillian Gish. John S. Robertson, director. Author, Josephine Lovett. Miss Gish in a big dramatization of Scottish Highland romance. An exploitation title! The great star's greatest role.

THE COSSACKS John Gilbert in a dashing romance. From Tolstoy's drama. 250 daring Cossacks have been imported to take part. One of the most stupendous of screen undertakings. Legitimate theatre calibre.

TELL IT TO THE MARINES Lon Chaney in a big special. George Hill, director. Plus William Haines, Claire Windsor. Author, Richard Thayer. Backed by U. S. Marine Corp. "Big Parade" size.

THE MAGICIAN Rex Ingram. By Somerset Maugham. With Alice Terry and Paul Wegener. Large scale production. This is Ingram's most dramatic work. A theme of startling nature.

FAUST A big UFA special. Featuring Emil Jannings. Directed by Europe's greatest, F. W. Murnau. Introducing greatest spectacular effects ever seen. Produced at fabulous expense for M-G-M.

TWELVE MILES OUT John Gilbert. William Anthony McGuire's Broadway melodramatic success. The prize picture buy of the year that M-G-M got in face of keen competition—and for Gilbert.

3 LON CHANEYS Lon Chaney, star of "Unholy Three," "Blackbird," "The Road to Mandalay" and others, will have three big starring productions that you'll be delighted with.

ROMANCE Ramon Novarro in Joseph Conrad's classic of action on land and sea. Note: There will be an additional **RAMON NOVARRO** picture. Title to be announced.

THE WANING SEX Norma Shearer, star. Robert Z. Leonard, director. Fred and Fanny Hatton, authors. Plus, Lew Cody, Renee Adoree, Sally O'Neil. A brilliant follow-up success to "His Secretary."

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POLLY OF THE CIRCUS Norma Shearer, star. Tod Browning, director. Margaret Mayo's famous drama.

UPSTAGE Norma Shearer, star. Monta Bell, director. A dramatic comedy of vaudeville life by Walter De Leon. A richly humorous and human starring production for beautiful Miss Shearer.

ALTARS OF DESIRE Mae Murray. With Conway Tearle. Director, Christy Cabanne. Maria Thompson Davies' story now running serially in American Weekly (8,000,000 circulation). A great action subject sold nationally in advance to the public.

PUPPETS Mae Murray. Benjamin Glazer, author. A glittering romance of Spain of "The Merry Widow" type. Action plus a marvelous love story!

SHOW BUSINESS Mae Murray. Thyra Samter Winslow's best selling book. The inside story of show-girl life with a dramatically novel twist. Great cast and novelty production. There will be another **MAE MURRAY** picture. Title later.

THE RED MILL Marion Davies, star. The internationally famous musical comedy success. Rich in comedy and thrills. A Cosmopolitan production for M-G-M. Nationally promoted for your box-office.

POLLY PREFERRED Marion Davies, star. The stage success by Guy Bolton. A marvelous comedy for the screen's greatest comedienne. Exploited nationally. A Cosmopolitan production for M-G-M.

MARY OF VASSAR Marion Davies, star. A follow-through success to "Brown of Harvard" from the college girls' angle. A lavish-scale Cosmopolitan production for M-G-M, with extraordinary promotion.

THE FLAMING FOREST James Oliver Curwood's million copy seller. Serialized in newspapers and Cosmopolitan Magazine. Renee Adoree in Star Cast. Reginald Barker, director. A Cosmopolitan production for M-G-M. Nationally promoted.

THE UNDERSTANDING HEART By Peter B. Kyne. Now running serially in Cosmopolitan Magazine. Will appear as novel this Fall. An all-star cast produced on spectacular Cosmopolitan scale and nationally exploited.

CAPTAIN SALVATION Frederick William Wallace's novel to be serialized in Hearst newspapers. Powerful drama of the sea and world capitals. A Cosmopolitan production for M-G-M on big scale.

THE WALTZ DREAM Another and merrier "Merry Widow". A big UFA special based on the internationally famous stage comedy hit. Plus the beautiful Oscar Straus musical score. Box office.

BATTLING BUTLER Buster Keaton's most important comedy of entire career. Directed by himself. With Sally O'Neil and strong cast. Based on big stage hit. Watch it beat all Keaton's records!

A LITTLE JOURNEY Rachel Crothers' famous stage hit. Harry Millarde, director. A dramatic and romantic wonder. A strong M-G-M cast and production.

THE BOY FRIEND Marceline Day, John Harmon and others. Monta Bell, director. From John Alexander Kirkpatrick's New York and Chicago stage hit, ("The Book of Charm"). A sure comedy success. They'll love it.

BLARNEY Renee Adoree, Ralph Graves, Faulette Duval, etc. Donn Byrne's Saturday Evening Post story, "In Praise of James Carabine." An epic of the bare fist era in the prize ring. A big M-G-M hit.

THERE YOU ARE Conrad Nagel, Edith Roberts, George Fawcett, etc. Jess Robbins, director. F. Hugh Herbert, author. Fast and furious laugh-picture. Greatest comedy hit since "Excuse Me."

I CAN DO IT Max Marcin, famous Broadway playwright, has given M-G-M the cleverest plot of years. Important names in big cast and production.

HEAVEN ON EARTH Renee Adoree, Conrad Nagel. Director, Phil Rosen. By Harvey Gates. Renee Adoree plays part similar to her French girl of "The Big Parade" and is a knockout.

WOMEN LOVE DIAMONDS Director, Monta Bell. By Carey Wilson. Most unusual story of years. Romance, action, mystery! From the Kimberley Mines to Broadway. Great!

'FRISCO SAL Edmund Goulding, box-office wizard, now gives you a thrilling drama of San Francisco's Barbary Coast, the Apache-land of America. A cast of notables in a great box-office bet.

SHADOW LAND Written and directed by Edmund Goulding. To be published as novel. A powerful drama of the American home that is positive box-office sensation. A typical M-G-M money cast.

TIN HATS Owen Moore, Claire Windsor, Bert Roach, in a comedy of the Rhine after the War. Edward Sedgwick, author and director. A money-getting laugh wallop.

THE GAY DECEIVER John M. Stahl's first for M-G-M. Lew Cody, Carmel Myers, Roy D'Arcy, Dorothy Phillips. Marceline Day. From "Toto" by Hennequin and Duquesnel, the Leo Dietrichstein hit. Bank on it!

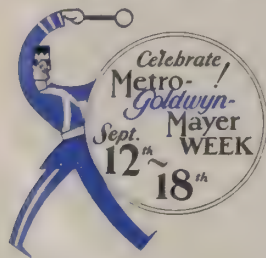
LOVE'S BLINDNESS Elinor Glyn special. John Francis Dillon, director. Pauline Starke, Antonio Moreno, Lilyan Tashman, Sam de Grasse. A marvel of romantic picture entertainment.

THE CALLAHANS AND THE MURPHYS Kathleen Norris' fast selling book. A classic in Irish-American. Full of humor, kindly nature; true to life episodes. A picture for every house.

THE TAXI DANCER Robert Perry Shannon's story of a small town girl's adventures in New York night life is being nationally serialized. A big dramatic picture that has ready-made audiences everywhere.

MAMAN The famous stage play running three years in Europe. By Jose Germain. Adapted by Francis Agnew. Paris, Biarritz, gowns, jazz, luxury. Box-office. A big all-star production.

THE NIGHT SCHOOL It will be one of next year's surprise sensations. A new idea typical of M-G-M daring. It is essential to maintain secrecy right now, but watch for details!



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The Top of The Industry

No Summer worries for Paramount Exhibitors!

WITH "BEHIND THE FRONT" . . . and "FOR HEAVEN'S SAKE" . . . and "THE BLIND GODDESS" . . . and "DANCING MOTHERS" . . . and "THAT'S MY BABY" . . . and "THE VANISHING AMERICAN" and "LET'S GET MARRIED" . . . to name only a few . . . out there getting the BIG DOUGH . . .

And with "THE RAINMAKER" . . . and RAYMOND GRIFFITH in "WET PAINT" . . . (another "BEHIND THE FRONT" as sure as fate) . . . and W. C. FIELDS in "IT'S THE OLD ARMY GAME" . . . and RICHARD DIX in "SAY IT AGAIN" . . . and ZANE GREY'S "BORN TO THE WEST" . . . to name only a few . . . coming between now and the 15TH BIRTHDAY GROUP . . .

Paramount exhibitors will be sitting pretty . . . While the opposition gets the summer worries . . . PARAMOUNT EXHIBITORS WILL GET THE COIN!

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THE COLLEGE WIDOW

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BITTER APPLES

DEARIE

ARTHUR SOMERS ROCHE

the eminent novelist—two stories.

Titles to be announced.

**WHAT EVERY GIRL SHOULD
KNOW**

26 INDIVIDUALLY SPECIALIZED WARNER W

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DON'T TELL THE WIFE

WHILE LONDON SLEEPS

WHITE FLANNELS

MATINEE LADIES

SIMPLE SIS

THE HEART OF MARYLAND

**THE BLACK DIAMOND
EXPRESS**

THE THIRD DEGREE

TRACKED BY THE POLICE

THE GAY OLD BIRD

A MILLION BID

PRIVATE IZZY MURPHY

INNERS for 1926-1927

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Buchowetzki
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Scintil-
lating!



Glitter-
ing!

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by Laurids
Bruun

The Midnigh

VIE LIST WAY OUT AHEAD!

Magnifi-
cent!

Starring
Laura
La Plante
With Pat
O'Malley



A Universal
Super-Produ-
tion

Presented by
Carl Laemmle

Bril-
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LONDON
10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100
PARIS

Story by LAURA JEAN LIBBEY

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Specials for 1925-26 have blown
PERFORMANCE records to atoms!

And right up with the winners is this great love drama by the greatest
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Summer hits are booming from F. B. O.'S big production guns!

Performance records go blooey under the assault!

Now another great summer show—patterned expressly for hot weather
exhibition! How it's clicking while Old Sol heats the nation!

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With CREIGHTON HALE and GERTRUDE SHORT
Directed by F. HARMON WEIGHT

BIG NEWS IN THE AIR! FEEL IT! THE WHOLE TRADE SAYS THE SEASON'S SURE HIT IS "THE WISE GUY"

FRANK LLOYD presents *The* **WISE GUY**
 by JULES FURTHMAN
 with *Mary Astor, James Kirkwood, Betty Compson, George F. Marion, Mary Carr*
 and George Cooper
 Directed by **FRANK LLOYD**

First National Pictures

Mary Astor
James Kirkwood
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George F. Marion
Mary Carr
George Cooper

Studded with stars! Enacted in the lurching caravans of the old medicine shows! Tonics to sell, pockets to pick—spielers and hulas and holy frauds!

Now is the time for a drama, a theme, a box-office power even more irresistible than "The Miracle Man." Frank Lloyd has delivered that!

NEW SOURCE

Paramount will release "New York" and "London." May 11. M. will offer "Paris." It seems as though the producers had at last hit upon an inexhaustible title supply.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

The Los Angeles rainy season has passed but eastern storm clouds are reported to be gathering in sunny southern California.

VOL. 80

NEW YORK, JUNE 5, 1926

NO. 6

Highlights

The Stanley chain, swelled by the addition of the Mark Sirand, Rowland and Clark and Fabian circuits, is now reported as being interested in extending its holdings straight across the continent, with the further possibility of acquiring a west coast chain. A Stanley move in the South may take the form of acquiring an interest in Colonel Fred Levy's Kentucky circuit of 40.

Thirty theatres came into the Universal fold during the month of April, bringing the number of houses now controlled by that company to a total of 350. 500 is the autumn goal.

It appears to be definitely settled that Mal St. Clair, and not D. W. Griffith, will direct Theodore Dreiser's "An American Tragedy." St. Clair will do it following "The Show Off" on which he is engaged now and Gregory Kelly will play the lead.

David Sarnoff, vice-president of the Radio Corporation of America is of the opinion that motion picture distribution will be accomplished by radio, the printing effected in the same manner as still photographs are now sent through the air. Dr. De Forest, an expert in the talking picture line, while seconding Sarnoff's opinion, doesn't see how this state of affairs can come about in the present generation.

Carl Laemmle is in New York for a short time before his summer European trip.

Gilda Gray in her Paramount picture, "Aloma of the South Seas," broke all records at the Rialto, New York, during the first week of the engagement. Her personal appearance act, which dents the weekly gross to the extent of \$5,000 is a big draw.

Standard Contract Looms as Paramount Question for Los Angeles Convention

Seider's Attack After Advisory Committee's Okay of Document Brings Strong Answer From Steffes

(Special Dispatch to MOVING PICTURE WORLD)

Los Angeles, May 26.

There is little doubt that the main issue at the M. P. T. O. convention here will be, for the majority, the matter of the Standard Exhibition Contract and whether it will be accepted as the instrument through which organization members may deal with distributors, or be rejected.

Joseph M. Seider, by his action in "calling the contract off," has projected the issue into the spotlight of importance on the convention floor.

Quota Law Talked In England Again

(Special Dispatch to MOVING PICTURE WORLD)

London, May 25.

Agitation against American films is once more in the spotlight here. The adverse press criticisms accorded "The Big Parade," despite the fact that the public is flocking to see it, have crystallized the anti-American sentiment.

A trade council, composed of exhibitors and distributors meets Friday to discuss British production which is not much farther advanced today than it was a year ago. Philip Lister, president of the British Board of Trade, was assured the trade council could, put its house in order over a year ago, but the council admits its inability to do so.

Legislation abolishing "blind" booking it practically certain of adoption.

There is also talk of quota legislation again.

Clarke President

R. T. Cranfield, who has recently been appointed Managing Director of the London and British Dominion offices, has resigned as President of Cranfield and Clarke Incorporated and has been succeeded by W. F. Clarke.

William Brotherhood and Mr. George F. Merrell have been appointed Vice Presidents.

Loew in Columbus

A large plot of ground, known as the old City Hall property, in Columbus, Ohio, has been purchased by Marcus Loew for the erection of a theatre with a seating capacity of 3,500. Work will start on the project within the next sixty days. More than \$1,000,000 will be involved.

Joins U. A.

Al Lichtman has joined United Artists as special field representative.

London Stirred

(Special Dispatch to MOVING PICTURE WORLD)

London, May 25.

George Bernard Shaw has pronounced "The Big Parade," now on view in London, a splendid pacifistic argument, but the newspapers, without exception, severely criticize the producers for omitting to show British and French soldiers in the film. "How America Won the War" is one headline with "In the Films" in small type beneath it. Despite the wave of harsh criticism the public is heavily patronizing "The Big Parade." As to artistic and technical finish both press and public pronounce the picture perfect.

Warner Brothers Get Manhattan Opera House

The Manhattan Opera House, West 34th street, New York City, was leased last week by S. L. Warner for the Vitaphone Co., a subsidiary of Warner Bros., which controls the Vitaphone, a new musical synchronizing device used with the presentation of motion pictures.

Thus the onetime home of Oscar Hammerstein and his grand opera company is to make a further contribution to music by becoming the studio for science's latest musical invention.

The Vitaphone is the instrument recently announced by that company, the Western Electric Co., the American Telegraph and Telephone Co., and the Bell Laboratories.

Warner stated that his company was now ready to proceed with the preparation of plans to synchronize, for screen purposes, musical comedies and operas through the Vitaphone.

Boyce Smith Here

J. Boyce Smith, General Manager of Inspiration Pictures, Inc. is in New York from the Coast.

Another for Moss

The Strand Theatre at Far Rockaway, N. Y., has opened with Keith-Albee vaudeville and pictures. It is under the B. S. Moss management. The Strand seats 2,000 people.

Al Steffes, head of the Allied group in the Northwest, has roundly criticized Seider for relegating to himself duties which, he says, are not his in "calling the contract off." Steffes points out that Seider is not a member of the Advisory Committee and that his statement was merely a grand gesture to promote the convention.

Both Seider and Steffes will make the contract the main issue of the convention. Each has announced this. Seider has warned exhibitors to sign no contracts, not to buy any pictures, until after the convention.

Steffes will doubtless endeavor to explain the merits of the contract as it now stands as a result of the meeting in the Hays office in New York last week when most of the objectionable clauses proposed by distributors were withdrawn or amended to conform with the spirit of the original contract.

Got Better of Own Bargain

Steffes believes that the exhibitors came off better than they had bargained for after the Hays office meeting. The single clause, asked for by Frank Rembusch, that has been excluded from the present contract is that giving the exhibitor the right to cancel all poor pictures.

State and sectional organizations throughout the United States are coming here with the question of the contract uppermost in the minds of their delegates. H. H. Richey, manager of the Michigan group, warned members of his organization not to sign for pictures until contract difficulties had been adjusted. Richey heads the Michigan delegation.

Cleveland exhibitors, to the number of twenty-five, seek an answer to the contract question as well as the music tax question.

St. Louis makes these two questions paramount also. Specifically this group, headed by President Fred H. Wehrenberg, asks protection for the independent theatre owners against the chain owners.

Before leaving New York for

Los Angeles Seider said: "What the contract is today, I cannot say. It is uniform only as to the standard clauses. Almost every distributor has joined the procession in aiding clauses. Those not on the band wagon joined just prior to the commencement of the advisory committee's session. It looks very much as if Mr. Hays in all sincerity tried to bring about a uniform contract, but the distributors insisted on having their own way."

In reply Steffes issued a long statement, part of which reads: "As a member of the Advisory Committee representing the Allied States Association I resent very much Seider's attack and criticism. Seider attended the conference on Monday morning and I personally begged and implored him to remain during the balance of the session. He informed me he was too busy getting ready for the convention. I told him nothing was more important for the theatre owners than a proper kind of contract."

Objectable Clauses Withdrawn

"It is true several distributing companies attempted to write clauses into the contract that would have abrogated and amended the original contract, but after a discussion these clauses were either withdrawn by the producers or amended to conform with the committee's ideas. We were successful in having Educational withdraw their obnoxious clauses, were successful in having Metro-Goldwyn withdraw all of their clauses. We were successful in writing into the contract a standard roadshow clause. We were also successful in getting the producers to agree that where a picture was roadshowed the exhibitor had the right of cancellation."

According to Seider other problems which will concern the convention are, oversating and what he calls "the bleeding of independent theatre owners." Seider promises sensational disclosures concerning the latter.

Less political in its aspect is the announcement that Seider will lay before the convention a plan to drive out all frauds who cajole the public into making investments to fake motion picture enterprises.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

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Chain of 20 Projected By United Artists Theatres

Schenck, Lee Shubert, Grauman, Pickford and Fairbanks to Operate Pre-Release Houses

With the formation of the United Artists Theatre Circuit, Inc., United Artists Corp. has stepped into the ranks of distributor-producers. A chain of twenty pre-release theatres in many cities in the United States will be established.

Joseph M. Schenck, Lee Shubert, Sid Grauman, Mary Pickford and Douglas Fairbanks have organized the company, a Maryland corporation.

Shubert, who, with his brother, controls the largest group of legitimate theatres in the country, is in the United Theatre Circuit because he knows theatre operation and is a keen business executive, Schenck says.

All the theatres will be in charge of Grauman, who is president of the corporation. The first will be Grauman's Chinese Theatre, already in construction in Hollywood. Admissions will range from \$1.65 to \$2.50. United Artists' releases will be shown simultaneously in each of the 20 theatres.

Schenck states that a New York City site has been offered the corporation at Broadway and 46th street. This is probably the southeast Seventh avenue corner. Schenck is inclined to favor the Eighth avenue district south of Columbus Circle for a possible site.

Local capital will be sought to supplement the corporation's investment in each city. It is not likely that any of the Shubert chain of road theatres will be

converted to the United Theatres chain, Schenck insists on strictly film houses, built with the exhibition of films in view. One thousand, eight hundred seats will be the average capacity, as this size house has been found to be ideal for long run shows. This is the capacity of Grauman's Egyptian, the most successful long run house in the country and the only one strictly operated on this basis.

In his statement Schenck said that sites were being considered in Chicago, Detroit, Philadelphia, Washington, Pittsburgh, San Francisco and St. Louis. The complete development of the circuit will occur inside of two years.

Pre-release showings benefit first-runs, rather than hurt them, Schenck pointed out. He called the record of "Stella Dallas" in to prove his point. After a half year at a pre-release theatre on Broadway it was held over for a second week at the Capitol, so great was its business.

Four million dollars at 7 per cent. convertible preferred stock of the new corporation will be offered by J. and W. Seligman & Co., and Spencer, Trask & Co. Each share of preferred stock will carry a bonus of one share of common. The preferred stock is cumulative at the rate of 7 per cent. per annum. Application is to be made for listing on the New York Stock Exchange.

Lloyd's Director

Through arrangements completed by John L. Murphy, production manager of the Harold Lloyd Corporation, and Jack Warner of Warner Brothers, Lewis Milestone will direct Harold Lloyd's next picture. Milestone directed Thomas Meighan in "The New Klondike." The Lloyd Scenario department is headed by Ted Wilde. Associated with him are John Grey, Tom Crizer, Seymour Brown and Howard Green. The latter, a recruit from vaudeville, has just been added to the staff.

Correction

T. M. Witman, Rex Film Company, Detroit, is not handling Columbia Pictures in the Michigan territory. His name was included in the recent list of Columbia franchise holders in error.

Smiths Switch

Frederick James Smith and Agnes Smith, recently retired as editors of Classic and Motion Picture Magazine, respectively, have joined Photoplay Magazine as editor and associate editor.

Chaney's Son Weds

Creighton Tull Chaney, son of Lon Chaney, was married last week in Hollywood to Dorothy Hinckley, non-professional.

U. S. Films Lead

According to figures just made public, 939 films of 1,173,900 meters length were censored in Denmark during the past year. The Department of Commerce is advised by Commercial Attache H. Sorensen, Copenhagen. Three per cent of all films censored were prohibited. Two hundred and forty-nine of the pictures were of Danish make, 26 were Swedish, 18 German and 620 were of American make.

Benedic to Journal

A. Jules Benedic, for some time correspondent in Dallas, Texas, for Moving Picture World, and for five years state editor of the Dallas News, has relinquished both positions to become associate editor of Motion Picture Journal, published in Dallas by S. Glendon Howell. Mr. Benedic occupied this same position with the Journal seven years ago. At the present time he relieves V. W. Crisp, who is taking a long automobile tour of the West in the interest of his health.

New Rockford House

W. N. Van Matre, president of the Orpheum Picture Company, Rockford, Ill., has completed plans for the construction of a new million dollar theatre there. Ground has been broken. The auditorium will seat 2,650.

Special Showing

The latest Hal Roach super-feature, "The Devil Horse," starring Rex, will give a de luxe invitational presentation of Fred Wood Jackman's greatest directorial achievement in the Grand Ball Room of the Hotel Roosevelt, New York City, on the evening of Tuesday, June 1. S. Barrett McCormick, director of exploitation and publicity, will have direct supervision of presentation.

Corp. Counsel Warns Windy City Builders

(Special Dispatch to MOVING PICTURE WORLD)

Chicago, May 26

It will be safer for theatre owners to get the consent of owners of adjoining property in restricted zones before building new playhouses, in the opinion of Leon Hornstein, assistant corporation counsel. He points out that the city has no authority to compel builders of theatres in restricted zones to obtain the consent of owners of adjoining property, but such consent is necessary before the theatre may be operated as a place of amusement. He mentioned as an example a venture on the South Side which was denied a permit to operate because of the objections of a church congregation. The place was closed six months, which cost the owners \$100,000.

Publix Books U. A.

Hiram Abrams, president of United Artists Corporation, and Sam Katz, president of Publix Theatres Corporation, have just closed a deal by which Publix Theatres and allied groups will exhibit films of Mary Pickford, Douglas Fairbanks, Rudolph Valentino and Samuel Goldwyn players. Katz having bought all the available September releases of the United Artists Corporation.

Baggot Directs Jackie

King Baggot has been engaged to pilot Jackie Coogan in M.-G.-M.'s "Johnny Get Your Hair Cut," a racing story written especially for the youthful star by Gerald Beaumont.

Norma Shearer's Next

"Polly With a Past" has been chosen as a starring vehicle for Norma Shearer for Metro-Goldwyn-Mayer.

Schlesinger Buys

(Special Dispatch to MOVING PICTURE WORLD)

London, May 26

R. W. Schlesinger, one of the foremost men in the British amusement field, has bought into the British National Pictures for a substantial figure. British National is the company organized by J. D. Williams and George T. Eaton. It is building a large studio near London.

Schlesinger's interests include International Variety and Theatrical Agency, Ltd., and South African Films, Ltd.

Bausback of Ufa And Will Hays Call for Amity

German Film Chief Surveys Industry Here

Dr. Ferdinand Bausback, managing director of UFA of Germany, many of whose pictures will be seen in this country next season, through the three-cornered agreement between that company, Famous Players-Lasky and Metro-Goldwyn, was tendered a luncheon by Adolph Zukor at the Ritz, New York City, last week, prior to his return to Berlin.

Dr. Bausback made it plain that henceforth UFA would endeavor "to combine the demands of economic conditions with the requests of culture" in its production.

This statement may be interpreted that UFA will manufacture films with greater international appeal in the future, though they will still retain their national features.

Will Hays, in his speech, complimented Dr. Bausback on having one of the keenest minds in Europe. He told of the part the doctor played in the restoration of Germany's currency. He also stated that Dr. Bausback was the first visiting European producer who saw American conditions and progress with an open and retentive mind.

Dr. Bausback has made a brief tour of the eastern half of the United States, inspecting the chief theatres of the leading cities. His tour was not only in the interests of UFA, but of the entire German industry, inasmuch as he occupies a position at the head of producers in Germany somewhat similar to that which Hays holds here.

Other speakers at the luncheon were Adolph Zukor and Sidney R. Kent of Famous Players-Lasky and J. Robert Rubin of Metro-Goldwyn.

Both Hays and Dr. Bausback dwelt on the international amity that it is within the power of motion pictures to create.

"Who are the real leaders in this industry can be best judged by the success attained in winning public appreciation for the finer pictures," Dr. Bausback said. "The film alone speaks the unheard language understood by all. Let us regard the welding of this language to an instrument of common understanding as one of our greatest duties. Only when the film has completely developed in this enormous problem will there be no Versailles, and Geneva and Locarno can be dispensed with."

Practically all officials and department heads of Famous Players-Lasky attended. In addition to the speakers, these were Eugene Zukor, Jesse Lasky, Harold Franklin, E. E. Shauer, E. J. Ludvig and Charles E. McCarthy. Major Edward Bowes and Rubin represented M.-G.-M. Richard A. Rowland and Sam Spring came from First National. Glenn Allvine was toastmaster.

Exhibitors Win in Chicago

The theatre owners of Chicago won a victory against the city authorities when the Ascher Terminal Theatre Corp., which operates the new Terminal Theatre on Lawrence avenue, secured an injunction against the Fire Commissioner, who had issued an order against draperies in the Chicago theatres. The Chicago Exhibitors Association, through Jack Miller, business manager, made this a test case and won.

Distributors Hit 2-Feature Bills

(Special Dispatch to MOVING PICTURE WORLD)
Cleveland, May 25.

First National, Paramount, Metro-Goldwyn and United Artists will henceforth refuse to sell any features to be shown with any other motion picture subjects of more than three reels in length in Cleveland. A clause to this effect has been added to the contracts used by the local offices of these companies. The clause affects Greater Cleveland only.

The necessity for it arose from the fact that approximately eighty percent of the neighborhood picture houses of Cleveland and its suburbs are offering double features one, two, three or four nights a week. This practice is believed harmful to exchanges and exhibitors who are still operating with the same competition as when they all played one feature. Theatre owners of circuits and of the larger houses are heartily in favor of this stand taken by the four exchanges.

Weiss on Tour

Louis Weiss left New York May 23 on his semi-annual selling trip in the interests of Artclass Pictures Corporation. His itinerary will take him into the principal exchange centres of this country and Canada, including Pittsburgh, Chicago, Detroit, Omaha, Cleveland, Des Moines, Milwaukee, Minneapolis, Salt Lake City, Denver, Seattle and Portland with Hollywood scheduled as his finishing point. On the Coast he will spend two weeks in conference with West Brothers, who have under their control three producing units which will supply Artclass with part of its imposing line-up of short subjects for fall release.

Beehan to Coast

Charles Beehan, scenario editor for Producers Distributing Corporation, left for the Coast Sunday. Barret Kiesling, publicity director, whose headquarters are on the Coast, accompanied him.

Cohn in Charge

Sam W. B. Cohn is acting as publicity director for the M. P. T. O. convention in Los Angeles. His headquarters are at the Ambassador.

133 Exhibitors Form Booking Circuit in N. Y. C.

Will Control More Than 300 Playing Dates

One hundred and thirty-three exhibitors in New York City, representing over one-quarter of the total theatres in the city, have combined to form the Film Service Corp., which will function as a booking office.

New York exhibitors have discussed such a booking combine for some time. A few years ago they gave it a practical tryout in the Associated Booking Corp., but distributors refused to do business and it ceased to function.

The plan of the Film Service Corp. is to tax members 5 per cent. of their gross to defray operating expenses and pay dividends. The distributors with whom the combine will do business are expected to pay in another 5 per cent. tax on gross business.

The combine results in a circuit bigger than Loew's or Keith's in New York. Between 300 and 400 booking days are represented.

Charles O'Reilly of the T. O. C. C. stated that the purpose of the Film Service Corp. was to permit independent theatres to operate under the present booking system.

No distributor has yet admitted or announced its intention of lining up with the new booking combine.

Each member of the group will be obliged to buy at least 40 features, it is said.

S. Laemmle Leaves

Siegfried Laemmle, brother of Carl Laemmle, and his family have left Los Angeles yesterday to return to Europe. Walter Laemmle, who has been associated with Universal for three years returns with his father with the intention of taking over the latter's art and antique store in Munich.

Two Signed

Alan Brooks, vaudeville headliner, has signed with Cecil De Mille.

A new De Mille contract was also signed by Arthur Miller, photographer.

Mel Brown Renews

Melville Brown, Universal's directorial "find" of the year, has been given a new contract by Carl Laemmle.

Eschmann to South

E. A. Eschmann, assistant to the president of United Artists, left Thursday for Atlanta, Ga., on a sales trip.

Johnson's Next

Julian Johnson will supervise Richard Dix's next starring picture for Paramount, "The Quarterback."



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A
PEERLESS
GRIDIRON STAR
LIONIZED
COLLEGE OARSMAN
MAGNIFICENT
PRIZE FIGHTER
AND 3 OTHER ROLES OF
DOMINANT PERSONALITY

6 Big
pictures
Starring
George Walsh
*You'll want
them all!*

Excellent
PICTURES
CORPORATION

SAMUEL ZIERLER President
NEW YORK

Foreign Dep't.

Associated Exhibitors, Inc., is expanding its activities to include a foreign department which will give it universal representation for its product.

Oscar Price, president, is confident that his firm will have a 100 per cent foreign representation shortly. "So much new blood is constantly being injected into the business in foreign countries," he said, "that it is virtually impossible for any one group to exercise control and from the success we have already attained it is evident our pictures are of the most desired type."

Sidney Lehman, formerly assistant manager of the Universal foreign department, has been placed in charge of the foreign division.

Court Settles Playdate Issue

(Special Dispatch to MOVING PICTURE WORLD)

Cleveland, May 23.

A battle between the Ohio Amusement Company and the local First National exchange came to a close abruptly on Saturday when Judge Pearson issued a permanent order restraining the distributing company from giving a print of "Irene" to the Southern Theatre for simultaneous play dates with the Dennison Square Theatre. Both the Dennison Square and the Southern Theatres booked the picture for Sunday, May 23d. Because the Dennison Square Theatre is a First National franchise holder, its owners demanded that it be given protection over a competitive house.

It is understood that "Irene" was sold to the Dennison Square Theatre with the regular franchise holder's protection, although it is listed as an open market picture. Demanding its protection according to contract First National stated that the Southern Theatre would have to follow the Dennison Square instead of playing simultaneously, although the picture had originally been sold to both theatres for the same date.

M. B. Horwitz, general manager of the Washington Circuit which includes the Southern Theatre, placed his case before the Board of Arbitration and won a decision in his favor. So, according to the Board's ruling, First National had to supply both theatres with prints of "Irene" for May 23d. But, according to the contract held by the Ohio Amusement Company, the Dennison Square Theatre was entitled to protection. Recourse to law resulted in the permanent order.

Acquire Lease

The Connecticut River Valley Theatre Corp., of Middletown, which has an interest in the Capitol in that city, has obtained a twenty-one year lease on the Palace at Norwich, Conn. Theodore Guteman, Celia Schector and Alex Adenbaum of Brooklyn, N. Y., are stockholders in the corporation, which is capitalized at \$60,000, with \$15,000 paid in.

C. E. Cook Would Aid Small Town Theatres

(Special Dispatch to MOVING PICTURE WORLD)

Kansas City, May 24.

Within the last few weeks thirty-three small town theatres in western Missouri and Kansas have been forced to close their doors. There is promise that many more will have to follow suit in the near future. There are two causes and one remedy for such a condition. In the opinion of C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri.

"A mesh-work of concrete roads in the vicinity has made big town patrons out of small town theatregoers," Mr. Cook said. "Of course no sane man can find fault with improved means of transportation. It remains to apply the remedy. That remedy lies within the power of the film companies and exchanges. There are dozens of exhibitors within a short radius of Kansas City who could do little more than break even during the summer if they had their film given to them. Yet—and I say this without any prejudice whatever—there are film salesmen who still expect these exhibitors to pay fancy prices for

film. It means nothing to a salesman if a theatre is forced to close; it means little more to a branch manager of an exchange, but you can bet your life the producers are going to feel it if such conditions continue.

"Conditions in any small towns are so changeable that it is difficult for an outsider to fully appreciate them. For instance, I have in mind an elaborate little theatre in a small town of Kansas, the house being constructed during an oil boom. The theatre is still there, but the boom is gone. A salesman takes one look at the theatre and decides it can 'pay the price.' In doing so it has to close its doors."

"There are plenty of vocations and positions in this world. If the small town exhibitor is to be driven out of his theatre he will seek other lines of endeavor and another dark house can be listed on the books of the exchanges. I'm not pleading for charity for these theatre owners. I'm merely predicting that unless the exchanges are willing to share the burden they soon will be sharing all of it as far as small towns are concerned."

Fischer and Blumberg Go Over to Warners

Sam E. Morris, general manager of distribution of Warner Bros., has appointed Abe H. Fischer as Midwest division manager, to embrace the territory of Minneapolis, Omaha, Kansas City and St. Louis, and Louis J. Blumberg as manager of the Minneapolis. Both have been with Metro-Goldwyn for many years.

Abe Fischer is the dean of Minneapolis Exchange managers. He was president of the Minneapolis Film Board of Trade for five years and a member of the original arbitration board there. He has been an active member of the board ever since. He has played a leading part in the defense of the industry against hostile legislation in the Northwest and the Hays organization has relied upon him to represent the industry in many battles in the political arena.

Morrow on Tour

Ralph A. Morrow recently appointed assistant sales manager to W. J. Morgan of P. D. C. officially took up his new executive duties this week by starting on a trip to the southern and mid-western branch offices.

Ash Broadcasts

Balaban and Katz have made a deal with the Chicago Tribune radio station WGN to broadcast Paul Ash programs from the new Oriental Theatre every Friday evening during the first after-supper show.

Kennedy Under Contract

Tom Kennedy, the hard-boiled sergeant who "ran the army" in "Behind the Front," has just been placed under long-term contract by Paramount, according to an announcement by B. P. Schulberg and Hector Turnbull.

Montreal Exhibitors Ask Tax Reduction

(Special Dispatch to MOVING PICTURE WORLD)

Montreal, May 24.

Exhibitors have placed before the civic executive committee a request asking for a reduction in the municipal seat tax of 85 cents per year. In addition to paying this levy to the civic administration, Montreal exhibitors are called upon to pay the Quebec Provincial Government another 50 cents per seat per year, making an annual tax of \$1.35 per seat. This was considered very dear, particularly in view of the many other Federal, Provincial and civic taxes and fees on films, property, business profits, posters, dividends, electric signs, motors, cheques, etc., not including the 10 per cent. tax on admission tickets which the patrons pay in the form of a direct tax. The civic commissioners promised to study the matter and make whatever changes possible.

Billie Dove Signed

Columbia Pictures Corp. has signed Billie Dove to appear in "The Lone Wolf Returns" with Bert Lytell. This is an adaptation of the latest of the "Lone Wolf" series by Louis Joseph Vance.

Incorporations

Four companies incorporated at Albany last week. These were: S. and L. Productions, Inc., capitalized at 20,000, with Edward Petigor, Nathan Raff and Leslie Herold, of New York City; the 1118 Jamaica Avenue Corporation, capitalization not specified, with J. J. McGinty, M. R. O'Shaughnessy and K. L. Zimmerman, New York City; the Ritzora Theatre, Inc., \$1,000, and the Demgo Theatre, Inc., \$1,000, with the same incorporators—E. F. Weigel, N. S. Cohen, L. Edenbaum, New York City.

"Red" Film

(Special Dispatch to MOVING PICTURE WORLD)

Berlin, May 25.

The Bolshevik film, "Potemkin," which has created riots here, shortly will be offered the American trade. The newspapers have adversely criticised the picture, the Nationalists hiss it, but the masses have praised it. The story concerns the mutiny of the crew of the Russian battleship Potemkin in 1905. It is acted by the membership of the Moscow Art School and is considered expertly produced.

Rothstein Enters Universal Studios

Nat Rothstein, who recently rejoined Universal, leaves for Universal City, June 2, to undertake the injection of exploitation angles into Universal pictures before they are put in production. Rothstein will work directly under Henry MacRae, director general, and in co-operation with the scenario and production departments.

One of his first duties will be co-operating with Emory Johnson in his forthcoming picture for Universal.

Immediately upon his arrival in Los Angeles, Rothstein will attend the meetings of the M. P. T. O. A. He will be the official representative of the Universal sales force, personally representing Mr. Laemmle.

Larger Offices

W. J. Morgan, sales manager of P. D. C. has announced that owing to increased business, two of the company's branches would move to larger quarters on June 1st. The new address of the Cincinnati branch is Broadway Film Building and the Oklahoma Branch will be located at Robinson and Pottawatomie Streets.

Obituary

Minneapolis and St. Paul movie men are mourning the death of Bert Goldman, chief booker for Finkelstein & Ruben, who died in a Minneapolis hospital following a long illness. Mr. Goldman had hundreds of friends and acquaintances throughout the Northwest. He had been a member of the F. & R. organization for 11 years, serving for a time as manager of the Princess Theatre in St. Paul, and later taking charge of the booking department for the large F. & R. circuit. He is survived by a wife and two children.

Professor Leo Gerechter, aged 58, one of the pioneer exhibitors in Pittsburgh territory, passed away at the Passavant Hospital, Pittsburgh, Sunday, May 16th, after a week's illness of a complication of diseases. His death occurred but three weeks after the demise of his wife. Burial was made in the Beth-Abraham Cemetery, Garfield, on May 18th. There are two survivors, a brother in New York, and a step-daughter, Mrs. Reuben Solts, of Pittsburgh.

MOVING PICTURE WORLD

Founded in 1907 by J. P. Chalmers

The Convention—and the Contract

WILL ROGERS declares that the Democratic Party lost the last election for want of an Issue. All they had was a candidate and a platform with a lot of knots in the planks.

No such lack confronts the convention of the Motion Picture Theatre Owners of America, for the booking contract looms large. It is the issue of issues, and if the Convention does no more than thresh out this subject, it will have been well worth the while of the delegates to make the long and somewhat tiresome journey to our western coast.

There are conventions and conventions. Some are chiefly productive of headaches, physical and moral. Others lead to better things. The various State organizations have sent to Los Angeles the master minds of these lesser bodies. It is an assemblage truly typical of the exhibition end of the industry. And on other hand, the big men of the production side of the business are on the ground or at least within reaching distance, even though that distance be telephonic.

It is a wonderful opportunity to bring to bear upon the renters the combined weight of exhibition opinion upon the moot clauses in the contract.

It is the fundamental requirement of any contract that it shall be equitable. The difficulty lies in deciding just what is to be considered equity. The legal fiction of absolute justice to both sides is seldom maintained in any contract. It would be a miracle of the ages were the Standard Exhibition Contract regarded with equal favor by both contractual parties.

Naturally each side seeks to claim for its own everything in sight and is prone to regard as detrimental and unfair everything which yields advantage to the other side. Moreover many producers have sought to void the "uniform" by making private additions of their own to correct what they regard as abuses. The Uniform Contract already has ceased to be uniform.

But in the present convention will be found a forum for the frank and open discussion of each phase of the contract; each paragraph, each

sentence. Concessions must be made by both sides, for a contract entirely satisfactory to one party cannot possibly be wholly satisfactory to the other. In concession may be found the solution to the problem.

The M. P. T. O. A. is sitting as a body of the whole for the first time since the contract has been offered. The various State units have offered their criticisms and suggestions, but there has been no previous opportunity for unanimous and concerted action. Next week the theatre owners of America will face the picture producers as a body. If they present a united front they can win many points; correct many abuses. If they are willing to make some concessions they should be able to carry a majority of their demands.

Production heads realize that the good will of their clients is essential to the best business. They know they cannot ride roughshod over the concerted opinion of the majority in spite of the rapid increase in the number of producer-owned theatres. They want to give the exhibitor a contract that will be acceptable if not wholly satisfactory, but an effort to make them give up too much is apt to result in no gain whatever.

Each side must give if it expects to take. Bitter personalities and aggressive threats will get neither side anywhere. Under the able generalship of Joseph M. Seider, the organization may be trusted not to give up too much. The real question seems to be are both sides willing to give up enough?

If they are in the right frame of mind—both exhibitors and producers—the Standard Contract should become precisely that—a standard and a contract based on equity. Get together.



The Amusement Stock Market

By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE		1926 RANGE		PAR	May 20	May 21	May 22	May 24	May 25	May 26	Sales for Week								
HIGH	LOW	High	Low		High Low	High Low	High Low	High Low	High Low	High Low	High Low								
83½	51½	73½	64	(a) Balaban and Katz	25	71½	70	73½	71½	73½	72	72	71½	73	71½	73	72	8,005	
118	104½	112½	106½	Eastman Kodak	no par	110½	110	110	110	110½*	110	110½*	110½	110½	110½	110½	110½	1,900	
114½	90½	126½	103½	Famous Players Common	no par	122½	120½	123½	122½	124	123	124	123½	125	124	125	122½	50,700	
120	103½	124	115	Preferred	100	120½	122	* 121½	123½*	122	123½*	122½	121½	122	123	* 121½	122½*	200	
11½	4½	7¾	3½	(b) Film Inspection	no par	3½	4½*	3½	4½*	3½	4½*	3½	3½	3	4	*	3	4	100
110	100	107	96	First National Pictures, Pref.	100	95½	99	* 96½	98	* 96½	98	* 96½	96½	97	97	96½	98	*	300
85	68½	85	55½	Fox Film "A"	no par	63	62½	63	63	63	63	63½	63½	63½	63½	64½	64	2,000	
32	26	34½	19	(b) Fox Theatres "A"	no par	21½	21½	22½	21½	22½	22½	22½	22½	22½	22½	22½	22½	2,500	
14½	13	15½	9	(b) International Projector	no par	11	13½*	11	13½*	11	13½*	11	13½*	11	13½*	11	13½*	....	
44½	22	41	34½	Loews, Inc.	no par	37½	36½	38½	37½	38	37½	37½	37½	38	37½	37½	37½	18,400	
24½	18	24½	22½	Metro Goldwyn, Pref.	27	22½	23	* 23½	23	23	23	23	23½*	23½	23½*	23½	23½	2,000	
20½	19½	23½	19	Motion Picture Capital	no par	21½	21½	21½	21½	21½	21½	21½	21½	21½	21½	22	21½	2,000	
90½	70	83	45½	Pathe Exchange "A"	no par	48	47	49	47½	47	48	* 47½	48	* 49½	48	49½	49½	4,400	
(e)—	—	40	18½	(c) Roxy Theatre (Units)	—	25½	28	* 26	26	26	25½	26	25½	24½	24½	26	25½	(e)	
...	...	12	2½	Roxy Theatre, Common	ctf.	7½	7½	7	6½	7½	7	7½	6½	7½	7	8	7	(e)	
(f) 120	70	64	45	(d) Stanley Co. of America	no par	57½	55½	57½	57	57½	57½	58	57½	57½	57½	57½	57½	2,720	
13	5½	14	6½	(b) Trans-Lux D. P. Screen	no par	7½	7	7½	7½	7½	6½	7	7	7	6½	7	6½	4,500	
....	....	100	88	Universal Chain Theatres	ctf.	94	100	* 94	100	* 94	100	* 93	100	* 93	100	* 93	100	(e)	
47	24	41	29½	(b) Universal Pictures	no par	32	33½*	31	33½*	31	33½*	32	33½*	32	33½*	31	33½*	....	
103½	94½	95	90	1st Pref.	100	93	94	* 93	93	92	94	* 92	94	* 93	93½*	93	94	200	
32½	17½	18½	12½	Warner Bros. "A"	10	14	14	14½	14	14½	14½*	14½	14½*	14½	14½	14	14½*	1,200	
19	13½	14½	8½	(b) Common	no par	7½	10	* 7½	10	* 7½	10	* 7½	10	* 7½	10	* 7½	10	....	

(*) Bid and asked; no sales these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.

(d) Philadelphia Stock Exchange.

(e) Not available.

(f) Range of Old Stock.

Dividends

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.

Balaban & Katz—Com. (monthly) 25c payable July 1. Holders of record June 19th. Books will not close.

Balaban & Katz—Pfd. (quarterly) \$1.75 payable July 1. Holders of record June 19th. Books will not close.

Eastman Kodak—Com. (quarterly) \$1.25 payable July 1. Holders of record May 29th.

Eastman Kodak—Com. (extra) 75c payable July 1. Holders of record May 29th.

Eastman Kodak—Pfd. (quarterly) 1½ per cent payable July 1. Holders of record May 29th.

Famous Players—Com. (quarterly) \$2.00 payable July 1. Holders of record June 15th. Books will not close.

First National—1st Pfd. (quarterly) \$2.00 payable July 1. Holders of record June 15.

Metro-Goldwyn-Mayer—Pfd. (quarterly) 1½ per cent payable June 15. Holders of record May 28.

Universal Chain Theatres—8 per cent Pfd. (quarterly) \$2.00 payable June 15. Holders of record June 1.

HIGHLIGHTS

The Security Market this week exhibited a much better tone. It pulled itself out of the rut and showed some signs of life and activity.

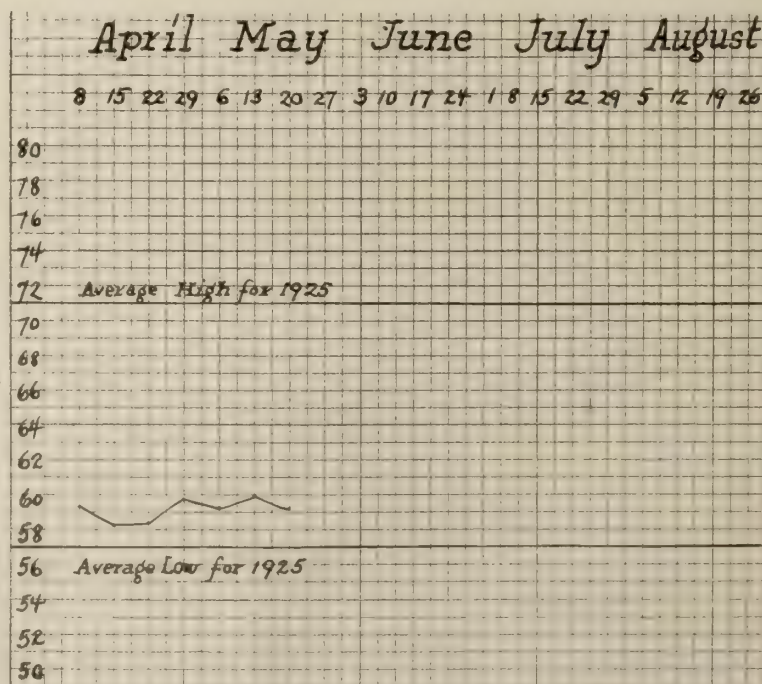
The Film Stocks caught the spirit which resulted in two new highs for 1926 being recorded. Balaban & Katz touched 73½ on a turnover of 8,005 shares. On over the counter sales Universal Chain Theatres touched 102, a gain of 2 full points over the previous high.

Famous Common showed the greatest activity of the month with sales of 50,700 shares. The range fluctuated from 120½ to 125.

Loews, Inc., was also in demand, with sales aggregating 18,400 shares.

Weekly Price Range

Ten Active Film Stocks



We believe it will be of interest to our readers who closely follow the Amusement Stocks, to have recorded each week the average price of the ten most active Film Stocks. This week we publish a chart showing the variation in the Amusement Stocks since April 8th. This chart will be published in the first issue of each month. In the intermediate issues, the average price number will be published, so that the exhibitor who desires to plot his chart may do so. We would be glad to know if such an innovation appeals to you.

What's New?

By Bill Reilly

THE PRELIMINARY CAMPAIGN for Greater Movie Season is taking hold throughout the length and breadth of the land, and if the month of August, 1926, coupled with the thirtieth birthday of the art-industry, measures up to the high standard now set for it, this particular Greater Movie Season will be used as the standard by which to measure and plumb future campaigns.

Exhibitor co-operation with the efforts of the producers to "put it across" is more intensified, this year, than ever before. And with the twenty-four page, newspaper size, pressbook on the campaign before them, no showman will fail to make liberal use of the many suggestions therein contained. The task for the exhibitor is materially lightened by this exceptionally complete pressbook.

* * *

THE PRESSBOOK in question was prepared by Jerome Beatty, Assistant to the President of the Motion Picture Producers and Distributors of America, Inc., and Will H. Hays, the President hereinabove alluded to, may well be proud of the finest product. The staff of exploitation experts, under the chief wizard, Mr. Beatty, share with their chief the appreciative comments of those who have studied the book. The basic idea back of any pressbook is to assist the exhibitor. The aggressive, fighting showman will go out and assert his individual capacity for putting "advertising, publicity and exploitation" to work for him, but he has the pressbook to assist him, if he cares to fall back on it. And this pressbook is as complete as any we have ever seen.

The producers have splendid pictures available for booking for Greater Movie Season, and in addition to the feature productions now ready, the producers of short features are "set to go." The remarkable success of "National Laugh Month—January, 1926," focusing the attention of showmen and playgoers alike on the value of shorts from the monetary and amusement viewpoint, is fresh in the memory. The producers of "shorts" will share in Greater Movie Season this year as never before.

With two months in which to lay the foundation for Greater Movie Season success, every showman will be on his tip toes until August 1. Then, shoot the whole works!

* * *

IN order to insure the type of pre-release showings they require, Joseph M. Schenck, Lee Shubert, Sid Grauman, Mary Pickford and Douglas Fairbanks have incorporated The United Artists Theatre Circuit, Inc., under the laws of Maryland, and will provide twenty theatres in as many big cities to carry out their plans. Sid Grauman is president of the company, and Mr. Schenck chairman of the board. The banking interests concerned are J. & W. Seligman & Co., and Spencer Trask & Co. The incorporation is financed for \$20,000,000.

Direct contact between United Artists Corporation and its stars and the new company is provided for in a contract, now signed.

United Artists Corporation stars will furnish fourteen pictures annually. This probably will allow these pictures to run for approximately a month, each (in some cases longer), before they go to subsequent runs. Mr. Schenck asserts that pre-release showings do not impair the value of a good picture for the ensuing runs, and to illustrate his point he referred to "Stella Dallas," the Samuel Goldwyn picture, which is scoring a great financial success in its

second week in the New York Capitol following a pre-release run of six months in the Apollo Theatre.

* * *

NOW that the semi-annual announcements have been put out by the various companies, we find that the book form used by Paramount is easily the most unique booklet ever gotten out to advertise a half season's releases.

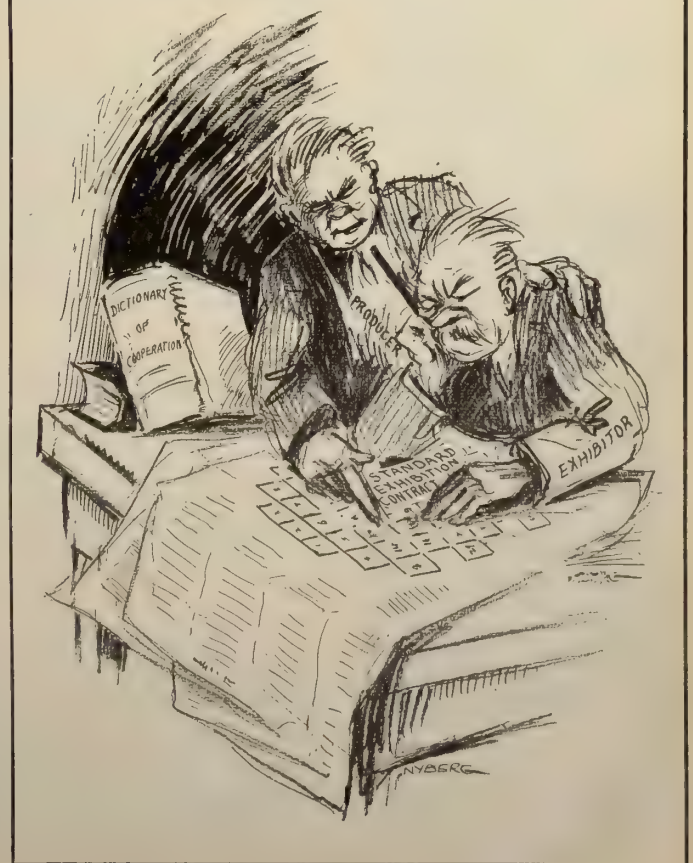
It is a suede bound collection of loose-leaf color announcements, bound with leathern thongs and so arranged that after you have been sold on the new Paramount series as a whole you can remove the separate leaves and use them to supplement the insert cards, or, as has been done in the past, to use them for underline advance booking. The individual sheets have a multiplicity of uses in the lobby.

But what wins the recipients heart is the fact that there is a supplemental cover, also in suede, which opens up to a full-sized desk blotting pad that any man will be proud to superimpose upon his glass-topped desk, and which serves as a useful and constant, but unostentatious reminder of Paramount perfection.

No man who gets one of these creations of Russell Holman's brain will let any part of it get nearer the wastebasket than the top of his desk.

Looking for a Word Meaning "Fairness"

By Nyberg Moving Picture World Staff Artist



West Coasting

With - - Larry Urbach



Kenton Arrives

For Next Picture

Earle Kenton, the man selected to direct Wallace Beery and Raymond Hatton in "We're In the Navy Now," the successor to "Behind the Front," has arrived in Hollywood to get the production ready for filming.

Kenton recently completed the Florida-made picture starring Bebe Daniels, "The Palm Beach Girl." His other successes have included "The Danger Signal," "Tea With a Kick," "The Small Town Idol," and "Red Hot Tires."

Reed to New York

And Then Europe

Tom Reed, director of publicity of University City, will leave in a few weeks for a ten days' trip to the home office of Universal in New York City from where he will leave for a limited trip to Europe. Mr. Reed will sail on June 23.

During Mr. Reed's absence from Universal Sam Jacobson will take charge of the department.



DELL HENDERSON
Distinguished director dons the grease paint, and will be seen in support of Leatrice Joy in Cecil B. De Mille's "The Clinging Vine."

"Volga Boatman" Opens Carthay Circle

FRED MILLER'S new Carthay Circle Theatre had a splendid opening on May 18 with "The Volga Boatman," a P. D. C. production directed by Cecil B. De Mille, as the attraction that launched this new and beautiful theatre on its way to the high road to success.

Spanish in design, the Carthay Circle Theatre is a magnificent tribute to the hardy pioneers who laid the foundation of the glorious State of California.

Jack Laughlin, production manager for the West Coast Theatres, is responsible for the original and pretentious prologue, "Volga," which precedes the feature. Mr. Laughlin has staged one of the most vivacious and sparkling prologues ever designed for the motion picture theatre. Justly was his opus greeted with wild applause by the first nighters at the Carthay house. Mr. Laughlin has staged some of the biggest successes in the country, among them shows for the Shuberts, Nora Bayes and Julian Eltinge.

A representative audience was present to view the opening of this artistic motion picture temple, among them being Mr. and Mrs. Cecil B. De Mille, Joseph Schildkraut, Henry Kolker, Jack Pickford, Robert G. Vignola, May McAvoy, Jeanie Macpherson, William Boyd, Elinor Fair, Robert Edeson, Victor Varconi, Julia Faye, Theodore Kosloff, Anna Q. Nilsson, Jerome N. Wilson, Mr. and Mrs. Paul Sloane, Lenore Coffee, Mr. and Mrs. Sam Goldwyn, Mr. and Mrs. Sol Lesser, Richard Barthelmess, Junior Coghlan and Lew Cody.

Lew Cody acted as master of ceremonies and introduced the players who appeared in "The Volga Boatman."

Fred Miller may well be proud of his new theatre, which will be a point of interest to everyone who visits California.

* * *

"Baited Trap" Near Completion

LOCATION work on "The Baited Trap," a Ben Wilson production, has been completed and production is going forward rapidly at the Wilson Studios in Hollywood. Outdoor scenes were filmed at the headquarters of the Kern River in California.

It was for this picture that Richard Holt, daring stunt actor, rode a pinto pony at top speed for half a mile, dashed his horse off a thirty-foot cliff into the waters of the Kern and, still on his horse, swam the river to the opposite bank.

The picture, a five-reeler, features Ben Wilson, with Holt as the heavy. Glenn Cook is also in the cast.

* * *

Henderson in "Clinging Vine"

COMING into camera range again, after an extended period in the director's chair, Dell Henderson, once a featured player for D. W. Griffith, is now appearing in support of Leatrice Joy in "The Clinging Vine," her current starring feature for De Mille.

Tom Moore, Toby Claude, Robert Edeson and Snitz Edwards are also in the cast of "The Clinging Vine," which Frank Urson is directing.

* * *

Vera Reynolds in "Risky Business"

AFTER completing "Sunny Side Up," her first starring feature for the De Mille Company, Vera Reynolds has started working in "Risky Business."

Kenneth Thomson, the new De Mille "find" recently arrived from New York, has been cast opposite Miss Reynolds as his first assignment under his new long term contract.

The balance of the cast for "Risky Business" includes Ethel Clayton, Ward Crane, Zasu Pitts, Louis Natheaux, George Irving and Louise Cabo.

Clara Bow Cast for

"Kid Boots" Film

Clara Bow has been given one of the outstanding roles in "Kid Boots," the film version of the Broadway, New York, success, which director Frank Tuttle is preparing for production at the Paramount studios starting June 14.

Eddie Cantor, star of "Kid Boots," has closed his show in the East and will start for here on June 1. In addition to Miss Bow, the cast will include Esther Ralston, who is now playing in "Old Ironsides," and Lawrence Gray, who has just finished appearing opposite Bebe Daniels in "The Palm Beach Girl."

"Amateur Gentleman"

Cast Now Complete

J. Boyce Smith, general manager of Inspiration Pictures, announces that Herbert Grimwood, Gino Carrado, Eric Arnold and John S. Peters have been added to the cast of "The Amateur Gentleman," which Sidney Olcott is now directing at the Tec-Art Studios.



LOIS WEBER
The Universal director, having completed "The Show World," will shortly begin work on Ernest Pascal's "Egypt," retitled "The Savage in Silks."



VERA REYNOLDS

The Cecil B. De Mille star has completed her role in "Sunny Side Up" and has started in "Risky Business."

Bunze In Charge Of Title Dep't

Irving W. Bunze will be in charge of the new title department to be installed on June 1 at the Chester Bennet Film Laboratory. The new plant is now under construction on the roof of the Bennett laboratory, on Santa Monica Boulevard.

The new plant will have the latest machinery, including linotype machine for temporary title work.

Von Brincken with Clarence Brown

William von Brincken, former Captain of the Life Hussars of the King of Saxony and later military attache at the German Embassy, has been engaged by Metro-Goldwyn-Mayer to work as technical advisor to Clarence Brown during the production of "The Flesh and the Devil," filming of which begins in two weeks. The story is localized in Germany and von Brincken's knowledge of German militarism and home life is to be utilized by Director Brown during the making of the film, an adaptation of Hermann Sudermann's "The Undying Past," in which John Gilbert and Greta Garbo are to be featured.

To Write Titles For Metropolitan

Maude Fulton, known from Coast to Coast as the erstwhile feminine half of the team of Rock & Fulton, and author and star of "The Brat" and "The Humming Bird," has been signed to write titles for Metropolitan Pictures.

Paramount Signs Kennedy

TOM KENNEDY, the hard-boiled sergeant who "ran the army" in "Behind the Front," has just been placed under long term contract by Paramount, as announced by Hector Turnbull and B. P. Schulberg.

Kennedy, well known in moving picture circles, once sought fame in the squared circle, and was a prominent contender for the heavy-weight championship. Several years ago, while recuperating from an illness in Los Angeles, he essayed working in pictures. So successful was he that he abandoned his career in the fighting ring.

Kennedy has just completed an important role in "Mantrap," the Sinclair Lewis story which Victor Fleming is directing.

* * *

M. P. T. O. A. Entertainment Committee

A COMMITTEE to arrange for the entertainment of the 2,000 delegates to be present at the annual convention of the Motion Picture Theatre Owners of America to be held in Los Angeles June 1 to 5, inclusive, has been formed.

M. C. Levee, general business manager of First National Pictures, Inc., was named as chairman of the committee by the Motion Picture Producers and Distributors Association. He will be assisted by Irving Thalberg, vice-president of Metro-Goldwyn-Mayer; Jack Warner, Milton Hoffman and Fred Beetsen.

Glenn Harper, secretary of the California division of the M. P. T. O. A., is in complete charge of all arrangements for the entertainment of the visiting exhibitors who will begin to arrive in California on May 29.

Among the features of the five-day conclave will be a testimonial dinner to be tendered to Sydney S. Cohen, former president of the theatre owners' organization, and now chairman of its Board of Directors. The banquet will be staged at the Ambassador Hotel on the evening of Thursday, June 3.

* * *

New Story for Monta Bell

HARRY RAPF announced this week that "Women Love Diamonds" will be the story assigned to Monta Bell for his next picture, to be directed for the M.-G.-M. banner. It is from an original story by Carey Wilson. Willis Goldbeck is putting it into scenario form. The theme of the story deals with the dramatic and comedy situations relating to the wanderings of a famous gem.

* * *

Lehrman to Direct Syd's Next

FOLLOWING in rapid-fire succession the addition of Lloyd Bacon and Paul Ludwig Stein to their directorial staff, Warner Brothers announce the signing of Henry Lehrman, veteran comedy director, to direct Syd Chaplin's next production.

Lehrman is well known in motion pictures, having been identified with the business for the past five years. He has made more than 400 pictures and was both Charlie Chaplin's and Roscoe Arbuckle's director. His recent association was with the Fox Film studios as director general of comedies on the West Coast, where he supervised the making of 36 pictures.

* * *

Schenck and Feist on Coast

NICHOLAS SCHENCK, vice-president and general manager, and Felix Feist, general sales manager, arrived from New York on Friday of last week to their company's studio, the Metro-Goldwyn-Mayer Studios, in Culver City, for a few days' conference with Irving Thalberg, Hunt Stromberg and Harry Rapf. The 1926-27 product will be discussed by the visitors with the film executives at the studios.

* * *

Lois Weber's Next Production

LOIS WEBER, who has just finished her directorial job on "The Show World" for Universal, will do "The Savage in Silks" as her next picture for that organization. It is from Ernest Pascal's story, "Egypt," which the author is now putting into script form.

"The Show World," Miss Weber's first picture made under her contract with Universal, is said to be one of the finest productions of the day. The picture features Francis X. Bushman and Billie Dove, and has received praise from its preview.



MONTA BELL

The director's next M.-G.-M. picture, Harry Rapf announces, will be "Women Love Diamonds."

Hollywood Shorts

Bess Meredyth will write the script for "The Heart of Maryland," the famous old Belasco play which will serve as Dolores Costello's first vehicle on Warner Brothers next season's program. Millard Webb will direct.

A courtesy card, good for admittance to a majority of downtown Los Angeles theatres, will be extended to each delegate attending the annual convention of the M. P. T. O. A. to be held here June 1 to 5.

Director James P. Hogan last week shot the final scenes of "Burning Bridges," and is now supervising the editing of this latest Harry Carey starring vehicle for Universal release.

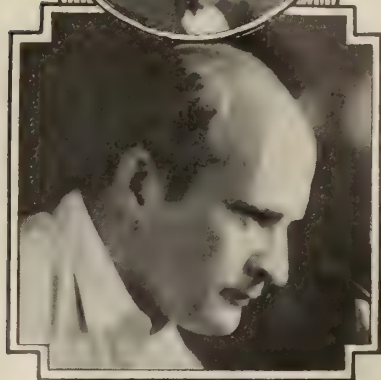
Karl Dane, who created such a success as "Slim" in "The Big Parade," and who also plays an important role in "La Boheme," has been placed under contract by the Metro-Goldwyn-Mayer studios.

Anita Stewart is taking a few days' vacation at her beach residence after completing her latest starring role in the Tiffany Production "Timberweeds."

The screen story for Warners' "Private Izzy Murphy," which will serve as the first starring vehicle for the famous Broadway, New York, star, George Jessel, has been entrusted to Edward Clark and Graham Baker. Charles "Chuck" Reisner will direct.



At the top, left to right, are Paul Iribe, Jeanie Macpherson and Jack Cunningham. At the side, Lenore J. Coffee, Charles Cadwallader and Garrett Fort. Bottom, left to right, C. Gardner Sullivan, Jane Murfin and Harold Shumate.



The Unseen Stars

By William Siström

General Manager, De Mille and Metropolitan Studios

TO the public the stars who actually appear on the screen, are at present, the all-important factor. To the exhibitor who makes and maintains his reputation by purveying good entertainment in an original manner, the unseen stars behind the screen have at least equal; if not greater; values.

The star who shines in singular brilliancy before the eyes of the public, is sustained there by the unnoticed hands of other stars in the professions contributing to picture making. And the box-office success or failure of every production depends in great measure upon the talents of these "unseen stars."

The intrinsic value of every production is, in its final box office analysis, determined by the genius and skill of its many contributing factors. And exhibitors will find in this fact a new and unlimited source of invaluable exploitation material.

For instance: Under modern methods of picture making, a supervisor has become extremely important. The supervisor's work starts with the motion picture from its inception as an undeveloped idea. He supervises its writing by

a capable author, keeps close watch upon it as it is being directed and finally cuts and titles the picture and makes it a finished product. To properly handle his job, the supervisor must have had long and intensive training in the motion picture business. He or she must be in sympathy with the ever changing inclinations of the public and likewise be able to understand the problems of the director, the actor, and the writer;—merging and moulding all these elements for the general good of the picture.

In the De Mille and Metropolitan organization we are fortunate in having an extremely able group of supervisors. Bertram Millhauser, Jack Cunningham, Elmer Harris, Will M. Ritchey, C. Gardner Sullivan, F. McGrew Willis;—all of whom have succeeded splendidly during the last year and have been given increased responsibilities for 1926. In addition, Beulah Marie Dix is supervising one picture and Jeanie Macpherson will likewise give her talents in a supervisory capacity to at least one production this year in addition to her regular duties as special writer for Cecil B. DeMille.



Behind the Screen

The work of these supervisors during the past year is the best sort of public recommendation for the pictures that they will supervise this year. Certainly it would seem highly advisable from a box office standpoint to herald the fact that the supervisor of such past successes as "Three Faces East," "Braveheart," "Red Dice," "Silence," "Rocking Moon," "The Prince of Pilsen" and "Hell's Highway" is the supervisor of the production being shown current in any theatre.

Jeanie Macpherson, who is credited with the writing of over thirty box office successes, heads our list of staff writers which also includes: Rex Taylor, Jack Jevne, Charles Logue, Beulah Marie Dix, Jane Murfin, Harold Shumate, Garrett Fort, Douglas Doty, Lenore J. Coffey, Anthony Coldewey, Gladys Unger, Marion Orth, Margaretta Tuttle and Zelda Sears. Negotiations for the services of other writers equally prominent are now in progress.

The form in which the story is told; the cleverness of each situation; the blending of the pathetic and humorous situations in perfect continuity is the work of this staff of star writers and their names if properly used can be capitalized by the theatre just as the name of au-

thors are exploited by magazines and newspapers.

Then comes the dressing of each production. The settings of a picture contribute a large percentage to box office intake. The pictorial backgrounds allure quite as much as the action and each is a distinct and distinguishing reflection of the individual artistry of an art director. Their names should carry as much weight as the signatures on the most lavish of painted canvases in the art galleries.

In our De Mille and Metropolitan organization we have recognized this in securing the services of such men as Paul Iribe, special art director for Mr. De Mille who has just returned from Paris to assume responsibility for Mr. De Mille's next big picture with Mitchell Leisen as his associate. Max Parker and Charles Cadwallader, art directors at the De Mille and Metropolitan Studios respectively, are as excellent as they are efficient in their calling.

The matter of costuming has an appeal particularly its own. Here there is a tremendous appeal to women and this responsibility is splendidly handled by Adrian, the famous designer who came to us from his successes in "The Music Box Revue" and previously notable cos-

(Continued on Page 470)



At the top, left to right, are, Elmer Harris, F. McGrew Willis and Finis Fox. At the side, Beulah Marie Dix, Bert-ram Millhauser and Mitchell Lie-sen. Bottom, left to right, Gilbert Adrian, Douglas Doty and Anthony Coldewey.



Metropolitan Constructs Huge Sets for "Meet the Prince"

Gobelin Tapestry, 30 by 50 feet, One of the Props Used

THE largest and most elaborate settings in the history of the big Metropolitan Studios have been constructed for the production of "Meet the Prince," under Joseph Henabery's direction.

One of these huge sets is a faithful copy of the reception room of the Grand Duke's palace at Petrograd, Russia, and in order to faithfully reproduce the architectural splendor and elaboration of this single room it has required practically all the floor space on one of the larger Metropolitan stages.

One of the props used in this setting is a splendid Gobelin tapestry, 30x50 feet, imported from Russia, which plays a silent but important role in Metropolitan's latest film spectacle featuring Joseph Schildkraut.

It witnesses, in mute protest, the intrigues of a Russian court; the ominous demonstrations of revolutionists, plotting death and destruction; the bitter fight between aristocracy and democracy and the stolen loves of nobles.

Another massive set is a castle of marble halls with carved bronze staircases, rich tapestries, a wealth of oriental rugs and a million dollars or more in antique furniture. Giant pillars are erected along the boundaries of the Prince's reception hall with carved oaken doorways especially made to pattern after those in one of the former Czar's summer homes.

In sharp contrast to this royal elaborateness, are sets of an old-time Bowery tenement with cheap wall paper, couch, bed and fire escape loaded with milk bottles and groceries.

"Meet the Prince" is an adaptation of "The American Sex," a story by Frank R. Adams, which appeared in Munsey's Maga-

zine recently. The leading role of Prince Nicholas Alexcy is played by Joseph Schildkraut, who is eminently fitted for the portrayal because of his long association with royalty while he was one of Europe's best loved romantic actors.

Julia Faye plays the part of his sister, Princess Sophia Alexcy; Marguerite De La Motte assumes the role of Annabelle Ford; David Butler is the wealthy oil man; Peter Paget; Vera Steadman is Cynthia Stevens and Helen Dunbar plays Mrs. Gordon McCullan.

George Lewis Rises To Cinema Fame At "U" City

GEORGE LEWIS, who was a struggling extra a year ago, will play the featured role in Universal's big naval drama, "The Big Gun," which will be made this summer.

Lewis also has been signed recently to play the leading role in Carl Laemmle, Jr.'s series of two-reelers, "The Collegians." These stories were written by the son of the Universal president, and their production will be supervised by him.

A year ago an extra, Lewis was discovered by Edward Sloman and played a featured role in "His People." Upon the completion of the picture Universal gave him a five-year contract and promised him great things, a promise which has been kept.

Gibson to Make "U" Film in Cheyenne During Fete

UNIVERSAL has completed arrangements with the Frontier Days celebration committee of Cheyenne, Wyoming, for the filming of a big Western film during the celebration, according to an announcement early this week from Henry MacRae, director general at Universal City.

Hoot Gibson will star in the picture, which will be called "Cheyenne Days." Lynn Reynolds has been chosen to direct it.

The great success of "The Calgary Stampede" which was made in Calgary, during the Calgary Stampede, and generally conceded to be the best picture ever made starring Hoot Gibson proved to Universal that the plan, while calling for a high production cost, was well worth the long location trip.

Exhibitors Select Title

The exhibitors of the country are having a direct hand in the choosing of titles for the pictures they will show. Paramount recently changed the title "The Cat's Pajamas," featuring Betty Bronson, Ricardo Cortez, Theodore Roberts and Arlette Marchal, to "The Voice With a Kiss."

Recently the organization held 36 regional conferences of exhibitors throughout the country. At these conferences the exhibitors decided they liked the title, "The Cat's Pajamas" better than the other, so the title was changed back, according to an announcement by B. P. Schulberg, associate Paramount producer.

Next H. C. Weaver Picture Will Be "Raw Country"

Associated Exhibitors, Inc. announce that H. C. Weaver has selected "Raw Country" as his third production for their release. John Bowers, Warner Oland, Frank Campeau, Eddie Hearn and Anne Cornwall have been signed to play leading roles in "Raw Country" which will be entirely made at the Weaver Studios in Tacoma, Wash. Associated released "Hearts and Fists" made by Weaver at Tacoma and report that his second production "Eyes of the Totem" is nearing completion at the Northwest studio.

To Collaborate on "Corporal Kate"

The announcement was made this week that Zelda Sears, noted musical comedy writer, has been engaged to write an adaptation of "Corporal Kate" to be produced at the De Mille Studio as a Vera Reynolds' starring vehicle.

Miss Sears recently went to Los Angeles for the purpose of observing the De Mille production of her stage success, "The Clinging Vine," in which Leatrice Joy is being starred. Undoubtedly this abstract association with motion picture work has resulted in her joining the De Mille forces.

Marion Orth, adapter of such screen successes as "Single Wives," "Chickie," "As Man Desires" and "The People Vs. Nancy Preston," has been engaged to collaborate with Zelda Sears, and will write the continuity for "Corporal Kate," which is a story of the adventures and romance of a Salvation Army girl during the World War.



"Aileen Pringle Night" at the New York Mark Strand was a distinction accorded Miss Pringle during the week her first comedy, "The Wilderness Woman" was showing. This photo was posed in Fred Hamlin's offices back stage, and, incidentally, it is one of very few taken of Miss Pringle "off the set." Charles Murray and Ben Lyon were among the stars who accompanied Miss Pringle on "her night" at the Mark Strand.

The Second Annual National Greater Movie Season

Celebrating the Motion Picture's Thirtieth Birthday

Twenty-four Page Pressbook Ready

THE COLOSSAL TASK of distributing the big 24-page pressbook prepared by the Motion Picture Producers and Distributors of America, Inc., to aid exhibitors in "putting over" the second annual national Greater Movie Season in August of this year, was begun this week.

Ample time is afforded showmen in which to lay the ground work for a spirited campaign prior to the opening of the season, and many helpful aids will be found in the pressbook to accomplish this end.

In order to meet the influx of questions pouring in on the committee in charge of the campaign for the M. P. D. A., the following questions and answers, taken from the pressbook, are reproduced:

Question: What is Greater Movie Season?

Answer: It is a celebration by theatre owners of the United States of the opening of the new motion picture season.

Question: Why did the Motion Picture Producers and Distributors of America, Inc., sponsor the national campaign?

Answer: Because theatre owners in California, Michigan and other localities who knew the value of the local campaigns believed that the theatres of the United States would benefit from a national campaign and asked Will H. Hays to furnish the service that would make it possible for theatres everywhere to take part.

Question: What is that service?

Answer: The complete press book.

Posters, banners, pennants, slides, trailers, buttons, window cards, advertisements, mats, cuts, news stories, heralds, balloons, cut out signs, stickers, snapperjacks, puzzles, bells, novelties and other accessories prepared and sold to exhibitors at cost through the co-operation of the manufacturers.

A national contest, for which national prizes are furnished, to be conducted in the newspapers throughout the United States.

Endorsements from public officials and heads of great organizations.

National tie-ups with various manufacturers.

Exploitation service by mail and through traveling representatives.

National advertising in the national magazine and newspaper advertising of the producing and distributing companies.

Question: Was the campaign last year a success?

Answer: Decidedly. Five thousand theatres took part. More will take part this year.

Question: How do the theatres start?

Answer: Any exhibitor may call a meeting of all the theatre owners in his community. At that meeting plans as outlined elsewhere in this book should be carried out.

Question: What if all the theatres in town do not want to take part?

Answer: Proceed without them. Only those theatre managers who enthusiastically approve of the plan should be included.

Question: But suppose a few theatres pay the expense of the campaign. The theatres that stay out will benefit at no cost to them.

Answer: It has not worked out that way.

If all the theatres do not take part, in your newspaper advertising list those theatres that are taking part. Carry on your billboards the names of the participating theatres. Decorate those theatres that are celebrating. Such advertising makes the Greater Movie Season theatres stand out from the others and in every case establishes those theatres as the ones that the public should patronize during the celebration.

Question: Don't the first run theatres always profit more than the smaller ones?

Answer: No. In Atlanta, for instance, the smaller theatres showed the greatest gains. In Chicago, where nearly every theatre took part, the advertising read, "Go to your nearest theatre," and the public did. If the neighborhood theatre books good pictures, decorates its front and lets the public know that it is taking a big part in the celebration it will show the same percentage of increase as the first run fellow.

Question: How much will it cost?

Answer: That decision rests with the theatres. In some cities theatres charging less than 25 cents top admission paid 10 cents a seat to the general fund; theatres charging less than 50 cents and more than 24 cents paid 20 cents a seat; theatres charging 50

cents or more paid 30 cents a seat. In smaller cities, where fewer theatres took part, the rate was higher, but so was the income.

Question: What do I get in actual monetary return?

Answer: Theatres on an average spent less than 1 per cent of their average August gross receipts, and the campaign increased that gross from ten to fifty per cent. Greater Movie Season pays at least ten dollars for every dollar spent by theatres. The average is twenty-five for one.

Question: How can the second run theatres get pictures that are worthy of boasting about in Greater Movie Season?

Answer: By being careful of their August bookings right now, making sure that they will have the right sort of pictures booked when Greater Movie Season opens.

Question: What if the theatres in a certain town don't want to hold their celebration in August?

Answer: They can hold it in September if they choose. Oklahoma City celebrated in September last year and will do so again this year. But remember this: The main idea of Greater Movie Season is to stimulate business in August, usually a bad month in box office receipts. If you make August business a success through Greater Movie Season you have added one more profitable month to your year.

Question: Is this anything like a "Greater Movie Week?"

Answer: Absolutely not. If you advertise a "Greater Movie Week" you give the impression that you are concentrating your good pictures in that week and that the ones shown before or after that week are not so good. This is a celebration of the opening of a season of finer pictures.

Question: How long does the season last?

Answer: From your opening on through the year.

Question: How long should the advertising be continued?

Answer: Some cities carried a big smash just before the opening and during the first week of the season and then let the season carry itself along. Other cities continued advertising "Greater Movie Season Pictures" through August and into September. Use your own judgment. Spend your appropriation in the manner that seems best.

Question: How are accessories ordered and distributed?

Answer: Your committee orders direct from the manufacturers, sending one-third cash with order, the remainder being billed C. O. D. The committee decides what proportion shall go to each theatre.

Question: Will I be able to back up my claims as to the better pictures that are coming?

Answer: Unquestionably. Last year the producing companies delivered exceptional pictures during August and September. This year they will do even better.

How to Obtain The Pressbook

Exhibitors desiring the pressbook prepared by the Motion Picture Producers and Distributors of America, Inc., on Greater Movie Season, may obtain the book by sending name and address to

JEROME BEATTY,
DIRECTOR, GREATER MOVIE
SEASON CAMPAIGN,
MOTION PICTURE PRODUCERS
AND DISTRIBUTORS OF
AMERICA, INC.,
NO. 469 FIFTH AVENUE, NEW
YORK CITY.

It is suggested, to insure accuracy, that the name and address of the exhibitor be repeated, under the written name, in a printed style.

Byrd's Polar Expedition

PATHE

By courtesy of Lieut. Commander Richard E. Byrd, Pathe News presents in issue No. 44, released

WEDNESDAY, MAY 26

The First Pictures of the Byrd Expedition

as part of his motion picture record of this great achievement which won for America the honors of the first flight over the North Pole. Byrd's full and complete story of this epic and thrilling accomplishment will appear as a two reel Special, "With Lieut. Commander Richard E. Byrd, U.S.N., in America's Polar Triumph," the official motion picture record of the first flight over the North Pole, and will be released on our Country's Birthday, July 4th.

The "Norge" In The Arctic

NEWS

Pathe News also presents in the same remarkable issue,
released

WEDNESDAY, MAY 26

The First Pictures of the "Norge" in the Arctic

the two subjects making a number of the widest interest and the most extraordinary box-office value, and representing a feat and a triumph of news reel enterprise that is unparalleled.

The photography and the presentation of the subjects are in keeping with their importance.



William R. Hearst and noted members of his organization visit M.-G.-M. studios. Lower row, Louis B. Mayer, Arthur Brisbane, Irving Thalberg and Ray Long. Upper row, J. E. Van Winkle, M. G. Meigs and William Randolph Hearst.

"The Nervous Wreck" Cast Announced By Christie

THE cast of the forthcoming big Al Christie feature, "The Nervous Wreck," announced by Al Christie contains a long list of prominent comedians who will be seen in the production in addition to Harrison Ford in the title role and Phyllis Haver, the feminine lead.

Hobart Bosworth has been cast in a featured role and a great comedy team in Chester Conklin and Mack Swain have been signed for the production.

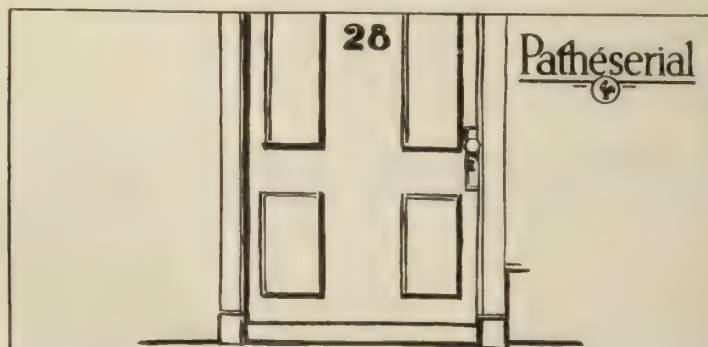
Charles Gerrard will play the role of the tenderfoot fiance to the Millionaire's daughter, the latter being impersonated by Vera Steadman. Paul Nicholson will be seen as the Arizona Sheriff.

"The Heavy Parade"

"The Heavy Parade," tenth in the series of Fat Men Comedies produced by Standard Cinema Corporation, is on the May list of releases by F. E. O. The picture is a burlesque of "The Big Parade," with "Fatty" Alexander, "Kewpie" Ross and ("Fat") Hilliard Karr in the roles of the three buddies, and is having its Broadway premiere on the program at Warner's Theatre on Broadway.

To Direct "Breed of the Sea"

Ralph Ince has been engaged by Film Booking Offices to direct "Breed of the Sea," a screen adaptation of Peter B. Kyne's Saturday Evening Post story, "Blue Blood and Pirates," one of its Gold Bond productions which will be released before the new year. In addition to directing Ince will play the "heavy" comedy role.



What was in room 28?
Furtive figures came and went.
Yet the room was empty!
See

"SNOWED IN"

A Mystery Drama of the High Sierras
WITH
Allene Ray & Walter Miller

Directed by Spencer Bennet. Story by Frank Leon Smith.

Hutchinson Acquires "Come-On Charley" Stories

SAMUEL S. HUTCHINSON, producer of the Edward Everett Horton comedies for release by Associated Exhibitors, Inc., announced this week that he has purchased screen rights to Thomas Addison's short story series, "Come-On Charley," as the basis of Horton's third starring vehicle for Associated release.

The "Come-On Charley" stories, published in a national magazine, have been sought for moving picture material by a number of producers and bidding for the screen rights was spirited. Hutchinson felt justified in bidding high to obtain the screen rights as the central character of the stories, that of a small town sap who is a willing "come-on" for every manner of shell game presented to him, is ideally suited to Horton and gives him full play for his delightfully droll wit.

Lloyd Ingraham, who directed Horton in both "The Nutcracker" and "Lord Hokum," will also direct the "Come-On Charley" feature for Hutchinson.

Hutchinson will produce a total of four Horton comedies in his initial series for Associated.

"Sea Beast" Premiere In Berlin Big Sensation

EVIDENTLY Warner Bros.' "The Sea Beast" is destined to score as big a success in all parts of the world as it has in the United States. This John Barrymore starring vehicle had its European premiere in Berlin recently and it brought the unanimous commendation of newspaper critics and the capacity audience.

Immediately following the Berlin premiere, Gus Schlesinger, general manager of foreign distribution for Warner Bros. in Europe, cabled the Home Office in New York as follows:

"Thursday's premiere 'Sea Beast' a Warner Bros. triumph. All trade and newspapers unanimous in wonderful criticisms. Entire Berlin today talking 'Sea Beast,' Warners, Barrymore and Costello. We have hit the bullseye."

Big Cast in "Red Mill" New Marion Davies Film

With the exception of the role of Governor the cast of "The Red Mill," starring Marion Davies, is now complete according to an announcement from the Culver City studios, where this Cosmopolitan production for Metro-Goldwyn-Mayer is now being filmed. Miss Davies has the role of Tina. Owen Moore is Dennis, George Seigmann appears as Willem, George Fawcett as the Burgomaster, Karl Dane as Captain Edam, Tully Marshall as Timothy and Fred Gambold as the Innkeeper.

Margaret Livingston in "Married Alive," Fox Film

MARGARET LIVINGSTON, Fox Film star, who has developed into one of the brightest box-office bets boasted by the Fox organization, is working overtime at Fox Hills on her latest laugh-fest film, "Married Alive," in which she plays opposite Matt Moore.

The picture is full of fine comedy situations and gives the popular actress one of the best chances she has had thus far enjoyed. The role is particularly well suited to her, and she has made the most of it.

Miss Livingston recently spent a brief vacation in New York City after completing "Hell's Four Hundred." During her stay she aided in the selection of screen material to be used in the schedule planned for her by Fox.

Complete Studio Work on Preferred Film "Lew Tyler's Wives"

HARLEY KNOLES has completed the final scenes for J. G. Bachmann's first Preferred Picture for next season, "Lew Tyler's Wives," based on the novel by Wallace Irwin. Editing and titling are now being done in anticipation of a June release date. This is the production in which the featured cast includes Frank Mayo, Ruth Clifford, Hedda Hopper, Helen Lee Worthing and Lew Brice.

Activity continues at the Tec-Art Studio with work in full swing on the second Preferred release, "The Romance of a Million Dollars," which Mr. Bachmann is also personally supervising. Tom Terriss is directing with the leading roles filled by Jacqueline Logan and Glenn Hunter.

Ginsberg Closes Deal

Henry Ginsberg, president of the Ginsberg-Kann Distributing Corporation, has just returned from Atlanta, Ga., where he closed a contract with Arthur C. Bromberg, president of Arthur C. Bromberg Attractions, to handle throughout the southern territory the entire product to be released by the distributing company during the season of 1926-27. The deal includes the twelve Sterling Productions in which Ginsberg-Kann have a producing interest, and six new pictures from Banner Productions, Inc.

"Delicatessen" Cast

One of the best casts of the year has been assembled to support Colleen Moore in her present First National starring vehicle, "Delicatessen." Opposite Miss Moore, Malcolm McGregor is to play the role of Jack Dugan, the boy who disliked delicatessen stores, but bought one to make a living for Colleen.

Jean Hersholt is portraying the typical role of "Pop" Schmidt, Colleen's father. "Mom" Schmidt is being interpreted by Bodil Rosing, recently imported Danish stage star.

Others in the cast are Dorothy Seastrom and Arthur Stone.



PRISCILLA DEAN in a dangerous moment from "The Danger Girl," a Metropolitan picture released by Producers Distributing Corporation.

Lloyd Hamilton's Injury

Lloyd Hamilton's foot, which became badly infected last year following an accident in which the comedian was slightly injured and which interfered with the popular star's work, has shown marked improvement during his rest following the finishing of his latest series of Lloyd Hamilton Comedies which were released through Educational Film Exchanges, Inc. The big comedian reports that his foot is now almost as good as ever and that he is in "great shape" to start his new series of comedies which Educational will handle again this year. Lloyd's schedule calls for eight of the two-reelers this year instead of the six per year he has been making the last few seasons. Lloyd is at present at Oakland, Cal., visiting his mother and giving the injured foot a needed rest.

Extraordinary Bookings

"The Unknown Soldier," Renaud Hoffman's latest epic of human interest with a post-war theme for its background, will be given an extraordinary, nation-wide premiere next week, according to a statement from Producers Distributing Corporation to the effect that over 100 prints of this subject have been booked for showings starting Decoration Day.

"Volga Boatman" Scores

Press reports received indicate that "The Volga Boatman," Cecil De Mille's personally directed production, is scoring decided hits in every quarter of the United States.

Pathe's "Round Up" Named In Honor of Harry Scott

FOLLOWING the institution of Pathe's new sales policy whereby many of the higher officials will be brought in closer personal contact with the men in the field and with exhibitors, the managers of Pathe's thirty-four branches have just launched a big summer drive for billings which will be known as the Great Scott Billings Round-Up.

The contest, which will mark the most far-reaching effort of all Pathe's plans to prove that there is no reason for slack business in the industry during the so-called off-season, has been named in honor of the man who brought about a reorganization of the sales and division managers, showmen and salesmen, in a way that puts them in direct touch with branch managers, General Sales Manager Harry Scott.

The Great Scott Billings Round-Up is to be based entirely on billings. A brand new note of appeal has been hit upon, whereby the contest will be made typical of a fast and thrilling western round-up. To carry out the western idea, the five major divisions of Pathe's field forces will be known as ranges. The New York branch becomes the New York ranch; the Omaha branch, the Omaha ranch, and so on. Each branch manager becomes the foreman of his ranch, and the salesmen are the cowboys.

Ten First National Productions In the Studio and Ten in Cutting Room; Units Ahead of Schedule

WITH production plans for the new season completed and releasing schedules set, producing units of First National Pictures are geared to the top notch to bring out the finest array of features ever released by that company.

Although the new studio at Burbank will not be ready for occupancy until the middle of July, temporary arrangements have been made to house some of the companies and there has been no let-up in production in that quarter. At the present time, six pictures are in the process of being filmed on the West Coast and four in the East, whereas ten others have reached the cutting and editing stage. These include the output of First National's own producing units and all allied producers distributing through that company.

Pictures in production in Hollywood are as follows: Colleen Moore in "Delicatessen," a story by Brooke Hanlon, being made under the direction of Alfred E. Green with a cast that includes Malcolm McGregor, Jean Hersholt, Dorothy Seastrom, Bodol Rossinger, Cleve Moore, Arthur Stone and Mary O'Brien.

Constance Talmadge in "The Duchess of Buffalo," a Joseph M. Schenck production of a story by Hans Kraly with Tullio Carminati, Edward Martindel, Rose Dione, Chester Conklin and Martha Franklin in the cast.

Richard Barthelmess in "The Amateur Gentleman," a story by Jeffrey Farnol, directed by Sidney Olcott. Supporting Barthelmess are Dorothy Dunbar, Brandon Hurst, Gardner James, Billie Bennett, J. Edwards Davis, Sidney De Gray, Nigel Barrie, Herbert Grimwood and Erick Arnold.

"Pals First," an Edwin Carewe production based on the story by Francis Perry Elliott. In the cast are Lloyd Hughes, Dolores del Rio, Alec B. Francis, George Cooper, Edward Earle, George Reed, Alice Nichols, Hamilton Mores and Polly Moran.

Harry Langdon in "Johnny Newcomer," his second feature length comedy for First National. Gertrude Astor appears in support of the comedy star.

"Midnight Lovers" with John Francis Dillon directing a cast headed by Anna Q. Nilsson and Lewis Stone. Others include John Roche, Chester Conklin, Dale Fuller and Pernel Pratt.

At the eastern studios, the concluding scenes are being made for "Men of Steel," the Earl J. Hudson special starring Milton Sills which promises to be one of the really big pictures of the year. George Archambaud is directing with Doris Kenyon, Mae Allison, George Fawcett, John Philip Kolb, Victor McLaglen, and Evelyn Walsh Hall in the cast. Work is also nearing completion on "Mismates," directed by Charles Brabin with Doris Kenyon and Warner Baxter carrying the leading roles.

The A. L. Rockett unit, ahead of schedule, is filming "Subway Sadie" adapted from the story "Sadie of the Desert." In the cast directed by Alfred A. Santell are Dorothy Mackaill, Jack Mulhall, Charlie Murray, Peggy Shaw and Gaston Glass. Robert Kane, working at the Cosmopolitan Studios, is nearly through with "The Great Deception" a story by George Gibbs, enacted by Aileen Pringle, Ben Lyon, Sam Hardy, Basil Rathbone, Charlotte Walker, Amelia Summer-ville, Hubert Wilke, Lucian Prival, Lucius Henderson and Mark Gonzales.

Dane Signs New Contract

Karl Dane, who sprang into prominence as a screen comedian with his characterization of Slim in "The Big Parade," has been signed to a new contract with the Metro-Goldwyn-Mayer studios, it was announced by Irving G. Thalberg, assistant studio executive.



ALYCE MILLS

Charming Southern girl who plays opposite Richard Dix in Paramount's "Say It Again"

First "Buddy" Roosevelt Film Started for Associated

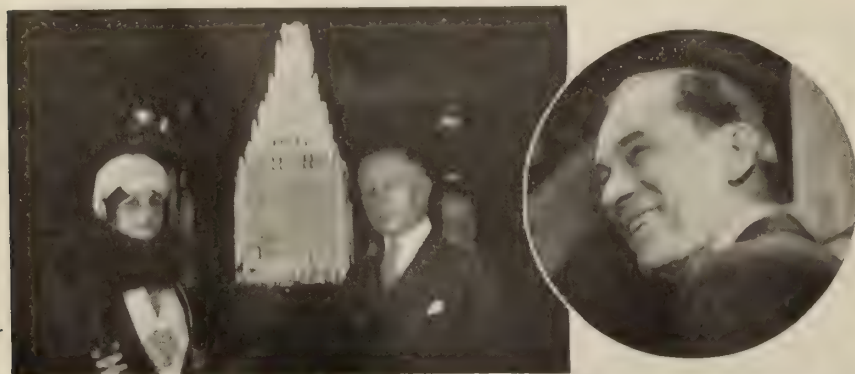
BUDDY ROOSEVELT, one of Lester F. Scott's trio of stars appearing under the banner of Associated Exhibitors, Inc., has commenced work on "The Dangerous Dub" his first production for Associated. Richard Thorpe is directing Roosevelt in "The Dangerous Dub" and according to Producer Lester F. Scott, Jr., this production will eclipse by far any of the previous successes made by this established star. Up to the present writing, exteriors have already been "shot" at Vasquez Rocks, Sand Bear, Mint and Placerita Canons with strikingly good results.

"The Dangerous Dub," from a production angle will probably be the biggest five-reel western Scott has ever made, since the story from the pen of James Madison calls for an unusually large and elaborate metropolitan chop suey restaurant interior now being built at the Associated Studios, a prosperous Western ranch lay-out which, aside from exteriors, includes three pretentious interiors, a police station, a herd of five hundred heads of cattle, plus an augmented outfit of cowboys.

From present indications, "The Dangerous Dub" will be ready for national distribution no later than June 1.

In "Forever After" Cast

Following the announcement that Lloyd Hughes and Mary Astor will play the featured roles in "Forever After," the first B. P. Fineman production for First National Pictures, it is announced that others in the cast will include David Torrence, Eulalie Jensen and Hallam Cooley.



Highlights of the laying of the Cornerstone for the mammoth Paramount Theatre and office building at the "Heart of Broadway." Mr. and Mrs. Adolph Zukor with giant cake which is an exact reproduction of the edifice and New York's mayor, James J. Walker who officiated at the ceremony wearing the smile that got him the nickname "Smiling Jimmie."



DORIS HILL

Doing a Babe Ruth in preparation for her strenuous work as leading lady with Syd Chaplin in Warner Bros. big special, "The Better Ole."

Completing Camera Work on Excellent's "The Kick-Off"

AT the offices of Excellent Pictures Corporation this week it was stated that the production of "The Kick-Off," starring George Walsh under the direction of Wesley Ruggles, has moved with unexampled smoothness and that, except for unforeseen circumstances the production would be entirely completed, so far as camera work is concerned, within less than a fortnight.

There will be a 10-day rest for the star and then production will go forward on the second picture in the series of "Six Big Pictures" the star is making for the Excellent organization.

In all probability the second picture will be "The Winning Oar," another production of athletic heroism.

The Walsh series will be one of the stellar groups offered on the independent market. Representatives who have been out in the field for Excellent report an unusual amount of interest on the part of the exhibitors in all territories. The stardom of George Walsh finds an appeal and expectancy everywhere and the fine, pointed stories with which Excellent is furnishing him, plus the guaranteed fine production with which he is being surrounded makes the entire series a high point in the territorial market.

Adapting "Forlorn River"

George C. Hull is now adapting for Paramount production "Forlorn River," Zane Grey's new story of the Northwest cattle country. Jack Holt will be a featured player in this picture which John Waters will direct.

Schools Close to Give Children Opportunity to Study Warner's Portable Broadcasting Station

WARNER BROS.' portable radio broadcasting station, the 6XBR, which started from Hollywood May 4 on a transcontinental tour to broadcast local programs from the stages of picture houses, is proving a veritable sensation, according to letters being received by Warners from theatre managers and radio enthusiasts. So big did the stunt go through the California cities that the Board of Education of Red Bluff, anticipating the coming of the station, ordered the schools closed for the day that the children might see just how the radio operated. It was the first time in the history of the thriving Northern California city that the schools were ordered closed for such purpose.

As a part of the official program at Red Bluff one of the schools provided an orchestra which performed over the radio with the result that hundreds of letters were received from the countryside commending the work of the orchestra and the program in general.

Official recognition is being given the 6XBR by city governments and chambers of commerce in every city in which the portable station appears. Frank A. Cassidy, showman and exploiter extraordinary for Warners, who is out in advance of the station, has been called upon to address chambers of commerce and other organized bodies in all cities.

In discussing the exploits of the 6XBR Cassidy wrote:

"This noon I spoke of the chamber of commerce in Red Bluff and got a wonderful reception. Last night at Chico, an organ recital was given together with a speech by a local celebrity. The Sacramento program was a darb, and so was Stockton."

In writing of the visit to the Bay Cities in California Cassidy says:

"It's really uncanny the way the broadcasting works out. For instance, at Oakland

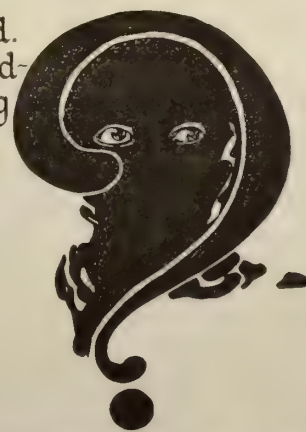
Thursday night we sat in the manager's office, which was 100 feet from the stage. Our station was set up at the theatre. We received the theatre special program on our 'mike,' and KGO, whose station is five miles away, picked it up, and those of us in the office got in back from station KGO. Also we got our station KFVB at Hollywood for parts of the program. And got it distinctly, too. Thousands were doing the same thing, as our program was the best on the air that night."

Following the broadcasting at the Majestic Theatre in Chico, Manager W. A. Crank wrote as follows:

"We want to thank you for sending the portable station to our door to tell the world of our program. It was a sensation and, needless to say, it helped business. The crew with the station are surely a fine lot of men, we having known Mr. Cassidy before, and it is a real pleasure to say these few words of praise for them. We would like to do more. We arranged a ten-minute Chico boost talk by our chamber of commerce president. It went big. Thanks a thousand times for the kind favor which we hope at least partly to repay as we go along."

They called him Redfield.
He was the Master Mind—
They knew he was among
them

Yet who knew him?
Who could say he had
seen his face?



See

"SNOWED IN"

A Mystery Drama of the High Sierras ~

WITH
Allene Ray & Walter Miller

Pathéserial

Directed by Spencer Bennet. Story by Frank Leon Smith.

Unseen Stars Behind the Screen

(Continued from page 461)

tuning efforts in Paris and other European style capitals.—Adrian as a designer is one of the most important stars we have who is never seen on the screen.

The most marvelous acting and the cleverest stories can easily be ruined by poor photography and here we also need stars of the photographic profession. My experience in this business leads me to a statement of absolute fact that for Producers Distributing Corporation we have the most adept group of cameramen the business can offer.

Peverell Marley, special cameraman for Cecil B. De Mille has shown his worth in "The Volga Boatman," "The Road to Yesterday" and the Rupert Julian production, "Silence," Arthur Miller proved his worth in photographing "The Coming of Amos." He, too, is one of the great artists in the business. Lucien Andriot came with William K. Howard from Paramount and has splendidly handled the photographic details of the William K. Howard pictures. Norbit Brodine excelled himself in "Paris at Midnight," Charles G. Clark and Joe La Shelle in "Rocking Moon" and other George Melford productions. Devereaux Jennings, Gus Peterson, Alex Phillip, Hal Rothen, Dave Kesson, Georges Benoit, Ray June, James C. Van Trees, J. Badarracco—all these clever cameramen and a number of others contributed their talents to the 1925-26 releases of Producers Distributing Corporation and they will be entrusted with the recording of our 1926-27 group of attractions.

Executive direction of the studio is always an extremely important factor. I am very fortunate in having closely associated with me Louis Goodstadt, assistant general manager, whose wide knowledge of the business of attracting artists to the screen makes him an extremely valuable factor in both De Mille and Metropolitan productions. As general manager of the De Mille and Met-

ropolitan Studios I am very proud of the unseen stars who build the stories which our players later bring into life on the screen.

The skill of the director always has been and always will be of inestimable importance. The director is the alchemist who transmutes the basic elements of script, players, settings and locations into the finished unit of entertainment.

Producers Distributing Corporation is, I feel, rarely fortunate in the directors who have been attracted to its banner. Cecil B. De Mille, of course, needs no introduction. Rupert Julian, Joseph Henabery, William K. Howard, Scott Sidney, Donald Crisp, Alan Hale, Robert Thornby, Paul Sloane, George Melford, Frank Urson, Frank Reicher, are men of real achievements. They are artists whose names are of distinct value. They realize that the most artistic thing they can do is to completely and thoroughly please the public.

Add to Big Cast for Barrymore Production

A number of additions have been made to the cast for the second John Barrymore road show attraction for Warner Bros. for the 1926-27 season. This picture is an adaptation by Bess Meredyth from the famous opera, "Manon Lescaut," and it has already been in production for a number of weeks. The newcomers to the cast are Dick Sutherland, Stuart Holmes and Tom Williams.

Production Started on "Forever After"

Production on "Forever After" started May 25 on the West Coast. This production, adapted from the stage play by Owen Davis, will be B. P. Fineman's initial effort for First National. Lloyd Hughes and Mary Astor have the featured roles.



John Barrymore and Mary Astor in a scene from "Don Juan." The picture will be given an elaborate Broadway presentation by Warner Bros. in July.

"The Passionate Quest" Completed by Warner Bros.

JACK L. WARNER, in charge of production at the Warner Bros. West Coast studio, made the announcement recently that he would have six pictures on the 1926-27 schedule completed by the first of September and that they would follow at the rate of two a month thereafter until the Twenty-six Warner Winners and the nine road show attractions were finished.

Evidently Mr. Warner is not going to have a very difficult time maintaining this schedule. Last week he announced that photography had been completed on "The Better 'Ole," with Syd Chaplin as the star, and Chuck Reisner as director, and "Footloose Widows," with Louise Fazenda and Jacqueline Logan in the leading roles and Roy Del Ruth directing.

This week word comes from the Coast that "The Passionate Quest" has been completed and will immediately go into the cutting room.

To Direct Evelyn Brent

Eddie Dillon has been engaged by Film Booking Offices to direct Evelyn Brent in "Flame of the Argentine," her next starring vehicle. Work on the new production, which is a flashing story of the South American pampas, will be begun within a few days.

Four more names have been announced for the cast of the Brent picture. Orville Caldwell has been engaged to play the lead opposite the star, while Frank Leigh will have the heavy role. Evelyn Selvie and Dan Makarenko also will play important parts.

Coming.

the wallowing wonder of the A.E.F.
GENE TUNNEY
in a Pathéserial



Three More Gold Bonds Justify Slogan, "F. B. O. Means S. R. O."

All Star Units Hop Right After More

WITH three big special productions already finished, or virtually finished, awaiting release date, the F. B. O. Studio at Hollywood is training its long range guns on the second quarterly quota of twelve Gold Bond Productions, according to the announcement of Edwin C. King, vice-president in charge of the production at the lot. "Bigger Than Barnum's," the circus story directed by Ralph Ince, and "Her Honor the Governor," the smashing drama of a woman who is chief executive of a state, which Chet Withey directed, are entirely completed. J. Leo Meehan has but a few more days shooting on "Laddie," the famous Gene Stratton-Porter novel, which he is transposing to the screen.

"Kosher Kitty Kelly" will be the next picture to start, and a sterling cast, which includes Viola Dana, Vera Gordon, Nat Carr, Aggie Herring, Tom Foreman and Stanley Taylor already has been engaged. Minor parts for the production of this big New York stage success will be filled within a week and a director assigned. Work is to begin almost immediately.

"Breed of the Sea," the Peter B. Kyne story, and "Rose of the Tenements," the photodramatization of John Moroso's novel, "The Stumbling Herd," are scheduled to get under way in the near future. Casts and directors will be announced shortly. Following these two, "Hello Bill," the big Elks picture by Milton D. Gardner and John W. Grey will move up to the starting line to open the third quarter with a bang.

Preparations for the filming of the bigger pictures for the coming year are not delaying the production of any star series. Evelyn Brent, Fred Thomson, Lefty Flynn, Tom Tyler and Bob Custer companies are all working at top speed, while the scenario department is lining up product for the new Alberta Vaughn pictures and the George O'Hara features—both additions to F. B. O.'s star schedule for this season. The first Vaughn story tentatively titled "Collegiate,"

written by Jean Dupont, is in the hands of James Gruen for adaptation and scenario, while F. A. E. Pine is working on the script of "The First Car," by James Henry O'Brien.

Fred Thomson has finished the interior scenes for "The Two-Gun Man," by S. E. White, and has departed, bag and baggage, cam and camera, for the high Sierras behind Bishop, where he is preserving in celluloid some of the most magnificent scenery in the United States. Dave Kirkland is directing.

Evelyn Brent has just begun work on "Flame of the Argentine," a rattling, action-crammed story of the South American Pampas, with Eddie Dillon at the directorial megaphone. Orville Caldwell, Frank Leigh, Evelyn Selby, Dan Makarenko and Rosita Marstini are in the cast.

The sky-rocketing Tom Tyler jumps into another of his knockout Westerns under Bob DeLacey's direction when "Jerry Settles Down" leaps away from the starting mark. Bob Custer is working on "The Dead Line," a corking dramatic smash with plenty of unusual situations and the real tang of the desert in the story, which was written by Barr Cross. Sam Nelson is doing the directing.



LOUISE FAZENDA

Warner Bros. star in Oriental garb. Miss Fazenda has just completed her work in another Warner production, "Footloose Widows."

Sax Sets Dates for Twenty Gotham Pictures

Just before leaving for Cleveland and Detroit, Sam Sax announced that every release date and production title for the entire twenty Gotham productions to be released through Lumas Film Corporation had been definitely set.

Mr. Sax stated that the Greater Gothams and Gotham Productions would be released on alternate months starting in August and that a Camera Pictures production starring William Fairbanks would be issued once every six weeks beginning with the third week in August.

Paul Stein to Direct "My Official Wife"

Paul L. Stein, new Warner Bros. director, who recently arrived at the West Coast studio from Berlin, where he was signed by Harry M. Warner, has been given his first assignment for the 1926-27 program. He will handle the megaphone on "My Official Wife," an adaptation of the famous drama of a decade ago. The story is by Richard Henry Savage and will be used as a starring vehicle for Irene Rich. Further production details have not yet been announced, but it will likely go into work in the near future.



Morris Gest, noted theatrical producer, on a set for "Paris" at M.-G.-M. studios, with Charles Ray, Joan Crawford and Edmund Goulding who is the author and director of this colorful production.

Lumas Closes 20 Regional Distribution Contracts for Its Gotham and Fairbanks Pictures

THE past week was a busy one with Sam Sax and the Lumas Film Corporation as that organization reports the signing of three more distribution contracts in the past six days, which, added to those previously settled for the 1926-27 program makes a total of twenty distributors already lined up for the coming season.

Budd Rogers, vice-president of Lumas, closed with Eltrabran Film Company of Atlanta, Ga., and Charlotte, N. C., while in Atlanta last week, the contract being a renewal or continuation of a previous distribution franchise held by Eltrabran last season.

Although Tom Branon was one of the last franchise holders signed last year for the Gotham product and consequently started releasing the pictures late, he has met with such prompt response from the exhibitors in his territory that he is now caught up and ready for the new fall releases. The Solid South is now covered for the entire list of Lumas releases.

Another contract renewal was made between Sam Sax and Messrs. Rosenfeld and Levine of Independent Films, Ltd., of Canada, this making the third consecutive season that the Canadian organization has distributed the Gotham Productions. The contract covers the entire Dominion of Canada, which will be handled through offices in Toronto, Montreal and Winnipeg.

A new distribution deal was consummated for the State of Michigan whereby the twelve Gothams, the eight Fairbanks pictures and "The Northern Code" will be handled by the American Booking Corporation of Detroit. Mr. Minter of the "A. B. C." previously handled the first six Gotham productions, but was disappointed in not securing the second twelve and he made sure

that his office secured the coming season's output by coming to New York personally and convincing Sam Sax that he could obtain the best possible results in the Detroit territory.

Add Cast "Midnight Lovers"

Several of the best known artists in Hollywood have been signed for important roles in "Midnight Lovers" by John McCormick, under whose management the picture is being made by First National. Lewis Stone and Anna Q. Nilsson are supported in their featured roles by Chester Conklin, John Roche, Purnell Pratt and Dale Fuller.

Conklin plays the comic butler role, Roche that of the lady-like man-about-town, Ffolliott; Pratt that of Wibley, Stone's adviser, and Miss Fuller that of Heatley, the overbearing maid.

Under John Francis Dillon's direction the picture is shaping into an amusing bit of after-the-war English life. It is Carey Wilson's adaptation of "Collusion," by J. E. Harold Terry.



"Chuck" Charles Reisner, director, and Syd Chaplin, star, as Old Bill, in an off moment during the filming of "The Better Ole," one of the nine gigantic specials that Warner Bros. will produce for the 1926-27 season. Syd is serving as a puppet for Chuck in a ventriloquist stunt.

Additions Made to Cast of "Almost a Lady"

Jocelyn Lee and Majel Coleman have been added to the cast of "Almost a Lady" the Marie Prevost starring vehicle which E. Mason Hopper is directing at the Metropolitan Studios.

Lucille Miller, for the past several weeks a member of the "Patsy" theatrical show now playing in Los Angeles, has also been assigned a small part in this Producers Distributing release.

Harrison Ford has the leading male role in "Almost a Lady" with Trixie Friganza, George K. Arthur, John Miljan and Barney Gilmore in the supporting cast.

Completing "Satan"

D. W. Griffith, at the Paramount Long Island studio, is in the final stages of production on "The Sorrows of Satan," a picture which, according to Paramount executives and to the director himself, will rank as one of the finest in the list of outstanding attractions which Griffith in his brilliant career has made, among them "The Birth of a Nation" and "Intolerance."

Working on "Wings"

With Florence Vidor's first Paramount starring picture, "Love's Magic," just completed, Director William Wellman has started preparation for the filming of "Wings," the roadshow production which will feature the part played by airplanes in the world war.

Fox Finishes "The Lily"

The poignant drama of love and self-denial, "The Lily," written by Pierre Wolff and Gaston Leroux and presented by David Belasco some years ago, is now in film. Director Victor Schertzinger has just completed the screening for Fox Films at the company's West Coast Studios.



A HAND ACROSS THE JAW in "Hands Across the Border," Fred Thomson's new F. B. O. "pippin."



MARCELINE DAY

Wearing her bridal gown for a scene in "The Gay Deceiver," in which M.-G.-M. picture she is featured with Lew Cody, Malcolm McGregor and Dorothy Phillips.

Paramount Features Do Capacity Business In Java and Siam

THAT the roadshow method of exploiting and presenting feature attractions is universal in its business getting results is evidence by the big business now being done in the Straits Settlements, the Dutch East Indies and Siam by two of "The Ten Commandments" road companies operating out of Sydney, Australia. Advices received by E. E. Shauer, general manager of the foreign department of Famous Players-Lasky Corporation, tell of record-breaking business now being done in the above territories on this Paramount attraction.

Two of the 10 roadshow units which have been operating in Australia and New Zealand under the direction of Managing Director John W. Hicks, Jr., of Sydney, were dispatched to the Far East some weeks ago. At the Alhambra Theatre in Singapore the Paramount special was presented for three weeks to the greatest business ever known there. The same company played one week stands at Kuala Lumpur and Ipoh to enormous business for those towns and now is breaking records on one week stands at nine other cities of approximately the same size.

One of the roadshows has been dispatched to Java and the other will be operating in Siam.

"Honeymoon Express" Next

"The Honeymoon Express" will be the next of the Warner Bros. pictures to go into production. It is scheduled to get under way during the present week and will be a starring vehicle for Irene Rich, with Willard Louis playing the leading male role opposite her. As a legitimate stage production "The Honeymoon Express" proved an exceptional attraction.

Harry M. Warner in New York With Print of "Don Juan"; Plans Elaborate Broadway Premiere

HARRY M. WARNER, president of Warner Bros., is in New York with a print of "Don Juan." He will remain here until the latter part of July, when he will sail for Europe to complete plans whereby Warners will produce pictures in England, France and Germany. Mr. Warner arrived from the West Coast studios recently. He is here primarily to direct arrangements for the world premiere presentation in New York of the John Barrymore road show attraction, "Don Juan."

Elaborate plans are in a formulative stage for this "Don Juan" presentation, which will be the most pretentious ever given a Warner picture in New York City. It will mark the first time the Vitaphone, the musical synchronization device controlled by Warners and developed and perfected by the Western Electric Company, the American Telegraph and Telephone Company and the Bell Laboratories, has been applied to a picture. The music is now about to be synchronized with the picture at the Manhattan Opera House, just leased by Warners, to be used as a studio for the synchronization of music with pictures.

Just what the further plans are for the presentation of "Don Juan" were not divulged by Mr. Warner. Many of them will be developed at a series of conferences scheduled for the Warner home offices this week. So far it has not been definitely determined to what Broadway house the premiere will be given. Mr. Warner reiterated the recent statement from the Coast that three Warner road show attractions would be playing simultaneously on Broadway this summer. Two of these will be "Don Juan" and Syd Chaplin in "The Beter 'Ole." The third has not yet been decided upon.

Discussing the coming premiere of "Don Juan," Mr. Warner said:

"We believe that in this John Barrymore starring vehicle we have one of the greatest pictures ever made and we intend to give it a Broadway presentation that is in every way in keeping with the production. Barrymore was great in 'The Sea Beast.' You will see an even greater Barrymore in 'Don Juan.' Without a single exception everyone who has seen this production has proclaimed it the greatest work this popular star has ever done and among the very best ever seen on the screen."

"Women Love Diamonds" To Go Into Production

"Women Love Diamonds," from an original story by Carey Wilson, soon will go into production at the Metro-Goldwyn-Mayer studios, according to announcement yesterday by Harry Rapf, associate studio executive. This is an episodic story of the diamond from its blue clay home to a woman's possession. Comedy, tragedy and pathos are included in the scenario by Willis Goldbeck.



"A RUN OF ACTION"—it's jam full of that quality, is Hoot Gibson's Universal "bearcat," "The Man in the Saddle."

Fox Delivers All Pictures On Its 1925-26 Schedule on Time

System Is Founding Good Will and Good Faith

A FOUNDATION of good-will and good faith has been set during the current season by Fox Films with its clientele of theatre-owners that should go far in assuring the coming season's product a very kindly reception by the exhibitors.

For Films for 1925-26 delivered every picture as per contract and promise without a single slip-up.

"We are the only firm in the business that delivered as per contract, sales terms and specifications," Winfield R. Sheehan, vice-president and general manager, declares. "It is the founding of good-will and good faith, and I think we are entitled to publicize this to our credit and glory."

That was his closing remark in a letter he dictated in Los Angeles to James R. Grainger, his general sales manager, in New York. The letter is complimentary general to the effectiveness of the Fox forces, and particularly to the sales machine perfected by the sales chief.

The letter of Mr. Sheehan follows in part and is self-explanatory of the accomplishment of his company:

"We sold them (the theatre owners) 35 special pictures one year ago. By July 1, we will have delivered each one of the 35 pictures as contracted and sold, ON TIME. In addition thereto, we have given them 'Sandy,' one extra release, which they were free to buy or pass up. Therefore, we have kept faith, and delivered pictures in accordance with our contract and promise.

"We sold them seven Tom Mix and Buck Jones' pictures. They were delivered on time as contracted.

"We sold and contracted twenty-six Varieties subjects. On July 1, we will have delivered each one sold under contract on date specified, and have kept faith in accordance with contract and promises.

"We will deliver 104 issues of Fox News as contracted.

"We sold under contract eight Van Bibber Comedies, eight O. Henry comedies, eight

Married Life Series pictures, twenty Imperial Comedies. We have delivered all except one Imperial, which will be shipped next week; and, by June 15, we will have delivered forty-four two-reel comedies which we sold them one year ago under contract for delivery during the year, and we have kept faith, carried out our contract and kept every promise."

Back of this accomplishment prominently looms James R. Grainger, the sales chief.

"The Grainger system" is based on not only expert handling of film through the company's thirty odd national exchanges, but on square-dealing and no rash promises. His word is his bond, in all truth, and has so come to be accepted by the exhibitors.

Esther Ralston to Play

Lead in "American Girl"

Declaring that she is typical of everything that is signified by the title of the picture, Jesse L. Lasky and Florenz Ziegfeld in a joint statement announced that Esther Ralston, selected by Ziegfeld himself, will play the leading role in Ziegfeld's "Glorifying the American Girl," soon to be made into a Paramount picture.

"Sorrows Quartet"



In D. W. Griffith's latest Paramount production, "The Sorrows of Satan" are these four clever artists; Ricardo Cortez, top left, Carol Dempster, top right; Lya de Putti and Adolphe Menjou beneath.

Goodwill Pictures Announces New Product

Goodwill Pictures, Inc., a Hollywood production company, distributing on a territorial basis, has announced its pictures for the coming season.

The series include two serials, "The Power God" and "Officer 444," with Ben Wilson and Neva Gerber, six action comedy-dramas with Francis X. Bushman, Jr., six Bill Bailey Westerns, six Jack Meehan Westerns and one each with Johnny Fox and Peggy O'Day. Others are Jack Mower in a series of four and two specials, "The Valley of Hate" and "The Courageous Coward."

H. E. Dodge is president of Goodwill Pictures.

Gaston Glass Signed for New Bachmann Production

J. G. Bachmann has signed Gaston Glass to play an important role in "The Romance of a Million Dollars," a new Preferred Picture that has just been put into production with Tom Terriss directing. The story is from the novel by Elizabeth Dejeans and in it Glass will play in support of Jacqueline Logan, Glenn Hunter and other well known players who will comprise the featured cast.

Production of "Ashes"

Corinne Griffith is planning to return to the Coast in time to start studio work on her coming production of "Ashes" about June 1st. During her stay in New York, the First National star has found time to make a number of atmospheric shots on the White Star liner Majestic, and in the downtown streets of the city. "Ashes" is a story by Reginald Goode. Richard Wallace has been chosen to direct "Ashes."



M. P. T. O. (TEXAS) IN CONVENTION AT BAKER HOTEL, DALLAS, TEXAS, MAY 11-12

Left to right, standing, W. S. Waid, business manager; Homer Mulkey, director. Seated, C. W. Batsell, vice-president; S. G. Howell, editor of Motion Picture Journal; H. A. Cole, president.



WALTER MOROSCO,

Warner Bros.' young director, who is visiting in New York for a brief rest preparatory to a busy season in which he will direct a number of pictures on the Warner schedule.

Preparing Script for "Heart of Maryland"

Warner Bros. scenario department is busy with the preparation of a number of scripts for productions on the 1926-27 schedule. Among the latest stories under way are "The Heart of Maryland," "Across the Pacific" and "Private Izzy Murphy."

Bess Meredyth is preparing "The Heart of Maryland" script. The story will be used as a starring vehicle for Dolores Costello.

Bachmann Signs the Hattons to Adapt Preferred Picture

J. G. Bachmann announced that he had secured the signatures of Frederick and Fanny Hatton to a contract which provides for their adaptation as well as authorship of a comedy drama to be included on this year's schedule of Preferred Pictures.

The tentative title of this story on which they are now at work is "The Worst Woman," described as a sparkling novelty in feature comedy ideas.

Richard Barthelmess in "The Amateur Gentleman"

With actual production under way for about two weeks, the complete cast for "The Amateur Gentleman," the Inspiration production starring Richard Barthelmess, under the direction of Sidney Olcott, is announced. First in support of the star in this Jeffrey Farnol story of romance and adventure, is Dorothy Dunbar, a young leading woman who is attracting much attention. Others in the company are Gardner James, Nigel Parrie, Brandon Hurst, Erik Arnold, Edwards Davis, Billie Bennett, Herbert Grimwood, Gino Corrado, Sidney de Gray and John Peters. The scenario of "The Amateur Gentleman" was prepared by Lillie Hayward. Caryl S. Fleming is first assistant and David W. Gobett is head cameraman.

Border Town Being Built in Arizona for "The Last Frontier"

Many Prominent Players Are in the Cast

ENCAMPED in a city of canvas numbering over two hundred tents, set up on the sagebrush and sand wastes of Arizona, near Gap Trading Post in the Navajo Indian reservation, Director George B. Seitz and Paramount's "The Last Frontier" troupe are at work on the prairie sequences of the epic of American frontier days, while one hundred fifty technical experts and construction men are building a faithful reproduction of the old frontier town of Salina, Kansas, where the action of the Courtney Ryley Cooper story is centralized.

The invasion of the Navajo reservation by "The Last Frontier" company was made possible through the efforts of Indian Commissioner Burke at Washington who granted George B. Seitz permission to set up his camp site near Gap Trading Post and authorized the director to negotiate for the services of between fifteen hundred and two thousand Navajo and Hopi Indians encamped on the reservation.

In making arrangements for the employment of the Indians through their white interpreter Parson Smith who is known as "the white God of the Navajos," Director Seitz discovered that while the Indians do not belong to any trade union or actors' organization they have a flat price for their services.

The Indians demand three dollars a day for their services, no more and no less, out of which they provide their own lodgings and food. In addition to this the Navajo Indians make one stipulation, and that is that the producing company provide them with one great feast each week. This feast consists of enough barbecued meat to go around, with bread, coffee and tobacco.

The Indians are being used to visualize the warfare waged against the early settlers and Seitz, in reporting to the Studio,

states that the red men are proving splendid actors under the supervision of Parson Smith.

Among the featured players that are encamped on the location with "The Last Frontier" company are William Boyd playing the part of "Tom Kirkby;" Marguerite De La Motte as "Beth;" Jack Hoxie as "Buffalo Bill;" and J. Farrell MacDonald as "Wild Bill" Hickok. Gladys Brockwell, Frank Lackteen and Junior Coghlan are also with the troupe in supporting roles.

Director Seitz states that Jack Hoxie by virtue of his long experience in western roles and his physical resemblance to the famous historical character Colonel William Cody, is giving a remarkable performance.

New Fairbanks Film

The negative of the second William Fairbanks production, entitled "Through Thick and Thin," has arrived in New York from the Coast.

Although the actual release of this subject is not set until next September prints will be available for the exchanges in June in order that the picture may be screened for the exchanges.

GENE TUNNEY

He's won thirty fights by knockouts.
He's got the habit he'll be a knockout
in a Pathéserial



Short Feature Magazine

*A Magazine within a Magazine, devoted exclusively
to the Little Pictures with the Big Punch*

Edited by Charles Edward Hastings

Pathe Short Feature Program, Week of June 6

ALICE DAY and Clyde Cook share two-reel comedy starring honors on the Pathe short feature schedule for the week of June 6th. Miss Day appears in Mack Sennett's "Puppy Lovetime" and Cook in "He Forgot to Remember," made by Hal Roach. Other releases of the week are "The Big Idea," a single reel Roach re-issue with "Snub" Pollard; chapter seven of the Pathe serial, "The Bar-C Mystery"; "The Big Retreat," one of Aesop's Film Fables; Topics of the Day No. 23, Pathe Review No. 23, and two issues of Pathe News.

"Puppy Lovetime" presents Alice Day with a cast including Eddie Quillan, Danny O'Shea, Ruth Taylor, Mary Ann Jackson, Joseph Young and Patsy O'Byrne. Eddie Cline directed.

"He Forgot to Remember" presents Clyde Cook with a cast including Noah Young, Yorke Sherwood and Blanche Mehaffey. Tom Buckingham directed.

"The Big Idea" is a Hal Roach single reel re-issue with "Snub" Pollard in one of his funniest comedies.

"Back From the Missing" is the title of the seventh chapter of the Pathe serial, "The Bar-C Mystery" starring Dorothy Phillips.

Pathe Review No. 23 offers: "Where East Meets West," Japan meets America in Hawaii; "Prince" college in Pathecolor; "Where Fishes Flourish," scenes of a California hatchery of rainbow trout.

"The Big Retreat" is one of Paul Terry's animated cartoon creations of the Aesop's Film Fables series. Topics of the Day No. 23 presents the latest wit and humor from the press. Two issues of Pathe News complete the June 6th schedule.

New Fox Director

Fox Films have added another well-known director to the comedy directorial staff. Jess Robbins has started work on his first picture, a new O. Henry captioned "Babes in the Jungle." Robbins has selected Hallam Cooley and Joan Renee for the leading roles.

"The Merry Widower"

Tyler Brooke, whom Hal Roach "discovered" on the musical comedy stage and engaged for his Pathe comedies, is seen in support of the famous screen favorite, Ethel Clayton, in her Roach comedy, "The Merry Widower," just completed.

"Toot! Toot!"

"Toot! Toot!" is the title for Ko-Ko the clown's next cartoon featurette which Dave Fleischer is directing for Inkwell Studios and Red Seal release.

1926-1927

By E. W. HAMMONS

President, Educational Film Exchanges, Inc.

THE season of 1926-27 will begin with the motion picture industry measurably nearer than it has ever been before to the time when pictures are going to be judged by their entertainment value and their quality and not by their footage. This time is sure to come—it must come before motion pictures can offer the public ideal entertainment—but it has not always been possible to recognize unhesitating progress toward this situation.

The persistent efforts of short feature producers and distributors with such special campaigns as Laugh Month and a number of fine exploitation tie-ups have had much to do with the progress along this line during the current season. However, it is a re-awakening on the part of the exhibitor himself with a better recognition of the box office and entertainment values in the higher type of short feature that is doing most to move us toward the time when a producer can make a picture in whatever length the story justifies without fear that short length will make it impossible for him to get a fair showing in the theatre presentations and advertising, or a fair return of profit for his efforts.

The pictures in short length that have been released during the current season and the elaborate plans for 1926-27 surely show the short feature stepping out with a more confident stride than ever before. Such pictures, for example, as the Romance Productions in technicolor, show an advanced attitude on the part of producers toward the making of films in briefer lengths. In the words of the Better Film Committee of the National Board of Review, the first of these productions, "The Vision," illustrates "a serious attempt to make short features of outstanding merit." No reel showman can fail to see in short classics of this type an opportunity, not only for making money in the immediate present, but for building lasting good-will and future patronage.

These ambitious efforts in short feature production are to be noted all along the line in comedies and novelties as well as in such more serious classics as "The Vision." Surely the exhibitor cannot fail to keep step in his advertising and exploitation.

Cline Directing Burke

Johnny Burke has started his first comedy for Mack Sennett under the direction of Eddie Cline, who has recently been directing both Alice Day and Ben Turpin in their respective starring series for Pathe.

Newspaper Report of Byrd Flight; In Pathe News

THE plan of Emanuel Cohen, Editor of the Pathe News, to have a cameraman actually fly over the North Pole to shoot pictures around the northernmost axis of the globe, has been successfully carried out according to a New York Times dispatch from the Flight Commander.

A display headline in the New York Times, Sunday, May 14, reads: "Byrd Filmed the Top of the World."

In a copyright story in the New York Times by Lieut. Com. Byrd, which followed the headline, he said, in describing the region about the North Pole and the actual filming of the terrain:

"The ice and snow were similar to that which Peary had described, but the ice was not the same as in the Polar Sea. There it is in constant motion. It was slightly rougher here than it had been when I first described it, but criss-crossed in the same way.

"We flew several miles further, circled and then took some still and motion pictures."

Mr. Cohen assigned two of his best cinematographers, Cameramen Vanderveer and Donahue, to accompany Lieut. Com. Byrd when he sailed from New York on the Chantier, and the sole motion picture rights for the expedition rested with Pathe.

This is the first time in the history of the world that a camera has been cranked at the North Pole.

Current Sales of Artclass Product

Louis Weiss reports the sale of the entire Artclass short series product for eastern Pennsylvania, southern New Jersey and Delaware to Liberty Film Exchange, Philadelphia, and four series of short length comedy subjects to Specialty Film Company, Dallas, for Texas, Oklahoma and Arkansas.

Specialty has acquired the "Winnie Winkle," "Hairbreadth Harry," "Izzie and Lizzie" and "Snub Pollard" comedy series. Liberty has bought in addition to those mentioned, the short subject series, "The Scandal of America," "Popular Song Parodies," "Screen Star Sports" and the six-reel contest series, "Guess Who."

Van Bibber Comedy

Albert Austin is directing his first Fox Films comedy, "The Swimming Instructor," the latest Van Bibber. Earle Foxe and Florence Gilbert are playing the leads with Frank Beal, Lynn Bard, Hazel Howell and Jack Donovan completing the cast. "The Swimming Instructor" is the seventeenth Van Bibber to be screened, and is the first of the third series of eight.

Reviews of Little Pictures with a Big Punch

"The Newlyweds and Their Baby"

(Universal—Series—Two Reels Each)

STERN BROTHERS have scored again with another comedy series for distribution through Universal. "The Newlyweds and Their Baby" based on the familiar cartoon strips by George McManus offers thoroughly amusing, bright, clever entertainment for all classes of patrons, judging from the first three which were shown recently.

As is obvious from the title, the stories are built up around a newly married pair and their first baby. This baby, "Snookums" is always getting into mischief, which furnishes the situations on which the series is based. Right here, without disparaging the work of Jed Dooley as the father and Ethlyne Clair as the mother, it is the baby that steals the whole show. This little fellow billed as Sunny and apparently about a year and a half old is a marvel, a wonderful little actor, and just a regular little fellow who is always perfectly natural and adorable and seems to thoroughly enjoy himself and this adds to the pleasure of the spectators.

A clever touch in these pictures is the fact that each one ends with the baby having fallen asleep in some out-of-the-way place with his parents patiently waiting for him to wake up. There is a lot of good human interest and natural comedy arising out of the situations, in addition, there is a plentiful sprinkling of farce and a good supply of slapstick, with the result that it is well-balanced comedy entertainment, fast-moving, with a laugh in nearly every foot.

"Snookum's Tooth" is built around the excitement of the baby cutting another tooth and introduces a sequence in which there is a kidnapping scare and a wild chase ending in the baby being found asleep in his parents' auto. In "The Newlyweds in Quarantine" Snookums accidentally finds a "measles" sign and the house is quarantined while a party is in progress. Snookums hides in the dumbwaiter and lands on the roof asleep. Father buys so many toy balloons for the baby in "Snookum's Buggy Ride" that the baby carriage sails away through the air and lands on top of a telegraph pole.

Children will be delighted with this series, and every family that has a baby, in fact everyone who has come in contact with babies will find that while exaggerated there is a lot here that is true to life, and decidedly amusing.—C. S. Sewell.

"Neptune's Domain"

(Educational—Hodge Podge—One Reel)

THIS ISSUE of Lyman Howe's Hodge Podge by means of the usual combination of photography and cartoon work presents beautiful marine views of various portions of the globe, including an Arctic glacier, Swedish swimmers and American and Hawaiian surf-board riders. The cartoon work is an entertaining allegory showing Neptune's domain under the sea being visited by a little puppy. This is up to the standard of the series.—C. S. Sewell.

"A Social Triangle"

(Fox—Comedy—1,874 Feet)

BASED ON ONE of O. Henry's stories, this two-reeler concerns a romance between a rich girl who is about to be forced into an unwelcome wedding and a millionaire whom she mistakes for a chauffeur. The action involves his changing place with his valet and finally the substitution of the maid in place of the supposed bride. Everything turns out O. K. This is a fast-moving comedy in which more than the usual amount of slapstick found in the earlier numbers of the series, has been effectively introduced. As a result the average audience will find it amusing with quite a lot of laughs and good gags.—C. S. Sewell.

"Going Crazy"

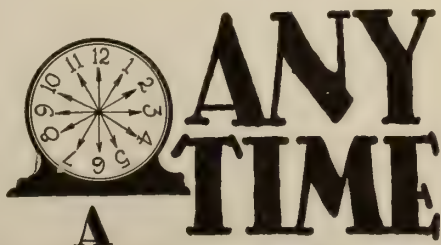
(Educational—Comedy—Two Reels)

LIGE CONLEY is featured in this Jack White-Mermaid Comedy directed by Ben White. He appears as an heir to a fortune which is coveted by an unscrupulous doctor who plans to have him adjudged insane. Lige meets a nurse in the sanitarium and plays right into the villain's hands by pretending to be crazy so that he will be near the nurse. Eventually everything turns out all right as one of the patients gets the goods on the crooked doctor. This is a fast-moving slapstick comedy.—C. S. Sewell.

"Sweet Adeline"

(Red Seal—Song Car-tune—550 feet)

FAVORITE with male quartettes and the erstwhile "barber-shop" vocalists before the bobbed hair fair-sex invaded these emporiums, "Sweet Adeline" is the current offering of Max Fleisher's Ko-Ko Song Car-tune. The cartoon work in the chorus is, as usual, in a humorous vein and shows a back-fence variety of cat cavorting over the words doing various amusing stunts. Well up to the standard of the series.—C. S. Sewell.



A
RED SEAL FEATURETTE
WILL MAKE YOUR PROGRAM
WHAT IT SHOULD BE.



Exchanges ~ Everywhere

"A Yankee Doodle Duke"

(Pathe—Comedy—Two Reels)

RALPH GRAVES with Ruth Taylor, Dale Fuller, Patsy O'Byrne, Marvin Lobach and Thelma Hill in support, romps his way through this Mack Sennett comedy in thoroughly amusing style. Ralph is a piano player and singer in a low cabaret and chance wills it that he pose as a Duke, during which time he meets the girl of his heart. Later he is forced to go back to his lowly way of earning a living. The girl finds him and after some violent and amusing horseplay in the cabaret they wind up in each other's arms. The subject is gagged in the approved Sennett style. There are falls and kicks galore. The Apache dance in which Ralph tosses his partner about to the great danger of the spectators is uproariously funny. The other humorous events fit into their proper places. There is little about "A Yankee Doodle Duke" that isn't highly entertaining.—Peter Milne.

"Muscle-Bound Music"

(Pathe—Comedy—Two Reels)

MACK SENNETT proceeds along violent slapstick lines in "Muscle Bound Music." It is a succession of extreme gags, one bearing little relation to the other but funny in the majority of its scenes. The whole boarding house shakes when the two members of the band practice on drum and bass horn in their room. The professional wrestler from across the hall jerks their door from its hinges to gain admittance and silence them. The same wrestler gives an apt demonstration of the proper way to eat beans from a knife and the entire personnel of the boarding house swipes the food while the landlady says grace. The comedy concludes with a burlesque wrestling bout in which Billy Bevan is pitted against Kewpie Morgan, as a professional. Billy wins the bout by stamping on his opponent's bunions. It is that kind of comedy from first to last and has a definite niche to fill in the majority of picture programs. Dave Morris, Natalie Kingston and Patsy O'Byrne are others in the cast. Alf Goulding directed.—Peter Milne.

"Smouldering Tires"

(F. B. O.—Series—Two Reels)

AN AUTOMOBILE RACE between the hero and the villain is the center of interest in this installment of the "Fighting Hearts" series. Grant Withers as the villain has a crook put the printing press out of business and to get money for repairs, Larry Kent, the hero, enters a road race. Withers has him put out of business, but Alberta Vaughan drives the car and wins the race. While there is very little variation in the story, there is plenty of action. Kit Guard and Al Cooke as usual contribute some amusing clowning. This time they have a freak car which runs just as well upside down and ends by towing in a string of other cars. This issue is an average installment of the series.—C. S. Sewell.

Greater Movie Season Short Features

REMEMBER that the Greater Movie Season Celebration is for ALL moving pictures—features, comedies, short features, news reels, novelties, scenics, cartoons, etc.

Feature in your advertising your complete show. The short subject has reached a point where it is of real importance and has a genuine box-office value.

Make a special point that every picture you show during the celebration is a shining example of the fine pictures that are coming.

The producers of short subjects are releasing pictures during the Greater Movie Season Celebration that are well worth boasting about. They are preparing special Greater Movie Season advertising matter on their short features, that will be available at their exchanges.

Advertise your complete show.

Sennett-Pathe Comedy "Carrie of the Chorus" Advertised Over Feature Production by Red Seal

WHEN Stanley Chambers, of the Consolidated Amusement Co., Wichita, Kan., played the Pathe-Mack Sennett comedy, "Saturday Afternoon," it was placed over the feature picture on the program in newspaper advertising, publicity stories and theatre-front display. In a letter to S. Barrett McCormick, director of exploitation and publicity for Pathe, Mr. Chambers says:

"My personal opinion and also that of our audiences was that 'Saturday Afternoon' was the greatest Langdon comedy we have ever played and we have played them all.

"We featured this comedy over our regular feature and feel that it was well worth the position we gave it. There is no doubt but that it was a box office attraction. All the comments we heard about the show were in favor of the Langdon comedy."

Miss Brown Appointed

Miss Beth Brown, of the Inkwell Studios, has been appointed editor and titler of the future Reelview and Searchlight series of one-reelers which Red Seal distributed. Miss Brown has been associated with the Fleischer organization for almost a year in a direct assisting capacity in this line under M. Fleischer's direction. Miss Brown was with the Vitagraph scenario department and on the Goldwyn staff some year ago. Her experience includes a number of years on the West Coast where she wrote, edited and titled comedies. Her achievements also include published stories in prominent magazines, as well as several published books.

Red Seal Conventions

Harry Bernstein, general sales manager of Red Seal Pictures, is planning a number of regional conventions, following the Cleveland meeting held a week ago. During this later event, Bernstein explained the Red Seal's forthcoming brand new series of releases.

MAX FLEISCHER, president of Red Seal Pictures and head of the Inkwell Studios, who is personally directing the "Carrie of the Chorus" series of thirteen two-reel comedies, states that "Making Broadway" is the first title for the incipient release now being made.

A taxicab company supplied two dozen taxis for a "chase scene." Manhattan avenue, north of 100th street, was the locale. The Police Department gave its sanction. Assistant Director Dave Fleischer arranged with the motorcycle police to detour conflicting traffic during this 'shooting.'

A number of continuities for ensuing issues have been completed, and the second release is to go into immediate production. The interiors are being shot in the big studio at Park avenue and 134th street. Hazele Harmon, Rolland Flander, Ruth Florence, Ray Bolger, Esther Muir and Venda Case are the featured players.

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402 Film Building, Winnipeg

First 3 "Newlyweds" Pictures Now in New York

JULIUS STERN, President of the Stern Film Corporation, makers of Stern Brothers' two-reel comedies for Universal release, arrived in New York this week with prints of the first three comedies of "The Newlyweds and Their Baby," the new series of fun-films being made for next year's market. The series is being adapted from the famous newspaper cartoon characters by George McManus.

After seeing the three comedies, Universal executives heartily congratulated Julius and Abe Stern in turning out such high-class two-reelers. The new series, it was predicted, will be even more popular and successful than the Buster Brown Comedies, the series by which the Stern Brothers surprised the cinema world last season.

The first three "newlyweds" brought East by Julius Stern are "Snookum's Tooth," "Snookum's House Party" and "Snookum's Buggy-ride." The role of Mr. Newlywed is played by Jed Dooley, a long-time vaudeville favorite, especially engaged for this part. This is his first appearance on the screen.

Mrs. Newlywed is played by Ethlyne Clair, a southern beauty recruited from the East, where she was an amateur artist and an occasional screen player. She has a striking resemblance to the attractive Mrs. Newlywed of the McManus cartoons.

Snookums, the baby, is played by a 15-months-old boy discovered in Hollywood by Julius Stern. His name is "Sunny"—that's all. In this youngster the Stern Brothers have a "find." He is always at ease before the camera and is continually up to laughable baby tricks, many of which are, without doubt, voluntary and unprompted.

Cranfield and Clarke To Release "Roxy" Pictures

CRANFIELD AND CLARKE have signed a contract with the Ontario Government for the exclusive handling for the world of a series of pictures taken in Canada. These pictures were taken when S. L. ("Roxy") Rothafel and his "Gang" traveled through Canada under the auspices of their Canadian friends and many of the artists appear in the productions. In the first of the series "Roxy" is found broadcasting from the wilds. He then takes you for a trip and gives you a wonderfully interesting time.

These single reels are interesting, amusing, educating and thrilling.

Cranfield and Clarke also announce that they have closed a contract with James Montgomery Flagg to make a series of two-reel satires.

Short Novelties

Fred V. Greene, Jr., of Red Seal Pictures has several new series of novelty one-reelers in script form, which will be released immediately after they are completed early this fall.

BABY BE GOOD. (Educational Comedy). Star, Big Boy. An interesting comedy with Big Boy doing all the work in the second reel. He certainly is a likable little youngster. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

BACHELOR'S BABIES. (Educational Comedy). A kid comedy that pleased 'em all. Big Boy is a wonder with his big shoes. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Iowa.

CLOUDY ROMANCE. (Fox Comedy). One of the dizzy kind, laughs galore. Best Fox in a long time. It's good. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

ETIQUETTE. (F. B. O.). Star, J. Aubrey. Silly comedy—new prints. Sunday, yes. Special, no. Appeal, eighty-five percent. Town 150. Draw mixed type. Admission 20 and 40; 15 and 30. Robert W. Hines, Hines Theatre, (350 seats), Loyaltown, South Dakota.

FELIX TRIFLES WITH TIME. (Educational Cartoon). Star, "Felix the Cat." Our first one and was received fairly well by our crowds. It was new to them as we have not played a subject like this for about two years. Tone, good. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FEUD. (Fox Comedy). Star, Earle Foxe. I don't know who is to blame for Fox comedies this year, but if Marshall is, they should change him to features. The 'Feud' like almost all Fox comedies, is by far too long a plot and far lacking in laughs. Tone, okay. Fair appeal. Working class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Penna.

FIGHTING DUDE. (Educational Comedy). Star, Lupino Lane. Our first one of this series, and it was a knockout. They sure had their share of laughs from this comedy. It is a dandy comedy. Tone and appeal, great. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FLAMING AFFAIR. (Fox Comedy). Star, Sid Smith. A good comedian in a mediocre comedy. One or two gags near the finish brought some giggles. Tone, fair. Sunday, yes. Weak appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

FLICKERING YOUTH. (Pathe Comedy). Good two-reel comedy. Appeal, sixty percent. Oil field class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

Cranfield and Clarke Announcement

CRANFIELD & CLARKE, INC., have issued an eight-page announcement on their 1926-27 product, indicating a great diversity of entertainment material.

The listings include the "Famous Paintings" series, which Arthur Maude, stage and screen producer, brother of Cyril Maude, the actor, is directing with Bradford James, a popular Broadway stage star, featured. "The Angelus," "The Doctor" and "Sin" have been completed. The remaining nine will be equally well known.

Ned Wayburn's "Ballroom Charleston" is a group of four one-reel expositions of the Charleston presenting Virginia Bacon, one of the Ned Wayburn beauties in some of the fast steps of this popular dance. This series offers exceptional exploitation material.

The International Twelve are single reel featurettes showing intimate glimpses of life in wild South Africa and in quiet little Holland, among other foreign lands.

The Novelty Featurettes include comedies,

Straight from the Shoulder, Jr.

Edited by Van

They started the picture industry with "short stuff" and then it attained to the dignity of Short Subjects—now it's sometimes the "short" that's the Feature!

That's why it's important to get the low-down on the Short Features, which, as many an exhibitor will tell you, often mean the difference between a disgusted and a tolerant patron. Use tips and send tips.

GO GETTERS. (F.B.O. Serial). Star, Miss Vaughn. It's a 15.2 reel serial. Is very good. I like all F.B.O. pictures, but I don't like the men I have to deal with to get them so I will let them alone. Tone, good. Sunday or special, no. Appeal, ninety percent. Town 300. Draw oil fielders and farmers. Admission 10 and 15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

GOING TO CONGRESS. (Pathe Comedy). Star, Will Rodgers. A dandy two-reel comedy. That fool Rodgers always brings the laughs in the most unexpected way. It's good. Tone, good. Appeal, one hundred percent. Oil field class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

GREEN ARCHER. (Pathe Serial). Stars, Walter Miller and Allene Ray. We have only played five chapters and it sure is going strong. The mystery is getting deeper and deeper each week. A. E. Sharer, Globe Theatre, Savannah, Missouri.

HIS HOUR OF MANHOOD. (State Right Short Subject). Star, William S. Hart. Very good two-reel Western, but nothing to rave about. Appeal, twenty percent. Oil field class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

HIT THE HAY. (Pathe Spat Comedy). Very good two-reel comedy as all the Spat

cartoons and novelties among the twelve in the series.

F. Herrick Herrick's series of two-reel drama featurettes are included in the group of F. Herrick Herrick Productions. These are little gems of dramatic effort, presented with fine settings and recognized stars and players.

Hunting Big Game in Central Africa is offered in a series of four single reel pictures, edited by D. W. Griffith. Some of the most thrilling scenes ever "shot" by a camera in Africa are included in this series.

Nell Shipman, screen favorite, remembered as the star of "Back to God's Country," is offered in a series of six two-reel dramas, listed as "Little Dramas of Big Places." These miniature dramas will be of actual feature quality, with California and Rocky Mountain backgrounds.

"Boy Adventures," in two reels, are "kid comedies" offering wide juvenile appeal, and constitute one of the outstanding offerings on the C. & C. program.

Cranfield & Clarke will again release "Fun From the Press," from "The Literary Digest," while additional offerings will include a number of series productions, one of which will be the "Powder and Shot" comedies.

comedies are. Some are knockouts. My folks like the Spat family. Tone, good. Appeal, ninety percent. Oil field class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

INTO THE NET. (Pathe Serial). Ten episodes. Started off very good. Lots of mystery and action. A better serial in my opinion than "Riddle Rider," but does not draw so well for us. The women will like this one. The men all want to join the night club. H. M. Ritter, McDonald Theatre, McDonald, Kansas.

KEEP TRYING. (Educational Cameo Comedy). Star, Cliff Bowes. About up to the average set up by the Cameo brand. When we play one-reelers we don't expect much from them as we are using a strong feature picture with them. Tone, good. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LAME BRAINS. (F.B.O. Comedy). Star, Chester Conklin. (Deleted). A very lame excuse for a comedy. You could have heard a pin hit the floor, the house was so quiet. Why do they make "comedies" so sad? No tone. Weak appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PACEMAKERS. (F.B.O. Serial). Star, George O'Hara. Just finished playing this serial of twelve two-reelers and Brother Exhibitors, I just want to say that these featurettes are a knockout. I never saw anything that pleased everybody like these did. If you haven't played The Pacemakers I would advise you to do so at once. A. E. Sharer, Globe Theatre, Savannah, Missouri.

PLAY BALL. (Pathe Serial). Star, Walter Miller. A good serial so far. Only played two episodes. We're on the 6th episode of "Sunken Silver" and they are holding up fine. Tone, good. Sunday and special, no. Appeal, eighty percent. Oil and farm class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

SUNKEN SILVER. (Pathe Serial). Star, Watt Miller. A dandy good serial. It interests all who see it, but so much sickness in the county that crowds are small. Tone, good. Sunday or special, no. Appeal, ninety percent. Town 300. Draw oil fielders and farmers. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

VOICE OF THE NIGHTINGALE. (Educational Short Subject). A beautiful one-reel subject that should be featured. All in natural colors that's perfect. Can't be beat. If you haven't played it by all means do so. Print very good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Artclass Signs Snub Pollard

AFURTHER step in the acquisition of important short length films by Artclass Pictures Corporation is the announcement by Louis Weiss that he has placed "Snub" Pollard under contract. The well-known comic of the "paint brush" moustache, who appeared in hundreds of Pathe comedies for seven years, will star in twelve two-reel pictures to be produced on the Coast for fall distribution by the Artclass organization.

Under the provisions of the contract, Pollard, who is at present finishing a twelve months' vaudeville tour, will continue his two-a-day performances in between the new series of comedies to be produced, in order that his newly gained vaudeville popularity may be made effective for his forthcoming films.

The acquisition of Pollard by Artclass gives this organization's series of fall comedy-releases four distinctive types of production—Winnie Winkle, Hairbreadth Harry, Izzie and Lizzie and the Pollard series.

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Bomb Wrecks Minneapolis Main St. Theatre

*Moving Picture World
Bureau, Minneapolis,
May 23.*

THE Main Street Theatre, a neighborhood picture house owned by O. K. Freeman was wrecked last week by an explosion believed to have been caused by a bomb. The explosion occurred at 11:35 p. m., when no one was in the theatre, blew out the front of the theatre, and completely wrecked the interior. Windows in homes across the street were shattered. The explosion was the fourth theatre bombing, or attempted bombing within twelve months in Minneapolis. The Glen Lake Theatre was previously wrecked by a bomb, and two attempts to blow up the Wonderland Theatre have already been made. Police are at a loss to explain the motive for the bombing.

IN HURON

H. E. Rehfield, formerly of Sioux Falls,

has taken control of the Bijou Theatre at Huron, S. D.

BUYS BROOKINGS' HOUSE

Horace Fishback has purchased the Grand Opera House at Brookings, S. D., for a sum said to be \$12,050.

NEW N. W. PRESIDENT

The new president of the northwest exhibitor association is James Glosky of St. Paul. Other officers are Charles W. Gates, Aberdeen, vice president; William Koenig, Minneapolis, secretary, and C. E. Van Duzee, St. Paul, treasurer.

REPLACE HOUSE

A new theatre is to replace the Rex at Colby, Wis.

GIVES WAY TO STOCK

The Orpheum Theatre at Duluth will discontinue pictures this Summer and will be taken over by a stock company. The theatre is controlled by the Blackmore Brothers.

SELLS CIRCUIT

J. A. Benz of Driscoll, N. D., has sold his

circuit of five picture houses to B. D. Olson. The houses are at Driscoll, Moffett, Napoleon, Braddock and Kintyre.

FIRE LOSSES

Two neighboring towns in Wisconsin lost their movie theatres by fire in May. The theatres were Woodford Hall at Woodford and the Opera House at McConnell.

NORTHOME MANAGER

A. M. Larson of Eagle Grove, Ia., is now managing the Scenic Theatre at Northome, Minn.

NEW IOWA CITY HOUSE

Iowa City, Ia., is to have a new theatre seating 288. It is being built by J. A. Lane.

RECONSTRUCT HOUSE

It is planned to reconstruct the Englert Theatre at Iowa City, which was destroyed by fire. It will be completed by November 1, will seat 1,300 and will cost about \$100,000.

WEISMAN TAKES CHARGE

William Weisman has taken charge of the Crystal Theatre in Minneapolis, formerly operated by Harr Dryer.

Record Rental Brought By K. C. Building

*Moving Picture World
Bureau, Kansas City,
May 23.*

A RECORD in North Side theatre property rental was established in Kansas City this week. The first ground floor store room in the new Gillis Theatre, now under construction on the site where the old Gillis, recently was demolished by an explosion, will rent for \$7,200 a year over a ten-year period—about \$3.40 a square foot. The lease was obtained by Paul Pruzan from the Werby Realty & Investment Company.

THEATRE TRADING BRISK

Business, as far as the buying, selling and building of theatres is concerned, continues to be lively in the Kansas City territory.

The Strand and Empire Theatres of Chillicothe, Mo., were taken over by Glen Dickinson of the Dickinson Enterprises, Lawrence, Kas., the houses being obtained from the Cuff-Kling Enterprises. Frank J. Ceckoud will have temporary charge of the theatres, which gives the Dickinson circuit control of twelve houses. Whittlesey Brothers, Topeka,

Kas., contractors, are contemplating the erection of a large first run theatre in Topeka, although detailed plans are not completed. The Liberty Theatre, LaCynge, Kas., has been purchased by P. F. Sterling of the Regent Theatre, Pleasanton, Kas., has been purchased by P. F. Sterling of the Regent Theatre, Pleasanton, Kas., from E. L. Vance. The Highland Theatre, suburban house of Kansas City, has been purchased by G. C. Blackmore from H. Fitzgerald. The Douglas Theatre, Lees Summit, Mo., has been obtained by J. H. Jankins from H. Buchanan. The razing of buildings at Thirteenth and Wyandotte streets, Kansas City, is virtually completed, preparatory to the erection of the new 4,000-seat \$4,000,000 Midland Theatre, to be built by the Midland theatre circuit.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: M. J. Ale, Regent, Eureka, Kas.; E. C. Fisher, People's, Pleasant Hill, Mo.; J. M. Bailey, Bailey Theatre, Waverly, Kas.; Mrs. C. H. Barron, Kansas Theatre, Wichita, Kas.; F. Wilhoit, Orpheum, St. Joseph, Mo.; Herb Thatcher, Abeline, Kas.; Herb Welsh, Orpheum, Atchison, Kas.; W. E. Thowe, Colonial, Alma, Kas.; J. S. Hearing, People's Ossawatimie, Kas.; H. B. Doering, People's, Garnett, Kas.; S. E. Wilhoit, Jefferson, Springfield Mo.

DAILY CHANGE

The Gayety Theatre, former burlesque house, which changed its policy the other day to feature picture presentation, again has amended its policy. A daily change of pictures now is in force at the theatre, which is charging 10 and 15 cents admission.

BUYING TO SELLING

The exhibiting end of the industry in Mo-nett, Mo., having slowed up a bit, C. H. Maggs, exhibitor, has decided to learn how the selling end works during summer months. He has accepted a position as representative of the P. D. C. exchange in Kansas City.

FELD SHAKES HANDS

It was a great week of renewing friendships for Milton Feld, formerly managing director of the Newman and Royal Theatres, Kansas City, in Kansas City last week. Mr. Feld, who went to Los Angeles with Frank Newman when Paramount took over the

Newman and Royal Theatres, now is with Publix Theatres.

ADVERTISING SPLASH

The Ashland Theatre, suburban house, has gone from one extreme to the other. Until recently the theatre did not advertise outside its own lobby and the program consisted of pictures only at 5 and 10 cents. Then the management adopted small newspaper advertising and some vaudeville. This week the theatre is carrying extensive newspaper advertising, five acts of vaudeville—and a liberal story gratis in daily newspapers.

MILDER VISITS

Casually dropping into the office of the Kansas City Star this week and recalling when, as manager of the first film exchange in Kansas City, the best films sold for \$5 and Kansas City had three motion picture theatres—20 years ago—M. Milder, manager of the home office of Fox, was worth a liberal story.

CONVENTION BOUND

The number of exhibitors of the Kansas City territory who are planning to attend the M. P. T. O. convention in Los Angeles is increasing almost daily. It now seems probable that two, instead of one, special coaches may be chartered.

Bandits Get \$500 In Terre Haute

*Moving Picture World
Bureau, Indianapolis,
May 25.*

BANDITS held up and robbed the box office of the Grand Theatre of Terre Haute, last week, taking all cash on hand which amounted to approximately \$500.

BOY SCOUT GUESTS

Several hundred Boy Scouts were the guests of the management of the Regent Theatre on South Illinois street at a showing of the first episode of a serial picture, "The Radio Detective," in which Boy Scouts of Los Angeles participated.

FREE SHOWS

H. J. Harris, manager of the Sunshine Theatre of Hillsboro, will give free moving picture shows in the streets during the summer. Mr. Harris has announced that only first class films will be shown.



NEW APPOINTEES

Louis J. Blumberg, who has just been made Minneapolis Branch Manager of Warner Bros., and Abe H. Fischer, newly appointed Midwest Division Manager.

Great States Theatres Opens Joliet House

*Moving Picture World
Bureau, Chicago,
May 25.*

MANY changes have been made in the houses of the Great States Theatres circuit during the past few weeks. The big event was the opening of the new Rubens Rialto Theatre at Joliet, Monday, May 24. At Waukegan, Ill., the circuit has taken over the Elite and Orpheum Theatres from the Sussman-Lamm organization and appointed Julius Lamm as managing director for the Waukegan theatres of the company. The Academy Theatre, taken over recently from George Spoor, has been closed for repairs and new equipment and will reopen as soon as completed with Billy Butts as house manager. Work on the new 2,000-seat movie theatre that is going up at Genesee and Clayton streets, Waukegan, is under way and local capital will build the house, which has been leased to the Great States circuit for operation when completed.

The Washington Square Theatre at Quincy, Ill., has been closed for the summer months by the circuit and Hoeftler and McConnell, resident managers, will operate the Orpheum Theatre during the warm weather.

The Orpheum Theatre at Galesburg, Ill., has also been closed and improvements will be made in the house during the warm weather.

The Rialto Theatre at Bloomington, Ill., has been taken over by Great States circuit from the Alger circuit and the house will be closed for repairs during the summer months, as well as the Majestic Theatre, now in the circuit. This leaves the Irvin and Castle Theatres, under the direction of C. E. Irvin, as the only houses open for the summer months in that city.

The Rialto Theatre, at Aurora, will be closed for the summer months, leaving the

Strand and the Fox as the houses remaining open there, while at Elgin, Ill., the Crocker and the Grove Theatres will remain open with the Rialto Theatre of the city closed for the summer months.

RIDGE SECTION HOUSE

Another new theatre is planned for the Ridge section of Chicago by John Mangel and John Canger. The new structure will cost about \$200,000 and will be located on the southeast corner of Howard avenue and Ridge street. Architect John Nyden is drawing the plans for the structure and completion will be planned for late this fall, as work will start in a few weeks.

NEW H. & H. THEATRE

Another new theatre opened last week at 1500 Fullerton avenue under the direction of Hill and Havercamp circuit. It is called the Hollywood and seats 1,500 and was built from plans by K. M. Vitzhum and Company. Sam Fleisher is musical director and Henry Francis Park, organist. The house will feature pictures and de luxe musical programs.

KRUG'S NEW HOUSE

A new theatre was projected for the south side of East 69th street between Indiana and Prairie avenues by Ernest J. Krug. This will be one of the finest movie houses in the Park Manor district and will seat 2,000. R. Levine and Co. will have charge of the erection of the new house and they expect work to start about May 1 on the structure.

NEW WATERLOO THEATRE

Mrs. A. Hall has opened a new theatre at Waterloo, Ill., the Capitol, seating about 500 and will show films exclusively.

OWNERSHIP CHANGED

Gus Huth has taken over the Plan at Plan, Ill., from George Nickels and will make some improvements in the house.

\$50,000 THEATRE

Ground has been broken for a theatre to be erected at Marysville that will cost \$50,000.

GEM REOPENED

M. Reese has reopened the Gem Theatre at Plymouth after a general overhauling and will show pictures exclusively.

CIRCUIT ADDS ANOTHER

The Crystal Theatre at Antioch, Ill., under the management of P. E. Chinn, has been taken over by the Associated Theatre circuit.

2,000 CAPACITY

Jack W. Koehler, manager of the Alhambra Theatre, at Decatur, will close the house for several weeks, while improvements are being made. The seating capacity will be increased to 2,000.

UPTON BUYS

Harry Upton has bought the Polo Theatre at Polo, Ill., from Ralph Young.

PRESENTATION COMPANY

Harry A. Gourfain, producer of presentations for the movie houses, has organized a production company here under the name of Harry A. Gourfain Productions with a capital of \$50,000. Associated with him are George H. Webster and E. B. Githens.

NEW LOMBARD HOUSE

Another theatre is projected for the West suburbs, planned for Lombard, by the Lombard Theatre organization.

F. & M. LEASE ANOTHER

The new Highland Theatre of the Ascher circuit, which opened last week, was built by Fitzpatrick and McElroy. The Fitzpatrick circuit operate houses in Indiana, Michigan and other nearby states, but have never operated any theatres in the city, always leasing the houses they build here to other theatre circuits.

EVANSTON CENSOR

Mrs. Carlton has been appointed motion picture censor in Evanston. She succeeds Grace Brooks.

Sault Ste. Marie Versus Sault Ste. Marie

*Moving Picture World
Bureau, Ottawa,
May 24.*

IN THE usual order of events in the moving picture business practically all exhibitors obtain territorial and time protection in their bookings of picture unless simultaneous releases are agreed upon.

An unusual situation prevails at Sault Ste. Marie, Ontario, however, where the exhibitors are called upon to face a problem of their own in the counter-attractions of theatres across the river in Sault Ste. Marie, Michigan. It makes it rather awkward for an exhibitor in the Canadian city to book a feature only to have it shown just ahead of his dates in the American "Soo."

W. P. McGeachie, manager of the Algoma Theatre, Sault Ste. Marie, Ontario, pointed out that Harold Lloyd's "For Heaven's Sake" went rather flat recently because it had been shown four days ahead of his engagement in the American city, opening on a Sunday at

that, when nearly everybody in the Canadian "Soo" goes over to the American side. There are no Sunday amusements in the Canadian "Soo."

In this case, of course, the features are booked from two entirely different sources in the United States and Canada, but the exhibitors at border points such as Sault Ste. Marie frequently suffer.

"BIG PARADE" IN CANADA

After having its Canadian premiere at the Princess Theatre, Montreal, "The Big Parade" opened an indefinite engagement at the Royal Alexandra Theatre, Toronto, on May 24 as a road show, prices ranging up to \$1.50. The feature will be offered as a road show in several cities before it is given regular presentation in the fall.

REGENT CLOSES

"La Boheme" played two weeks at the Toronto Regent as a special attraction, under the direction of Manager D. C. Brown. The Regent is closing for the summer shortly and arrangements are also being made by

Famous Players Canadian Corp. to move its attractions from the Hippodrome Theatre, Toronto, to the Uptown Theatre, Yonge and Bloor streets, which has been acquired from Loew interests.

BRAGG RETURNS

Thomas Bragg, Toronto, comptroller of Famous Players Canadian Corp., has returned home after a three weeks' rest in Kentucky, where he had gone to recuperate from a prolonged sick spell.

Another official of the corporation, Clarence Robson, general manager of theatres in Ontario, has been lying ill at Toronto with a painful malady that the doctors have been unable to diagnose.

WHAT TIME IS IT?

There is a rare old mix-up in Hamilton, Ontario, over the question of summer time. Much confusion has resulted over the partial adoption of daylight saving by various firms and factories after the city council had rejected the proposal to change the clocks. H. E. Wilton, manager of the Hamilton Strand, was one of the leading opponents against local daylight saving and secured the active support of many people.

Doheny Heads \$4,400,000 California Co.

*Moving Picture World
Bureau, San Francisco,
May 22.*

THE Mission Playhouse Corporation has been incorporated at Sacramento, with a capital stock of \$4,400,000. The directors are E. L. Doheny, Harry Chandler and Benjamin F. Eldsode, of Los Angeles.

ARTHUR VISITS

Harry Arthur, Jr., of the North American Theatre Syndicate, was a recent visitor at San Francisco. He has been spending con-

siderable of his time of late in the Pacific Northwest, where the firm now has extensive interests.

JULY OPENING

Work is going ahead in a satisfactory manner on the Clark Theatre at Vacaville, and the new house will be opened in July. It is of concrete construction and will replace the old Strand Theatre.

NEW PRESS AGENT

Lawrence Monfort has taken over the publicity work for the new Pantages Theatre, San Francisco, succeeding Hal Reed.

CHANGES HANDS

The Home Theatre at Oakland, has been taken over by William Peters, who succeeds J. Gregano. Some improvements are planned but these will be carried out without interfering with business.

MANAGES TWO

Lucindo Freitas, for many years engaged in the theatre business at Stockton, has been placed in charge of the Strand and Spot Theatres in that city taken over recently by Max Blumenfeld.

Cleveland Exhibitor Chief Suffers Hold-up

Moving Picture World
Bureau, Cleveland,
May 25.

WHILE crowds were buying tickets at the box office of the Lexington Theatre last Sunday evening, a robber held a gun in the back of the cashier, Miss Rose McGuire, 18 years old, and told her to go on selling tickets and to slip all the receipts of the afternoon and early evening in a cash box. When all the money, some \$375, was in the box, the robber took it and fled, warning the girl to make no outcry. Miss McGuire had tried to convey some message to the patrons as they passed the window of her office into the theatre lobby, but nobody understood her. The Lexington Theatre belongs to J. J. Harwood, president of the Cleveland Motion Picture Exhibitors Association, and vice-president of the M. P. T. O. of Ohio. His loss is covered by insurance, so his journey to Los Angeles to the national convention will not be marked by any undue economies.

SUMMER SCHEDULE

Bert Botzum is operating his Akron picture theatres on a summer schedule now.

The Orpheum is playing split weeks, and the Dreamland is changing every day.

REVIVALS FOR SUMMER

Not according to the barometer, but according to policy, it is summertime at Loew's Stillman Theatre, Cleveland. This means that the regular policy of continued first-runs gives way to a season of revivals. This is the fourth revival season at the Stillman. The previous three have been very successful. Summer policy also means summer prices. Matinees are 25c and evenings 40c. A different picture is featured every day. The first week's program consisted of "The Unholy Three," "Robin Hood," "Smilin' Through," "The Sea Hawk," "The White Sister," "The Woman of Paris" and "The Prisoner of Zenda."

LAKE SHORE HOUSE

Joe Leavitt, manager of the King Theatre, Cleveland, has opened the Euclid Branch Theatre at Euclid Beach Park. The house is right in the amusement park and directly on the lake shore, where it's cool when Cleveland sizzles.

REDECORATES

M. B. Horwitz, of the Washington Circuit, will close his Halthnorth Theatre, East 55th street, and Woodland avenue, early in July, at which time he will redecorate the house

throughout, put in new chairs, new equipment, and modernize it as much as possible.

MANAGES OWN HOUSE

Percy M. Tracy, who has been managing the Standard Theatre in Cuyahoga Falls, has divorced himself from the picture business. R. H. Jones, owner of the theatre, will henceforth appear in the dual role of owner and manager.

CLOSES

A smallpox scare in Holloway has caused the closing of the Gem Theatre in that town. The house will remain closed all summer.

OPENING FOR SUMMER

The Rivoli Theatre in Defiance will open on May 29 under the ownership of the Standard Film Service Company. John Nist has been appointed house manager. The Rivoli has been closed most of the winter.

SUMMER POLICY

B. F. Keith's Palace Theatre, Cleveland, introduced its summer combination vaudeville and picture policy last Sunday. "The Volga Boatman" was the first picture shown. Six acts of vaudeville were also included in the bill. Manager John Royal announces that prices for the summer will be 35c and 50c for matinees and 75c for evenings. Three shows are presented daily.

Keith's Pittsburgh House Adopts Features

Moving Picture World
Bureau, Pittsburgh,
May 24.

THE Davis Theatre, home of Keith vaudeville, will on June 7th institute a new policy of feature pictures and vaudeville. At the present time performances consist of ten acts of vaudeville, news reel and comedy film. Upon the inauguration of the new policy, the short subjects will be used in addition to the feature film, and but five acts of vaudeville will be offered. Performances will be three-a-day instead of two-a-day as at present. The house is owned by the Harry Davis Enterprises Company.

Joseph Mercer, long identified with various local theatres, has taken over the Lincoln Theatre at Warwood, W. Va., in company with his brother-in-law, Charles Dempsey. The change in ownership took place on May 19, and the deal included the purchase of the property. The terms were not made public. The house seats 600 persons, but the capacity will be at once increased to 900. Extensive alterations and decorations will be effected without closing the house. The Lincoln has been conducted since its opening four years ago by William H. Morgan, who will probably retire from the theatre business.

VISITORS

Recent exhibitor visitors included George Shafer, Wheeling; Jake Silverman, Altoona;

Samuel Friedman, Sharon; Thomas Wright, Brownsville; G. B. Meyers, Derry, and C. E. Blatt, Patton.

NEW MANAGER

T. J. Murphy is the new manager of the Copeland Theatre, North Braddock, succeeding the late Professor Leo Gerechter. Mr. Murphy was formerly assistant manager of the house.

TO CLOSE

M. F. Ross, veteran owner of the Ross Theatre, Carmichaels, Pa., was in Pittsburgh recently, and reported that owing to poor business he will probably soon be compelled to close his theatre.

Colonel Martin In Cincinnati

Moving Picture World
Bureau, Cincinnati,
May 24.

COLONEL I. M. MARTIN, president of the Orpheum Theatre Co., operating the Orpheum and Sky Theatres, Walnut Hills, a Cincinnati suburb, is spending several days in Cincinnati, en route from Palm Beach, Fla., to his summer home at Deal Beach, N. J. Andrew G. Hettesheimer is manager of the Orpheum company's two Cincinnati houses.

MEYER TO WEST

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, who has been absent from duty for several weeks on account of illness, has gone to Colorado for his health, on advice of his physician. He expects to remain in the West for several months.

HOST TO 3,000

Manager Chifos, of the Sorg Theatre, Middletown, acted as host to about 3,000 school children of that city, to see the picture, "A Man Without a Country."

RADIO ACT OUT

Manager John A. Schwalm, of the Rialto Theatre, who has been playing "Doc" Howard's Broadcasters from station WKRC, Cincinnati, during the winter and spring, has discontinued the act, and will show straight pictures for the summer season.



B. R. Parsons, of the Grand Theatre, Springfield, Minn., the youngest exhibitor in the State; Otto N. Raths, of the Ideal, St. Paul, chairman of the recent Minnesota convention, and Oliver A. Rowe, State Theatre, St. Paul.

Pay Brothers Form New Company

Moving Picture World
Bureau, Omaha,
May 24.

THE Colonial Theatre Co. of Sioux Falls, S. D., has bought the Royal Theatre of Sioux Falls and will make changes and redecorate it. A. K. Pay is president of the Colonial Theatre Co., and M. A. Pay is secretary-treasurer. The company already owns the Colonial Theatre at Sioux Falls, and is planning quite an elaborate extension program during which it intends to buy theatres in the leading cities of South Dakota, or at least to affiliate with them in some way. The program of extension is planned to cover a five-year period. A new organization is being formed presumably as a holding company known as the Pay Enterprises, Inc., with all the capital stock already subscribed. This enterprise is to take over the present Colonial Theatre Corporation and its present theatre holdings.

MOVE

H. E. Richfield, who formerly operated the Royal Theatre at Sioux Falls, South Dakota, has gone to Sioux City, where he and his former partner, Mr. Knapp, have purchased the Roof Garden dance hall.

Uly S. Hill Becomes Albany Landlord

*Moving Picture World
Bureau, Albany,
May 24.*

ULY S. HILL, managing director of the Strand group of houses in Albany and Schenectady, has blossomed forth as the owner of a large apartment house in Albany. Mr. Hill bought a block a short distance from the State Capitol, and is busily engaged these days in having it remodeled into apartments, believing that rents will remain high in Albany, by reason of the port development that is already under way and which will enable ocean-going boats to discharge and take on cargoes in Albany.

CATSKILL BUSINESS

Business is picking up these days in the Catskill mountains in anticipation of a busy summer season. J. Spadero, owner of Shadowland, in Ellenville, a 600-seat house, is running vaudeville one day a week, along with his pictures. M. Girsh, owner of the Circle Theatre in Monticello, will open on May 28 for the season. Jack Kaplan, of the Rivoli in South Fallsburgh, is now running seven days a week, and plans a big summer.

BENTON ACTIVE

William E. Benton, of Saratoga Springs, owner of several theatres in northern New York, is one of the incorporators of a company in Saratoga Springs, designed to aid the industrial development in that city by providing buildings and financial assistance.

DOUBLE SIZE

The Strand in Oswego, which is one of the Schine circuit of houses, is to be doubled in seating capacity this summer. Louis Schine, of Gloversville, was in town last week, and stated that the house would be closed for three months while the improvements were under way. Pictures booked for the Strand will be shown at the Richardson Theatre, which is also a Schine house. Eventually, the Strand will have a seating capacity of 2,200.

RUNS TWO-A-WEEK

Frank L. Asher, of Rhinebeck, owner of

the Starr, in that city, is now running but two days a week, but he has a coal and realty business, so he is not worrying to any great extent.

WOLFE RESIGNS

Ernest J. Wolfe, who has been handling the Bijou Theatre in Lowville, owned by the Schine enterprises, tendered his resignation last week, to take effect immediately. T. T. Dana, who is connected with the Schine outfit, is now in Lowville, handling the house until such time as a new manager can be chosen.

MALLORY'S VISIT

Mr. and Mrs. A. T. Mallory, owner of the Star in Corinth, were along Film Row last week, for the first time in two months.

TROOPERS CHECK UP

New York State troopers are keeping a sharp check-up on motion picture theatres in small towns in seeing that they comply with all provisions of the law. As a result theatres in two villages have recently been closed by the troopers.

SAM HAS HOPES

There is an old saying that "with babies comes luck," and it may prove true with Sam Hochstim, owner of the Star Theatre in Hudson. Mr. Hochstim is now endeavoring to finance a deal that will result in his being able to erect an 1,800-seat house in Hudson in the near future. The baby arrived a few weeks ago and is doing fine, thank you.

OPENS AGAIN

"Pop" Linton's fine old face was perhaps flushed a bit more than usual last week, as he received countless congratulations from his legion of friends at the opening of the Olympic Theatre in Utica. Many exhibitors and likewise exchange managers and salesmen from this city, were on hand for the occasion. Linton's theatre opened two years ago, burned to the ground eleven days after it had opened, and the present one replaced that house.

CARNIVAL OPPOSITION

Carnivals have made their appearance in Troy, much to the disgust of the exhibitors of that city, who feel their inroads. The

first appeared last week, and it is said that there will probably be one each week from now on.

THEATRE DEALER

Louis Cappa has bought the Delaware Theatre in Albany. It was only a few weeks ago that Mr. Cappa closed the Dreamland here and bought the Rialto in Schenectady, which he sold a couple of weeks ago.

VISITORS

Among the visitors in town last week were L. E. Jerome, of Maybrook; Louis Schine, of Gloversville; Lew Fischer, of Fort Edward, and Moe Mary, of New York.

CAUGHT

The Rialto Theatre in Massena was burglarized last week, but the burglar was nabbed shortly after. The house is owned by Frank Kuras, and the burglar got about \$70 for his pains.

800 TITLES

Tony Veiller, manager of the Mark Strand in Albany, is busy these days opening letters, for he has been fairly swamped with names suggested for the theatre which the Strand interests are building in Albany, and which will be opened the latter part of August. About 800 letters containing as many names for the theatre, reached Mr. Veiller during the week.

SHRINER ROSENTHAL

Jake Rosenthal, of the Rose in Troy, will be one of the Albany Shriners attending the big conclave in Philadelphia, the last of this month. Mr. Rosenthal is a life member of the Shrine. He plans to keep amateur acts on the bill for one night each week during the entire summer.

WILL TRY AGAIN

Austin Interrante, who opened the Astor Theatre in Troy two or three weeks ago and found that it was a poor time of the year to break in, and who closed the theatre and went to Brooklyn, is planning to return to the Collar City and reopen the theatre on August 28.

CLOSES

The Rialto, in Amsterdam, has been closed until September. During the coming month the house will be considerably improved and thoroughly renovated.

Koppin Increases Detroit Chain to 16

*Moving Picture World
Bureau, Detroit,
May 25.*

ONE more big theatre was added to Henry S. Koppin string last week when the Harmony, a 2,000-seat house on Mack avenue was purchased by the Koppin interests. Vaudeville and pictures, the present policy, will be continued. The Harmony gives Koppin 16 theatres in the city, making him the largest chain theatre owner in Detroit.

READY IN AUGUST

The John H. Kunsy-Balaban and Katz Michigan Theatre, which will be Detroit's largest and most elaborate motion picture theatre, is rapidly nearing completion and will be ready for opening early in August. The Kunsy management announces that the Publix acts now running at the Capitol will be transferred to the Michigan and that something new and novel in the way of presentation attractions will replace the feature at the Capitol.

WEST SIDE ROOM

Detroit's west side is enjoying a tremendous building boom and theatres are keeping step with other lines. The latest theatre announcement for this section of the city is a 1,000-seat house to be erected at Dix and Ferndale avenues by the Retty and Stoia company. Actual construction of the building has started and the owners say it will be ready for opening on Labor Day.

BENEFIT FOR ROWAN

The Detroit film industry is planning a

charitable campaign to assist Robert Rowan, former manager of the Standard Film Exchange, in his present emergency. Rowan has been incapacitated for the past year and the funds he has saved during his lifetime have fast ebbed away for physician and hospital bills. The Film Board of Trade and the Motion Picture Theatre Owners of Michigan are raffling a Ford automobile on July 1 and tickets are now being sold on it to the number of 2,500. It is hoped to raise \$2,500 for Rowan, who during his regime at Standard was one of the most popular film executives in this section.

BUTTERFIELD CLOSES

Edward Beatty, general manager of the Butterfield theatres, announces more houses in his circuit closing for the summer months. The latest are the Capitol, Lansing, the Regent, Jackson; and the Orpheum, Grand Rapids.

KOPPIN HOME

George Koppin of the Koppin Theatrical Enterprises, returned last week from a western motor trip. He will remain here indefinitely to look after his theatrical interests.

LILLIAN RUSSELL MARRIES

Miss Lillian Russell, secretary to George W. Trendle of the Kunsy Enterprises, was married last week and left her position. Miss Russell had been with the organization more than nine years and one year ago was promoted to the secretaryship.

POLISH FILM

Detroit newspapers have been giving up considerable space to a picture called

"Halka," produced by Stephen Geitz, a Detroit, with members of the Milwaukee Polish Opera Company taking the leading roles. The star part is played by Therese Novak, a Detroit girl, who formerly operated the cigar stand in the Film Building, and her work in the picture has been praised on all sides by local critics. The picture was made wholly for Polish consumption.



Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Columbia

MIDNIGHT EXPRESS. Star, Elaine Hammerstein. Old but good. Pulls them in and pleases them. A fine small town entertainment. Tone, good. Sunday or special, yes. Appeal, ninety per cent. Town 2,000. Draw miners and farmers. Admission 10-25. Arch. Catalano, Victory Theatre (250 seats), Rositer, Pennsylvania.

F. B. O.

AIR HAWK. (5 reels). Star, Al Wilson. This is an extra good picture with airplane stunts that's thrilling. Enjoyed by all who saw it. Tone, okay. Special, no. Appeal, ninety per cent. Town less than thousand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

AIR HAWK. (5 reels). Star, Al Wilson. We advertised this as a special, as it is out of the run of ordinary features. Nothing big; but the aeroplane stunts and so forth are different. Pleased very well. Some said the best ever. Good tone and appeal. Yes for Sunday and (in line with above) as special. Draw country class in small towns. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

BEYOND THE ROCKIES. (4,900 feet). Star, Bob Custer. It's a western that is sure to please, and star is one of the money getters in the class with Mix, Jones, Gibson, Thomson and the best of them. Good tone, great appeal. Yes for Sunday, no as special. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

COWBOY MUSKETEER. Star, Tom Tyler. If it were not for the first 700 feet of a death-bed scene this picture would be good. But as it is would say only a fair picture. Tone, okay. Sunday or special, no. Appeal, sixty per cent. Town 896. Draw small towners and rural type. Admission 10 and 25. Mrs. S. J. Brown, Phoenix Theatre (200 seats), Neola, Iowa.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. This is a fine picture and pleased the few who came out to see it. The title does not draw for a small town. However, if you buy it and advertise properly you may get results. Did not make expenses. Tone, fine. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

GALLOPING HOOFES. Star, Fred Thomson. A good western that pleased our Saturday audience. Tone, good. Sunday or special, no. Appeal, fine. Town 412. Draw farmers. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

HIGH, WIDE & HANDSOME. Star, Flynn. Good picture and liked—pulled fair. Tone, good. Sunday or special, no. Appeal, eighty-five per cent. City 23,000. Draw middle and working classes. Admission 10 and 25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

JIMMIE'S MILLIONS. (5,167 feet). Star, Richard Talmadge. An exceptionally good Talmadge offering. There is a good plot and plenty of thrills, stunts, etc. Recommend this picture wherever action is liked. Tone, good. Sunday, yes. Special, no. Appeal, good. Small town. Draw small town class. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

JUDGMENT OF THE STORM. (6,320 feet). All star cast. This is a fine picture; will please any audience. Tone, okay. Special, no. Appeal, ninety per cent. Town of less than thousand. Draw all classes. Admission

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.

10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

NIGHT PATROL. (5,085 feet). Star, Richard Talmadge. Just another good F.B.O. picture, which all are good. Talmadge in a class by himself. Tone, good. Sunday, yes. Special, no. Appeal, good. City 14,000. Draw working class. Admission 1, 15, 25. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

RIDING THE WIND. Star, Fred Thomson. Good action; Silver King very good. Thomson good. Good tone and appeal. Yes for Sunday, no as special. Draw farmers, merchants, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SMILING AT TROUBLE. (6 reels). Star, Lefty Flynn. Flynn is back-sliding, with the poor stories they are giving him. I played this on Saturday, and it lost me plenty. Good tone, poor appeal. Yes for Sunday. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TOUGH GUY. (5,654 feet). Star, Fred Thomson. The best Thomson to date so far. Way ahead of any picture he has made before. Tone, fair. Sunday or special, no. Appeal, eighty per cent. Town 896. Draw small town and rural type. Admission 10 and 25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. A different Thomson western. Used this to open a small town and everyone said it was great. I certainly had some fine audience comments on this one. Tone, good. Sunday, yes. Special, no. Appeal, great. Draw small town class. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

First National

FAR CRY. (6,878 feet). Star, Blanche

Previewed

United Artists' St. Louis branch office gave us a pre-view on Douglas Fairbanks' "The Black Pirate"—and unless I miss my guess—it's going to go over big! It has everything his past productions have had and, in addition, is by far the most beautiful yet done in Technicolor. J. Hewitt, Strand Theatre, Robinson, Illinois (regularly contributes tips for Our Gang).

Sweet. Just a very slow program picture: no plot; no action—in fact, nothing to speak of. Did not please. Tone, no good. Sunday or special, no. Appeal, none. Draw neighborhood type. Admission 10-20. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

GIRL FROM MONTMARTRE. (6,300 feet). Star, Lewis Stone. This was the last picture from Miss Barbara LaMarr and went over fair for us, but the credit must be given to Lewis Stone, who is a favorite with our patrons. H. Tammen, Moon Theatre, Yankton, South Dakota.

MILLE MODISTE. Star, Corinne Griffith. Very good show, in my opinion the best Griffith to date. Willard adds to the cast. All-in-all a very good show that will appeal to movie fans. H. Tammen, Moon Theatre, Yankton, South Dakota.

ONE WAY STREET. (5,600 feet). Stars, Ben Lyon, Anna Q. Nilsson. Just a fair program picture that the audience did not comment on to us as they passed out. H. Tammen, Moon Theatre, Yankton, South Dakota.

RECKLESS LADY. (7,324 feet). Stars Belle Bennett, James Kirkwood. Played Friday and Saturday and gave satisfaction to a mixed crowd. H. Tammen, Moon Theatre, Yankton, South Dakota.

ROBERT KANE PRODUCTIONS. We have found all the Robert Kane productions from First National to be very good, and pleasing. H. Tammen, Moon Theatre, Yankton, South Dakota.

WHEN A MAN'S A MAN. (6,910 feet). Star, John Bowers. A very good program picture that has great drawing power on account of the book. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 500. Draw farmers. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

Fox

DIXIE MERCHANT. (5,126 feet). Star cast. Several good compliments on this one. McDonald is good, as usual. Paper good also. Tone O.K. Appeal, eighty per cent. Yes for Sunday, no as special. Draw farm class, town 1,326. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

DIXIE MERCHANT. (5,126 feet). Star, J. Farrell McDonald. Six reel of clean entertainment. A good cast and story. Good print. Rental right. Good tone and appeal. Yes for Sunday, no as special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DURAND OF THE BAD LANDS. Star, Buck Jones. This makes the second picture I have run of Jones and has done good. The first one didn't do so good, but this one went off okay. Tone, good. Sunday or special, no. Appeal, good. City 14,000. Working type. Admission 10, 15, 20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

FIGHTING BUCKAROO. (5 reels). Star, Buck Jones. Although this is not a western, still it should please, as it has lots of good, real clean comedy and plenty of action. Still, I think that they like him better in westerns. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town, 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FIGHTING BUCKAROO. (5 reels). Star, Buck Jones. Whoa! I made a mistake, not Buck but Charles Jones stars in this. Buck all dressed up like a dude. Patrons dissatisfied. Picture is full of action, sort of a Talmadge style. If these kind keep up, Buck will be N. G. here. Photography excellent. Print, new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FIRST YEAR. (6,038 feet). Stars, Perry-Matt Moore. Three days to good business.

Picture pleased patrons. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

JOHNSTOWN FLOOD. (6,295 feet). Star, George O'Brien. A wonderful production. The flood scenes are marvelous. I played it one day and I wish now that I had played it two days. Everyone spoke well of it. Step on it, boys. It will stand up. Tone, okay. Sunday or special, yes. Appeal, fine. Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finns Theatre (600 seats), Jewett City, Connecticut.

ROAD TO GLORY. (5,609 feet). Star, May McAvoy. Ordinary. Nothing to brag about. Just a program picture. Good tone, fair appeal. No for Sunday or special. Draw farmer class, town 412. Admission 10-25. Leveck & Gaines, Auditorium (100 sets), Benoit, Mississippi.

WAGES FOR WIVES. (6,600 feet). All star cast. Good—but I'm afraid it hits home pretty much, therefore may hurt. Lots of good hearty laughs. More wives were present than husbands. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE WHEEL. Star cast. A good picture, but failed to pull, and paid too much for my whistle. Tone, fair. Sunday or special, no. Appeal, seventy-five per cent. City 23,000. Draw middle and working class. Admission 10 and 25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

THE WHEEL. (7,264 feet). Star, Harrison Ford. A good picture that failed to draw. Title didn't attract at all, although it fits picture. Print good. Tone, good. Sunday or special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WINDING STAIR. (6,056 feet). Stars, Alma Rubens and Edmund Lowe. Not so bad. A melodrama that's alive with action. One day to fair business. Tone, good. Sunday or special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WINGS OF YOUTH. (5,346 feet). Star, Ethel Clayton. This is a good picture, but one grand flop at the box office. Those who came were pleased. Print good. Tone good. Steve Brenner, Eagle Theatre, Baltimore, Md.

YANKEE SENIOR. (4,902 feet). Star, Tom Mix. Played this one day to a good house. Five reels of mixture, romance, hard riding, flying fists and dancing. May please, but I doubt it. Tone, good. Sunday, no. Special, no. Appeal, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

YELLOW FINGERS. (8,994 feet). Star, Olive Borden. Only a fair program picture in spite of Will Fox tacking "special" after the title on the contract. Beautiful photography, clean and perfect film in a measure offset the poor direction. Not much suspense and mystery in spite of the good title. Flynn has made better pictures than this. Town fair. Appeal fair only. Maybe for Sunday, no as special. Draw general class, town about a thousand. Admission 10-25 to 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Metro-Goldwyn

THE BARRIER. (6,480 feet). Star, Norman Kerry. It is one of Rex Beach's best. Ran it for two days of good business. It has two good sea storms. A very interesting picture to watch. Good tone, appeal, eighty-five per cent. No for Sunday or special. Draw laboring class, town 3,000. Admission 10-25. C. W. Fisk, Orpheum Theatre (333 seats), Proctor, Minnesota.

THE BARRIER. (6,480 feet). Star cast. Good program picture. Plenty of action. Picture pleases. Tone O.K. Very good appeal. No for Sunday or special. Draw general class, town 3,300. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

CHEAPER TO MARRY. (5,921 feet). Star cast. A picture that might go over big in city but not so good for small town. We lost money on it. Appeal, small. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

THE CIRCLE. (5,511 feet). Star, Eleanor Boardman. It's a circle all right—nothing

Colleen Moore



As Ella Cinders in First National's coming film with that title; that's Lloyd Hughes with her.

square to it. A few laughs—credit to subtitles. Special, never. Appeal, poor. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DEVIL'S CIRCUS. (6,750 feet). Star, Norma Shearer. A very good picture, with Miss Shearer living her part. Can't say much for her new leading man. If John Gilbert had played opposite her this picture would have been better. Tone, good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DON'T. Stars, Sally O'Neill and Bert Roach. This is wonderful entertainment, especially for small town. Best comedy-drama we've had for some time. Made a mistake by playing it one night only; it's a two-day picture, as the title and posters don't mean anything. Tone, okay. Special, no. Town of less than thousand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

DON'T. Star cast. Here is a dandy, and it is best suited for a Saturday's programme in small towns. Will please all classes. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

GO WEST. (6,236 feet). Star, Buster Keaton. A comedy that pleases them all. Did good business. Tone, good. Special, yes. Appeal, eighty-five per cent. H. P. McFadden, Reel Theatre, Matoma, Kansas.

HIS HOUR. (6,300 feet). Stars, John Gilbert, Aileen Pringle. The majority here voted this a good picture. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

LADIES OF THE NIGHT. Star, Norma Shearer. Well received here. Consider it a fair attraction having a fair box office value. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

MASKED BRIDE. (5,600 feet). Star, Mae Murray. Interesting story and well made. Not up to the standard set by "The Merry Widow." Good tone and appeal. Yes for Sunday, no as special. Draw school and rural class, town 1,700. Admission 10-22. C. S. Musser, Opera House (250 seats), Shepherdstown, West Virginia.

MIDSHIPMAN. (7,498 feet). Star, Ramon Navarro. Fairly good for this locality. Sunday, no. Special, yes. Appeal, good. D. Buffo, Liberty Theatre, Hartshorne, Oklahoma.

MIDSHIPMAN. (7,498 feet) Star, Ramon Navarro. This is one of the most genuinely pleasing pictures we have had in a long time. Human, intelligent and satisfying. Tone, okay. Sunday or special, yes. Appeal, high. City 14,000. Draw better class type. Admission 10 and 35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

MIKE. (6,735 feet). Star, Sally O'Neill. A good enough picture, but just another case of too high rental. I get experience, exchange

gets your profit. Tone O.K. Appeal, seventy-five per cent. Yes for Sunday, hardly a special. Phoenix Theatre, Neola, Iowa.

THE MYSTIC. (6,147 feet). Star, Aileen Pringle. Not the flashing Miss Pringle that our town likes. All right for a one-day run in a week of good pictures. Not a box office attraction. Fair tone. No for Sunday or special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE ONLY THING. Stars, Conrad Nagel, Eleanor Boardman. A picture that will please your patrons. At the end of the performance, when the people came out, they said it was Elinor Glyn's best. Good tone. Appeal, ninety per cent. No for Sunday or special. Draw laboring class, town 3,000. Admission 10-25. C. W. Fisk, Orpheum Theatre (333 seats), Proctor, Minnesota.

PRAIRIE WIFE. (6,437 feet). Star cast. Good picture. Worth seeing. Good tone, fair appeal. Yes for Sunday, no as special. Draw farmers and merchants, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PRAIRIE WIFE. (6,487 feet). Star cast. A right good story of the western prairies. A good human interest drama. Good tone. Appeal, ninety per cent. Yes for Sunday, no as special. Draw farm and country class, town 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

PRETTY LADIES. (6 reels). Stars, Tom Moore and Lilyan Tashman. When people come out to us to tell us we have a good show, then we are really satisfied. They did this for "Pretty Ladies." Pleased all extra good. Tone, good. Sunday or special, no. Appeal, fine. Town 412. Draw farmers. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. An unusual picture with a cast that portrays the characters very convincingly. Did not do a good business and only suited about fifty per cent. Tone, good. Special, yes. Town 600. Draw farmers and small town class. Admission 10 and 25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

UNHOLY THREE. (7,000 feet). Star, Lon Chaney. A good picture but our audience expected more. We boosted it highly and disappointed them. Tone, good. Sunday, no. Special, yes. Appeal, fine. Town 412. Draw farmers. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

UNINVITED GUEST. (6,145 ft.). Star cast. An old picture but a mighty good one. Some excellent undersea scenes. Book it, it is all right. Tone, good. Sunday, no. Special, yes. Appeal, ninety percent. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

Paramount

ARE PARENTS PEOPLE. (6,586 feet). Star cast. Very good picture. One of the better of the program pictures. Interest was well sustained and featured players convincingly played their roles. Good show. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Town 850. Admission 10 and 25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

CHARMER. (6,076 feet). Star, Pola Negri. A fair program picture. Paramount rates this higher than a program offering. But it did not register so at the box office. The star is not popular here. It takes more than The Charmer to call them out when the whole town has the measles. Tone, fair. Sunday or special, no. Appeal, seventy per cent. Town 850. Admission 10 and 25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

CODE OF THE WEST. (6,777 feet). Star cast. Very good western; good comedy, situations and very dramatic finish of big forest fire that looks real. Tone, good. Special, no. Appeal, seventy-five per cent. H. P. McFadden, Reel Theatre, Matoma, Kansas.

KING ON MAIN STREET. (6,234 feet). Star, Adolphe Menjou. I think the best Menjou picture yet. Failed to pull. Tone, okay.

Sunday, yes. Special, no. Appeal, good. Town 4,000. Draw family and student type. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

LET'S GET MARRIED. (6,800 feet). Star, Richard Dix. My people certainly did enjoy this one. It's great! Lois Wilson will help draw them in. Eric Garrett, Richard Theatre, Ahoskie, North Carolina.

LIGHT OF WESTERN STARS. (6,650 feet). Star cast. A first-class western. Did big business. Tone, good. Special, no. Appeal, eighty per cent. H. P. McFadden, Reel Theatre, Matoma, Kansas.

MEN & WOMEN. (6,232 feet). Star, Richard Dix. Only a program picture. It was not panned, neither did I get any commendations. Not enough action to please Dix fans. Tone, fair. Sunday, yes. Special, no. Appeal, seventy per cent. Town 850. Admission 10 and 25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

WILD, WILD SUSAN. (8,774 feet). Star, Bebe Daniels. A pleasing comedy feature with Miss Daniels. We struck our first April shower and thereby had only a small crowd to see it. A good program. Good tone and appeal. Not a special. Draw better class, town 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WOMAN OF THE WORLD. (6,363 feet). Star, Pola Negri. A good picture; Negri's acting very good. Tone and appeal good. Yes for Sunday and special. Draw farmers and merchants. Town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Pathe

BLACK CYCLONE. (5,028 feet). Star, Rex (horse). A wonderful picture. People are still wondering how it could be done. Good tone, appeal one hundred per cent. Yes for Sunday and special. Draw farming class, town 500. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

BLACK CYCLONE. (5,038 feet). Star, "Rex." Here is one of the best program pictures that we have ever seen. A good picture for any night in the week. We ran it on Saturday night and had a capacity house. Buy it and advertise and you will do a nice business. Bought this one right and made a little of the "long green." Tone, fine. Sunday, yes. Special, almost. Appeal, hundred per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

PERCY. (5 reels). Star, Charles Ray. A very good program picture that pleased most of the audience. Not as good as "Battling Orioles." Had a very good Saturday night crowd. Box office receipts fair. Buy this one but don't promise too much. Fair tone. Appeal, seventy-five per cent. No for Sunday or special. Draw general class, town 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. (5 reels). Star, cast. Fair program picture. Tone, good. Special, no. Appeal, sixty-five per cent. H. P. McFadden, Reel Theatre, Matoma, Kansas.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. This may be a good enough picture, but it didn't make any money for us. Rental is too high for us on this one. Tone, fair. Sunday or special, no. Appeal, seventy per cent. Town 896. Draw small towners and rural type. Admission 10 and 25. Mrs. S. J. Brown, Phoenix Theatre (200 seats), Neola, Iowa.

MADAME BEHAVE. Star cast. Pulled good on Sunday and made them laugh, but fell down Monday and Tuesday. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 4,000. Draw family and student type. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.



RENEE ADOREE

Metro-Goldwyn-Mayer player, who has just completed her role in "A Certain Young Man," Ramon Novarro's starring vehicle being directed by Hobart Henley.

MADE FOR LOVE. Star, Leatrice Joy. Sixteen walkouts; but few cared for the picture; this tells the story. Costume pictures and old time stuff will break any show house. This picture will do your house no good probably. DeMille's supervised stuff so far has been awful; we have yelled "DeMille," but are getting ashamed to mention him. W. A. Clark, Sr., Castle Theatre (400 seats), Hacana, Illinois.

OFF THE HIGHWAY. (7,641 feet). Star cast. Good subject and pleased the few that saw it. Tone, good. Sunday or special, no. Appeal, seventy-five per cent. City 23,000. Draw middle and working class. Admission 10 and 25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

SIMON THE JESTER. Star cast. Went over fair here on a double bill. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Town 4,000. Draw family and student type. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SILENT SANDERSON. (4,641 feet). Star, Harry Carey. An average Harry Carey. Town 600. Draw farmers and small town class. Admission 10 and 25. H. P. McFadden, Reel Theatre (200 seats), Matoma, Kansas.

STOP FLIRTING. (5,161 feet). Star cast. A good picture, but paid too much for it. Did about half regular business. Max M. Cleveland, Community Theatre, Platte, South Dakota.

United Artists

EAGLE. (4,574 ft.). Star, Rudolph Valentino. A very high class picture that pleased every one of our patrons. Fine direction and acting. Best picture Valentino made since the "Sheik." Tone, fair. Sunday and special, yes. Good appeal. Neighborhood class. L. R. Markum, Dream Theatre (1,000 seats), Indianapolis, Indiana.

EAGLE. (4,754 feet). Star, Rudolph Valentino. It is a dandy. The best of his pictures I have seen since the "Four Horsemen." It pleased the men besides the women. Tone, okay. Sunday and special, no. Appeal, ninety percent. Laboring class town of 3,000. Admission 10-25. C. W. Fisk, Orpheum Theatre (333 seats), Proctor, Minn.

GOLD RUSH. (6,325 feet). Star, Charlie Chaplin. They laughed, but did not come.

Producer got about eighty per cent. of the gross on this one. Charlie is a memory of the past. If you buy it, make 'em sell it right, for it will not break any box-office records. Tone, okay. Sunday, yes. Special, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SALLY OF THE SAWDUST. (9,500 feet). Star, Carol Dempster. A disappointment both to me and to the box office. A good picture but not the great picture it is cracked up to be. Miss Dempster is good, but W. C. Fields is the hit of the picture. He's a wonder. Tone, okay. Sunday, yes. Special, hard. Appeal, good. City 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

THREE MUST GET THEIR'S. Star cast. If you have shown "The Three Musketeers," this will go over big, otherwise they will not know what it is all about. I put it on as a double feature. Tone, good. Special, no. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons' Hall (325 seats), Marcellus, New York.

WAY DOWN EAST. (10 reels). Star, Lillian Gish. The greatest picture of its time. The only criticism possible is that it is too long, but it holds your attention from beginning to end, on account of the beautiful balancing of comedy and tragedy. Lillian Gish shows wonderful power of expression and her acting is almost faultless. This picture will interest any class of people anywhere. Admission 10-20. George Lodge, Green Lantern, Claymont, Delaware.

Universal

BORDER SHERIFF. Star, Jack Hoxie. Very good. Special, yes. Appeal, excellent. D. Buffo, Liberty Theatre, Hartshorne, Oklahoma.

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. Rollicking and speedy comedy that gave splendid satisfaction to average business. Tone, okay. Sunday or special, yes. Appeal, high. City 14,000. Draw better class type. Admission 10 and 35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

DESPERATE GAME. Star, Pete Morrison. Fair to good western. Good tone, fair appeal. No for Sunday or special. Draw school and rural class, town 1,700. Admission 10-22. C. S. Musser, Opera House (250 seats), Shepherdstown, West Virginia.

HOMEMAKER. Stars, Alice Joyce and Clive Brooks. Very good picture that failed to pull. Little Billy is a better star than Jackie Coogan ever was. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 4,000. Draw family and rural class. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. Kept my audience in a chuckling mood throughout entire show. For real satisfaction from our patrons a picture like this is better than half of the specials. Tone, good. Special, no. Appeal, good. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

I'LL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. This is a humdinger of a comedy drama in eight reels. Our audience was highly pleased with it. Denny is certainly clever. Tone O.K. Good for any day—special for some places. Draw all classes, town less than a thousand. Admission 10-25. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

LET 'ER BUCK. Star, Hoot Gibson. This is a good western which takes in Pendleton roundup. Pleased our audience a hundred per cent. Tone O.K. Good for any day, no as special. Draw all classes town less than a thousand. Regular admission 10-25. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

LORRAINE OF THE LIONS. Star, Patsy Ruth Miller. A real picture good enough for anybody and will suit any house. The behind

this one and stay with it. It will stand behind you. Tone, good. Sunday or special, yes. Appeal, good. City 14,000. Draw working class. Admission 10, 15, 20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

MAD WHIRL. (6,184 feet). Star, May McAvoy. Very good entertainment, something on the order of a sermon on the present fast way of living but very well worked out at that. Good tone, fair appeal. Yes for Sunday, no as special. Draw small town and farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

OH DOCTOR. (6,507 feet). Star, Reginald Denny. Fair program picture. Print sent me in very bad condition. Had a Gump Comedy which helped to put it over. Tone, good. Sunday or special, no. Appeal, seventy-five per cent. R. P. Mollohan, Grantsville Theatre, Grantsville, West Virginia.

PHANTOM OF THE OPERA. (11 reels). Star, Lon Chaney. Great picture but not suitable for a small town. Lost money on this; rental too high the main cause. Sunday, no. Special, yes. Appeal, eighty per cent. Town 500. Draw farmers. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

PHANTOM OF THE OPERA. (11 reels). Star cast includes Lon Chaney. An excellent picture for those who revel in sensational surprises and gruesome mystery—and very many do, whereas the sophisticated compared it to thrilling mystery serials. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

PHANTOM OF THE OPERA. (11 reels). Star cast featuring Lon Chaney. This picture is a dandy, but it will not draw like "The Hunchback"—at least in the small towns. It goes over the heads of most people out here in the sticks; be careful and don't pay too much money and you will be satisfied with it. It is too gruesome; women stay away. Tone, none. Fair appeal. Sunday optional. Yes as special. Draw town and country class, town 500. A. F. Schriever, Onida & Blunt Theatres (225 seats), Onida, South Dakota.

RIDIN' PRETTY. Star, William Desmond. This is an extra good comedy-western—something different. Pleased ninety-five per cent. of our patrons. If this won't please there is something wrong with the patron. We find some people won't be pleased—nothing can please them—just natural crabs. Tone, okay. Special, no. Appeal, ninety-five per cent. Town of less than thousand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

ROSE OF PARIS. (6,362 feet). Star, Mary Philbin. A very good picture, but didn't draw for us. Lost money on it. Tone, okay. Special, no. Appeal, small. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

SKINNER'S DRESS SUIT. (6,887 feet). Star, Reginald Denny. My first Denny for a long time and it drew pretty good for not having him worked up here. Seven reels of entertainment that pleased. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

STILL ALARM. (7,000 feet). Star, William Russell. Fair business. This is a very weak story; not much action in majority of picture. Draw general class, city 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

UNDER WESTERN SKIES. Star, Norman Kerry. Did not know Kerry could do this well with western stuff, but he did. Get behind this one as it will suit your audience. Lots of action. Tone, good. Sunday or special, yes. Appeal, good. City 14,000. Draw working class. Admission 10, 15, 25. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

WHAT HAPPENED TO JONES. (6,700 feet). Star, Reginald Denny. Another worth while picture starring Denny. Although not as good as previous hits—nevertheless it pleased all. Tone, good. Sunday, yes. Special, no. Appeal, good. Draw neighborhood type. Admission, 10-20. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

WHERE WAS I? (6,600 feet). Star, Reginald Denny. Up to his standard, which means



Here's a peach of a picture of Marion Nixon who is appearing opposite Reginald Denny in the Universal-Jewel production "Rolling Home."

another good comedy. Played to rather a poor house due to poor weather conditions. But the picture is there. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Vitagraph

REDEEMING SIN. (6,237 feet). Star, Nazimova. A very good picture which went over okay. Can recommend this to all small town exhibitors. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. R. P. Mollohan, Grantsville Theatre, Grantsville, West Virginia.

Warner Bros.

ROBBED HAIR. Star, Marie Prevost. Fair picture that rambles around. Tone, good. Sunday, yes. Special, no. Appeal, fair. Town 4,000. Family and rural class. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

CLASH OF THE WOLVES. (5,519 feet). Star, Rin-Tin-Tin. Needless to say Rinty rings the bell again in giving first-class entertainment. Those who saw the picture were loud in their praise and those who missed are kicking themselves. Patrons very anxious to see THE NIGHT CRY, which is our next Rin-Tin-Tin. Tone, okay. Sunday, yes. Special, no. Appeal, hundred per cent. Town about thousand. Draw general class. Admission 10-25-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

CORNERED. Star, Marie Prevost. A dandy; where twin sisters were separated when small, one raised a crook, the other rich and refined; when grown the crook and pals attempt to steal the rich one's jewelry—well, buy it. Good tone, appeal, ninety per cent. Yes for Sunday, no as special. Draw oil field class, town 500. Admission 10-20. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. Very good—packed house two nights. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 4,000. Draw family and student type. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

SATAN IN SABLES. Star, Lowell Sherman. A very good picture that failed to draw but seemed to please. Tone, okay.

Sunday or special, yes. Appeal, high. City 14,000. Draw better class type. Admission 10 and 35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Independents

AHEAD OF THE LAW. (State Rights). Star, Bruce Gordon. This is one of them kind that ought to pay for Exhibitor to run. Stay away from these Bruce Gordon westerns—they are terrible. It is expensive at any price. Don't run them if they pay you. Tone, none. Sunday, yes. Special, no. Appeal, none. City 14,000. Draw working class. Admission 10, 15, 20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

BUFFALO BILL ON U. P. TRAIL. (Sunset). Star, Roy Stewart. A very good western. Claimed to be a Sunset special, but no special for us. Draw oil field class, town 300. Admission 10-20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

CALIFORNIA IN '49. (State Rights). Star cast. One of those huge lemons—too much sameness and serial atmosphere. Did not take in enough to pad a crutch. Appeal, none. Tone, bum. Sunday, no. City 23,000. Draw middle and working classes. Admission 10 and 25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

GALLOPING JINX. (Artelass). Star, Buddy Roosevelt. These are not going so very good for me, although he is good. Plenty of action and all, but they don't seem to take. Tone, good. Sunday, yes. Special, no. Appeal, good. City 14,000. Draw working class. Admission 10, 15, 20. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

HIS HOUR OF MANHOOD. Star, W. S. Hart. A good two-reel western is about all. Tone, good. Draw oil field class, town 300. Admission 10-20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

MINE WITH THE IRON DOOR. (Principal). Star cast. You can't afford to let a picture of this type slip by. It is a real picture from every viewpoint. So—my advice is—buy it. Print new. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MISTAKEN ORDERS. (State Rights). Star, Helen Holmes. One more of Helen's good pictures. Always good and pleases. Tone, good. Sunday or special, no. Appeal, eighty-five per cent. City 23,000. Draw middle and working classes. Admission 10 and 25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

NORTH OF THE EQUATOR. Star, Kenneth McDonald. Richard Talmadge type of picture, which should please action fans anywhere. Print very poor. Fair tone. No for Sunday. Draw all classes big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

OVERLAND LIMITED. (State Rights). Star, Ralph Lewis. Picture better than we expected. Good direction—action fair and pleased all. Tone, okay. Sunday, yes. Special, no. Appeal, good. Draw neighborhood class. Admission 10-20. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

POLICE PATROL. (State Rights). Star, James Kirkwood. Very poor program picture, too slow and did not please. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Draw neighborhood type. Admission 10-20. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

SUNSET SPECIALS. All the Sunset specials I have played, and I have played four of them, haven't come up to expectations; nothing like I expected them to be. Don't consider them more than good westerns. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

STEPPIN' OUT. (State Rights). Star, Dorothy Revier. A knockout good subject—pleased all and would be glad to get more like it. Natives tickled to death with it. Tone, good. Sunday, yes. Appeal, one hundred per cent. City 23,000. Draw middle and workin class. Admission 10 and 25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

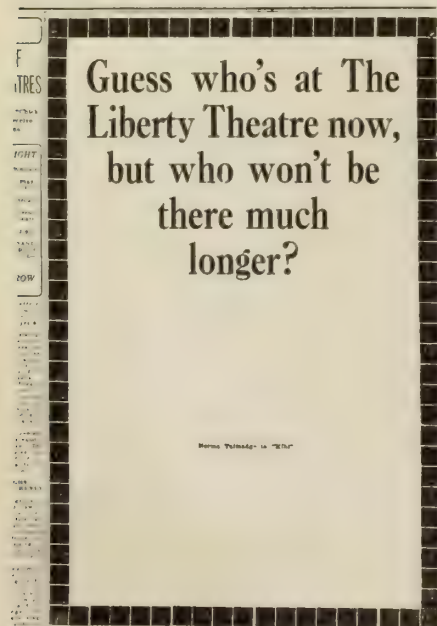
Epes Winthrop Sargent

J. W. Sayre Shows Advantage of Form In Preparation of Unusual Displays

WEEK after week you can go over the newspapers and find just about the same old thing in the way of theatrical advertising. Now and then some minor change will be made, but in the city newspapers about eighty percent of the display is built up around a plan book cut with not the slightest effort made to give the announcement individuality.

There is very little difference between the advertising in the papers on the west coast and here on the Atlantic. They seem to have been built along one general line, and it is only occasionally that there is a flash of originality.

And yet nothing is easier to achieve than something distinctively different. Take a look at this display from J. W. Sayre, of Seattle.



A SAYRE NOVELTY

This is 140 lines by three columns, or a three tens. The line you cannot read in the reproduction is "Norma Talmadge in Kiki." It is set in six point upper and lower in a white space a little more than five inches deep, and you can't make as many persons read that line by setting it in 24 point, filling around with type.

Of course it would not get over if all displays for the theatre were set in this fashion. Then it would be just another one, but every little while Mr. Sayre thinks that he can sell some extra tickets on a better than usual attraction and he evolves something like this.

Perhaps you will recall Mr. Sayre's single column full in which he ran a twelve point "Just thought you might like to know" across the top and then slid down some sixteen

inches of white space to add the address of one of the Jensen & Von Herberg houses. He did not even add the name of the current attraction. He was merely selling the house that time.

Must Be A Star

As Mr. Sayre points out in his letter, the stunt is good only where the star is so well known that practically no sales argument is required, but very recently we gave an example in which Mr. Sayre did use sales argument in an all type and got it over.

He is one of the few advertising managers who does not tear his hair when he fails to obtain a mat. He knows that now and then it is good practice to throw away a mat and go to all type just for variety. He knows that now and then an all type will get more attention than the most attractive illustration ever turned out by a home office or evolved in a local art department.

And he also knows when illustration will be best.

Any printer can help you to work out an odd type design now and then. You will be surprised to note how well it will pull. Try it sometime and you'll make it a permanent addition to your bag of tricks.

Here's Another

Add What Happened to Jones to the list of plays that can be put over with the automobile wreck. The Hyland Theatre, Homewood, Pa., worked it with the usual wrecked car and "What Happened to Jones when he ignored the traffic rules."

Not so good was a load of barrels with "There is a barrel of fun in What Happened to Jones." That belongs to Mike, just now.

The stunts are credited to Lon B. Ramsdell, a Universal exploiter.

Uses Phonograph For Morning Pull

One of the most effective stunts for working up an early morning business at the Majestic Theatre, Memphis, has proven to be a phonograph concert.

W. R. Allen tied the wholesale Victor dealer to the idea of giving a phonograph concert on the new type machine between 10:30 and 11 a. m., and issuing one cent tickets good only when presented in that half hour.

Three hundred one cent tickets brought out a direct mailing of 4,000 letters and 5,000 heralds as package inserts, and business in the morning has taken a decided upward trend.

Meanwhile Mr. Allen has a useful unpaid artist which he uses in a variety of ways as, for example, a violin record when a news reel showed an old time fiddlers' concert, and selections by world-famous artists.

Out of Style

Remember when you used to stick a hair-pin in a card with the advice to use it to hold the hair down during some hair-raiser? It was good in the pre-bob days.

Ernest Morrison got a laugh with it by reviving it for The Bat at the Howard Theatre, Atlanta, Ga. Anyhow it told that The Bat was a hair-raiser.

Earning Your Way

When he played Kiki at the Imperial Theatre, Asheville, N. C., C. B. Stiff lettered a sheet with 450 repetitions of the name, more or less jumbled up and offered a pair of seats to the first ten persons who would count the K's. No one counted all 900, but the ten who came nearest the correct count got the prizes anyway.



A NICE DISPLAY ON BEVERLY OF GRAUSTARK FROM DENVER
The Victory Theatre gets out some very fine lobby attractors, though it is handicapped by an over-high opening. Owing to the color values the name of Marion Davies does not show well in the photograph.

Lloyd Masks Useful in Selling "For Heaven's Sake"

Lloyd Masks Help For Heaven's Sake

C. T. Perrin made good use of the Harold Lloyd masks on *For Heaven's Sake* at the Sterling Theatre, Greeley, Col. Three hundred of these were given the boys who attended a matinee a week before the opening, the girls receiving Lloyd dolls.

That was the starter, and the intended use, but Mr. Perrin found that the automobilists liked them for windshield stickers. He did not hand them out, beyond the first few, but the car owners came to the theatre and asked for them, which assured their use. He also used them to decorate the box office during the run and on automobile spares on the taxicabs.

He spotlighted a one sheet in a box the entire week before the showing, and put up an illuminated 24-sheet just across from the Post Office that was worth six in other locations.

Two thousand door knobs, carrying only the title, were put out in advance and these were followed by 1,000 rotos.

Of course he used the Okeh laugh record. The phonograph was in the office and relayed to the lobby via loudspeaker.

Suppose They Had!

To put over *Let's Get Married*, Warren Irvin, of the Imperial Theatre, Charlotte, N. C., sent out 1,500 Richard Dix visiting cards with "*Let's Get Married*" written in longhand. These were sent to unmarried women, but not a single one said the coy "yes," but just suppose that 500 or so had! But it did create a lot of talk that was cashed at the box office.

Another Name

Sam Hammond, of the Egyptian Theatre, Greenville, S. C., has found another new name for amateur night. It is *Discovery Night*—to discover local talent.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Through an arrangement with St. Phebes Convalescent Home, that organization is disposing of 5,000 tickets at an advanced



rate, the theatre getting its regular price and the home getting the balance for its benefit fund. This arrangement holds good for one week. Quite a few benefit arrangements with various organizations are being made now on that basis, and hardly a week passes

without one, and sometimes two.

One hour and fifty-three minutes was the running time of the show which had First National's "*The Wilderness Woman*" as the feature photoplay. The production itself ran one hour and twenty minutes, and the Mark Strand Topical Review took up eight minutes. A novel angle was given the Review by putting a tenor solo about the middle, resuming the scenes afterward. Two stage presentations made up the balance of the show, one running twelve minutes and the other thirteen.

Each of the four de luxe performances of the day was opened by the Royal Accordion Orchestra, costumed in blue silk artists' smocks and caps. For a back drop the black

cyclorama was used and in front of this was placed a setpiece silver-cloth accordion about eight feet high and fifteen feet wide. The orchestra was seated on chairs, with the leader standing. The repertoire: "*Light Cavalry*," overture; "*In the Middle of the Night*," waltz, by Jean Ribera, danseuse, with accordion orchestra accompaniment; medley of popular hits by orchestra, and "*Charleston Back to Charleston*," with the dancer, as a big finish. Twelve minutes.

Next came the Review. After it had run four minutes a screen announcement was put on for Irving Berlin's new song, "*At Peace With the World*." A tenor came out on the apron of the large stage and sang it, under an amber spot, with the fabric draw curtains closed over the picture screen. After the song the Review was resumed, running four more minutes.

Preceding the feature photoplay was the first appearance in Brooklyn of the Royal Welsh Choir of eighteen men. For a setting a huge English transparent window was used as a background, with a cut drop and long, red drapes. English furniture dressed the set. The singers wore Hessian uniforms. The songs were: "*March of the Men of Harloch*," "*Old Black Joe*," "*Mother Machree*," as a tenor solo; "*The Song of the Jolly Roger*," "*For You Alone*," baritone solo; "*Blue Danube Waltz*," and "*Gypsies Laughing Song*." Thirteen minutes.

H. L. Postcards

In addition to some more usual stunts, Rodney Bush, of Birmingham, Ala., sent out 1,400 postcards reading: "*For Heavens Sake come to 1913 Second Avenue any day next week, H. L.*" The address was that of the Strand Theatre, but most persons got the idea without looking up the address.

The cards were sent to a club and society list.

They Danced

Just to demonstrate Dance Madness, all who attended the nine o'clock show at the Imperial Theatre, Asheville, N. C., the opening night of that title were permitted to remain and dance in the lobby until one o'clock and the stunt brought out the real fashionables. Punch and cake were served, and the stunt not only put over the picture but created considerable good will.



A REALLY NOVEL BALLYHOO FOR "HIS PEOPLE" AT THE BROADWAY THEATRE, NEWBURGH, N. Y.

Charles R. Hammerslough staged a four-round bout on a truck in front of his theatre to play up the ring angle in the Universal story. The truck was run into place half an hour before the bout started and the show began right after the decision was made, the announcer telling all about the picture before the bout began. Two local boys were the scrappers.

Peggy Joyce Makes Easy Publicity for Picture



An Associated Exhibitors Release

GOT A FULL WINDOW FROM THE UNITED CIGAR CO.

How the Capitol Theatre, Reading, Pa., hooked Peggy Joyce in *The Skyrocket* to a fine display. Eleven stills and a large painting were made part of the window dress, and with Peggy in the papers the store appreciated the pull.

Gets Better Space on Sound Argument

Down in Graham, Texas, M. W. Larmour, of the National Theatre, keeps as busy as a bee with insomnia. He has turned up a lot of good ideas, but his last letter encloses an advertisement that runs in the first three columns of the local news; always the most widely read section of any small town paper. He writes:

"I had a heart to heart talk with the publisher. I showed him where I was his best customer, due to the fact that my ad came in regularly each week without any effort on the part of his solicitor, that I paid my bills promptly and made his paper better by furnishing better ads, that were less troublesome to set because I took the trouble to lay them out properly, and that I was entitled to a better position than the spasmodic advertiser."

There is not a publisher in any town of ten thousand or less who will not appreciate this argument and regard the theatre advertiser in a new light. It got Mr. Larmour preferred position. See what you can get with it.

Mr. Larmour also sends in a photograph of a display he made on Norma Talmadge in *Graustark*. It is not quite sharp enough to reproduce, but it is an ornamental trellis, apparently about four feet high, built either of lath or 1x2 and painted white. This serves as an easel to which he can affix stills, cut-outs or advertising cards. It is not expensive, and it gives a lattice effect at the fraction of what it would cost for a full latticed lobby.

This is the season for lattice work. Try it out.

They All Sang

Guilbert P. Josephson, of the Monroe Theatre, New York, made an event of Charles Ray's showing in *Sweet Adeline*. He staged a song contest with prizes for the best rendition of the song by solo voices, quartets, married couples, girls and boys. It gave him a big local act at light money, and it jazzed business beyond the run of the feature.

Samples and Fags Help The Skyrocket

Joel A. Levy, of the Capitol Theatre, Reading, Pa., made good use of a press book copy when he played *The Skyrocket*. He sold a local concern on a reprint of the "Proper Use of Cosmetics" story, which was set to a newspaper proof. At the bottom of the item was: "We are sure Miss Joyce would recommend Glebeas product of which a sample is enclosed. For sale at the National Perfumery Stores," with the address.

The enclosure was one tube each of the complexion and vanishing creams and a small box of the powder, all in a glassine envelope. This and the slip were enclosed in a large envelope printed with a portrait cut and with only "Beauty secrets by Peggy Hopkins Joyce."

The only house advertising was mention in the story that they could see her at the Capitol.

An even better stunt was landing an entire window of one of the United Cigar stores, with eleven stills and a painting. This came just at the time when Peggy's troubles with her most recent matrimonial venture broke into print, and made her first page news. Naturally the store appreciated the opportunity to hook in to the publicity and made a fine display.

Mr. Levy also used the roll of five dollars in dines, printing up the inside of the wrapper.

Stars the Gang

Nyman Kessler, of the Atlantic Theatre, Atlantic, Mass., is working up a great idea along the local talent lines.

He is holding a series of "personal appearances" for the local youngsters. Those who are adjudged the most like the members of *Our Gang* will be presented later in a little playlet.

This gives him several good nights in addition to the big event and works up a powerful advertisement for the Hal Roach comedies. It's an idea that is worth following.



A Universal Release

A STRONGLY SELLING FRONT ON ARIZONA SWEEPSTAKES

This was designed by Abe Kraft, of the Lyceum Theatre, Findlay, Ohio, for the Hoot Gibson picture, with an electric light star name and two reflectors for night illumination. The strong coloring was the biggest appeal.

Pastry Cook Tied in Uninvited to International

Raffles and Chest for Merry Widow

Both the Raffles stunt and the treasure chest idea were used by Ed. A. Zorn on "The Merry Widow" at the Stratford Theatre, Poughkeepsie, N. Y. Either would have made a good business, but together they made it capacity.

A novelty on the Raffles idea was the use of hand-written cards announcing that someone had lost the chance to claim the \$50 offered by the local paper for her identification. These, of course, can be planted and will make for a greater interest.

Using a clever girl from a nearby town, identification was evaded until the last day, when it was announced that the Widow would mail a letter at the Post Office between half past one and two o'clock. Even then identification was slow, as the crowd was looking for a single woman and the Widow turned up with a companion. She had to hang around until she finally was tagged by a high school student.

As this was the first instance of a local newspaper contest, the affair was productive of more than the usual excitement.

Nine merchants contributed prizes to be locked in the Merry Widow's Treasure Chest. Nine keys fitted the lock, but the merchants were given a large supply of keys to hand their customers. The first one to open the chest had first choice and so on. This gave nine pluggers to supplement the house advertising and was well worth the slight trouble involved.

Added Undies

Using a fashion show to put over The American Venus at the Liberty Theatre, Fresno, Calif., there were two special matinees for women only when underwear was modeled. The interest of some of the San Francisco shops was engaged, and a really big event staged.



A First National Release

A MECHANICAL BANNER FOR CLOTHES MAKE THE PIRATE

Used by the Capitol Theatre, Philadelphia. This sets above the marquee. The shark, on a slow gear, dives and dives, while the ship is caused to rock with the swell of an immovable sea. The effect of the motion was very good.

Ties Pastry Cook to Special Week

Guilbert P. Josephson, of the Monroe Theatre, New York, a neighborhood theatre, recently gave an "International Week" when the nightly film program was supplemented by Irish, French, Spanish, Hungarian, Italian and Bohemian entertainers; a combination possible only in the larger cities.

The Irish acts, of course, were used with Meighan's Irish Luck, but the other three titles did not lend themselves to any special treatment and the acts were used without regard for special fitness.

An enterprising pastry cook hooked in to the week with a special program for an "International Pastry Week" with "Miss America" featuring ice cream and "Signor Spumoni" representing the Italian element. Hungarian, French and Danish pastries also were featured.

Scattered through the neighborhood, this unsolicited hook up helped the theatre and the store.

If you cannot get international entertainers, you can at least get international selections and let the baker do the rest.

Newspaper Helped To Sell Classified

In every section Classified has been successfully tied on to some newspaper, but the Macon Daily Telegraph gave the Rialto Theatre exceptional support in a drive on the classified ads.

For three days in advance of the showing and for the three days of the run each column of the classified pages carried some clever advertisement for the theatre and the want ads. Other and larger spaces were run in the reading pages, and the entire window on the main street was dressed with classified sheets, pictures of Miss Griffith and scenes from the play. This display was arranged with an eye to effect and won much favorable comment.

A single ticket was given each person who placed an advertisement for a week in the classified section. It also sent out some singles to a selected list asking the recipients to see the picture and enjoy the romance of the classified advertising department.

The stunt was worked on a basis of space for tickets, but the space used to announce the newspaper angle was not charged against the house. The space was given in the regular theatrical page and helped to build up on what the newspaper donated.

The campaign helped to sell the public on the idea of an unusual picture and brought Montague Salmon an unusually good run.

Had Fifty Pieces

Hiring a university band kept costs down and profits up on the run of "Behind the Front" at the Riviera Theatre, Knoxville. Milton H. Kress got a fifty-piece band very reasonably and paraded them the Saturday before the opening. A small squad of guardsmen followed and they were chased by a realistic tank built of compo board around a Ford sedan. The tail of the procession was eight negroes in absurd military uniforms and mounted on mules. Two banners were included.

It stopped traffic all along the line of march and with a special showing to the Legion helped the comedy over to a very nice business.



A Fox Release

RUSTIC LETTERS AND FARM MACHINERY FOR LAZYBONES

G. P. Banniza, of the Fifth Avenue Theatre, Nashville, Tenn., got a nice display from a cutout by framing with farm implements. The cost was very little and it built a large extra business on this Fox release.

Packwood is Fortunate in Having to Use Type

Packwood is Lucky And Doesn't Know It

N. E. Packwood, of the Star Theatre, Hannibal, Mo., writes that he has no engraving plant in town and must trust to mats and the printer. He phrases it: "So I must depend on the mats we are able to secure and the compositors in the daily plant for the looks of my ad after I have laid it out as I want it to appear."

That sounds as though he thinks he is out of luck, but if he lays it out as he wants it to appear, he really is getting better results than if he were in a position to trust to the cut to carry an indifferent layout. He is fortunate in that he gets good results at smaller costs.

Take this example on Mike, for instance.

For the Love of

"MIKE"

Here's the Most

--ROLICKING
--FROLICKING
--THRILLING

PICTURE YOU EVER SAW

"MIKE"

Featuring

SALLY O'NEILL

(The Wonder Girl of the Screen)

MONDAY Tuesday and Wednesday

Star Theatre

A Metro-Goldwyn Release

TELLING ABOUT MIKE

Perhaps that may not look as "pretty" as a larger space all dolled up with plenty of cut, but Mr. Packwood, knowing that he has to sell with type, is most particular about the type display and he achieves a better selling advertisement.

This is an advance, and so he is more general in his appeal. He puts it over with three adjectives and a thumbnail sketch, cropped from a larger design.

The result is a pretty type display that means more than a page of average cuts. This is a clipping from the paper itself and not a proof, but it might be a special proof it comes out so well. The letters are well chosen, there is a proper interval between the bolder faces, so that each gets its chance to appeal, and the man who merely glances at the space knows that Mike is coming. And all he takes is a two sixes. He handles the type better than the average big town man who depends on cuts, and he gets a great deal more for his money.

Having the title over with the opener, he uses more type in the same space to sell the opening day. This time he uses all of the cut from which he derived the illustration

for the opener. He probably had two casts made from the same mat and sawed one off for the single head.

His top bank is leaded eight point, with full face caps in six point for the next and the same face in upper and lower for the two lines above the title. Below he uses a solid six point Roman.

Star Theatre Today - Tomorrow and Wednesday

Wait 'till' you meet "Mike!"
You'll fall in love with her too!
Everybody does!

EXCITEMENT?
LAUGHS?
ROMANCE?
THRILLS?

When "Mike" comes around there's nothing else but—

MIKE

Featuring

Sally O'Neill

The Wonder Girl in a fun, romantic, and just like a thriller—Mike's comedy with a suspenseful and suspenseful story! A railroad story—the fastest, funniest, lightest and most clever ever shown on the screen!

WHO FORD STERLING
CHARLES MURRAY
WILLIAM HALL

ALSO—
FASHION NEWS
and
FOX NEWS

It's the most
ROLICKING
FROLICKING
THRILLING
Picture You Ever Saw

A Metro-Goldwyn Release

THE OPENING DAY

Mr. Packwood does as much selling as the best of them and more than the average; he gets a prettier type display than he might obtain from three twelves, mostly cut, and he does it with a bill for only two sixes. We think he is more lucky than he realizes.

We would like to get more of these mostly type displays, but we want something better than the usual straight machine work. Several correspondents lately have asked for more examples, but to be frank we can't get them. It is only occasionally that we run into a man like Mr. Packwood who lays out the work.

Most of the exhibitors who have to use all type seem to be content with whatever the printer gives them. They do not lay out their stuff with care, but merely write out the copy and let the printer do what he wants with it. The result is that most of these all-type displays look the same as the advertising of the grocer and the dry goods man.

Laying out amusement advertising is an art peculiar to itself, and must be done by a man who knows more about inviting display than the average small town compositor.

Find out what faces your printing office affords, and then lay out the ads yourself to get the best possible results with these faces. It may mean a lot of work at the start, if you are not used to it, but in time it will be as easy to lay out and mark your stuff as to write it and then try and get it fixed up when it comes to you in proof.

Crude Drawing Has Fair Display Value

There is a little artistic value to this display from the America Theatre, Denver, on Skinner's Dress Suit. Denny looks like a clothing dummy trying to act and it's

a libel on Miss La Plante, and yet the cut has a good attractor value. It's crude, but there is a certain strength to the idea and it arrests the attention.

This seems to be a locally produced drawing and not an adaptation from the press book. It suggests amateur night rather than the fast and smooth comedy of Reginald Denny, but it gets attention for the space and the two names complete the sale.

The display is rather poor. The star and title are badly lettered, and in that space there was no excuse for not using type. On the other hand type is used for Miss La Plante and yet a type too small for the space. Laura La Plante is worth far more to a house than the author or his story, and these lines should have gone to give her another six points of type height.

TOMORROW!

AMERICA

Carl Laemmle
Presents

Reginald Denny

"Skinner's Dress Suit"

With adorable
LAURA LA PLANTE

Adapted from the famous novel by
MURRAY CLOSE

It's the most
ROLICKING
FROLICKING
THRILLING
Picture You Ever Saw

ON THE STAGE
HENRY TRUSTMAN AND HIS
MERRY MUSICAL GANG

A Universal Release

CRUDE BUT STRIKING

Denver, like many other cities, suffers from an excess of six and eight point bold face. Those same lines in straight Roman would have been cleaner and more prominent. A bold face smaller than a ten point has no place in an advertising display, and a six point is an atrocity. Display is not blackness but prominence and in the smaller sizes the straight Roman is generally more prominent than the boldface, because the Roman with its light line can be read more easily.

Unless you stop and concentrate, none of the lines below Miss La Plante's name have the slightest advertising value. They might better have been left out, since they serve no good purpose in the display, and the white space at least would have helped to attract.

Intensive Selling Gets Mike to Limit

The Century Theatre, Baltimore, produced a good display on Mike in this three tens. It sells the comedy and the melodrama to the limit, with stress on the unusual cast and

Novel Placement Gets an Unusual Type Layout

still has plenty of room for the cut and a couple of inches for the vaudeville at the bottom.

**The Comedy That Broke All
New York Laugh Records!**

MARSHALL NEILAN'S
uproarious success based on his own story

MIKE
(starring the new wonder girl) **SALLY O'NEILL**
with
FORD STERLING, CHARLES MURRAY
WILLIAM HAINES
Presented by LOUIS B. MAYER

HERE is the greatest combination of laughs and page one blarney! A railroad romance with fun and thrills just tumbling over each other and—like a girl who'll steal your heart away!

SEE
—the great mail robbery
—the runaway train fall off the cliff
—the rescue from the sky

—ON THE STAGE—
THE TEN ENGLISH ROCKETTS
EDDIE ALLEN
WITH
Famous London Dancing Girls
In A Mammoth Novelty Production

Eddie Allen
Broadway's Favorite Comedian and Dancer

Century
at
Milwaukee Theatre

IT'S A BARREL OF FUN!



A Metro-Goldwyn Release

STRONG FOR MIKE

We do not like that double rule across the top of the cut. That cuts the title too completely from the rest of the space. It would have been much better to have cut that off where it ceases to be the top of the car, letting the panel on the right connect more directly with the space above. No rule should ever completely cross an advertising space. Otherwise this display is unusually good.

Sells Tom Mix in Only Ten Words

Only ten words are used to put over Tom Mix in *My Own Pal* in the display of the Garden Theatre, Baltimore, yet this does it very adequately with "Tom as a cowboy-cop in a roundup of crooks." That's enough to tell that it is away from Mix's usual style and to get interest.

GARDEN
at
Whitcomb Theatre

TOM—As a Cowboy-Cop in a
Round-Up of Crooks

W.M. FOX
PRESENTS

**TOM
MIX**
IN
MY OWN PAL

A 1926
Typical Tom Mix Picture Do Not
MISSE
OLIVE BORDEN
TOM SANTSCHI
VIRGINIA HARSHALL
and
TOM, THE WONDER HORSE

ADVISORY COMMITTEE
COMEDY VARIET
BUTN COMING ON THE CLIFF

Garden Orchestra, Benj. Kaufman, Cond.

A Fox Release

TELLING TOM IN TEN WORDS

There is sub-billing to the effect that this "is a typical Tom Mix picture de luxe," but that doesn't mean much. The name and the action cut are all that really is needed to put the picture over, but the cowboy-cop helps to assure a novelty. This is a better than usual Mix drawing, but it has the common fault of the Fox art department of entirely too much detail in the drawings.

This space is about a three fives, which is a trifle larger than the usual Garden spaces, but the cut is deeper than usual.

Uses Two Tongues For Manila Ghost

Here are two displays for Phantom of the Opera from Manila. One of them is in English and the other Spanish to reach the two major sections of the populace.

Vea Esta

Gran Pelicula

"EL FANTASMA de la OPERA"

El esplendor y la magnificencia que han en toda la producción, dando la impresión de una verdadera fantasía transportada a la pantalla. Escenas en las que se han hecho en colores milles de presmas y han reunido para dar vida a la película escenas brillantes de extraordinaria alegría contrastado con los diabolos uros del Fantasma en su reino subterráneo. Es una película que agrad a cada miembro de su familia desde los...

EMPIRE

SESIONES:

A las 11 a m 1 30 a m
6 30 y 9 00 p m

A Universal Release

THE SPANISH VERSION

The Spanish announcement gives considerable text with no large display lines other than the signature. Even the title is only **about a 24 point**, so that it will go into a single line.

The typographical display is unusual in that the panel is not centered. There is a good idea here, for this will save the cost of the top space and still gain plenty of prominence through the other three sides.

There is much to be told and so space is saved through cutting off the top margin and also through the use of small types.

NOW!
YOU MUST SEE IT!
The **Phantom of the Opera**
10 Parts

*"The Voice of An Angel;
The Mind of a Genius;
The Soul of a Monster;
And a Face None Dares Look
Upon."*

Show at 11 s. m.,
1:30, 4, 6:30 and
9 p. m.

EMPIRE

A Universal Release

THE AMERICAN VERSION

The Spanish announcement is a two fours, but three fours are used for the American appeal, and here mostly display faces are used. The copy is very simple, but it is to be presumed that there has already been a lot printed about the picture, and all that

is required is an appeal to attend something already made known.

Five shows are given daily, the first starting at 11 A. M. and the last at 9 P. M.

This last display is striking in its simplicity, and makes a good appeal.

Has Novel Layout On Newark Display

This four twelves from Loew's Theatres, Newark, has a novel layout. From one angle it is a bit careless to put the vaudeville at right angles to the film feature. In this case it seems to have been done to permit the use of a three-column cut without dropping too deep. It looks like the easiest way out of a problem.

[illegible]

A Metro-Goldwyn Release

AN UNUSUAL PLACEMENT

But for a "just once" this placement will get a lot of attention. It will get more attention than the same cut put at the bottom of the space.

This three-column cut drops nearly the depth of the display. To put the vaudeville below would have added 120 lines to the space bill, and to some extent that reverse strip would have hurt the line display. Putting it on the side gives better display to both factors of the layout, and at the same time it makes it easy to set in the type panel to the right of the fight. The cut was notched and rule work used to square up with, and the result is a fine display for The Barrier and a better attention value for the vaudeville.

Probably it did not suggest a makeshift to the lay public and so it's a decidedly good display—for once. A second time it would be plain laziness.

Considered apart from the vaudeville, we think that this is a very intelligent use of the plan book cut. It gives a strong all-type bank in the immediate vicinity of the sales cut, explaining the scene and selling a desire to see the outcome. It would be awkward in a three-column length, for it then would be too deep for its width.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

7,518
Feet

"Silence"—Prod. Dist. Corp.

Unusually Powerful Drama of Self-Sacrifice,
H. B. Warner Gives a Magnificent Performance

Melo-
drama

Reviewed by C. S. Sewell

CAST:

Norma Drake Vera Reynolds
Norma Powers Vera Reynolds
Jim H. B. Warner
Phil Powers Rockcliffe Fellowes
Lawyer Jack Mullall
Mollie Burke Virginia Pearson
Harry Silvers Raymond Hatton

Based on play by Max Marcin.

Scenario by Beulah M. Dix.

Directed by Rupert Julian.

POWERFULLY IMPRESSIVE, tremendously dramatic, is the highly emotional interest melodrama of the underworld produced by Rupert Julian and released by Producers Distributing Corporation under the commanding and appropriate title "Silence."

With an entire absence of preliminaries, the director in adapting this successful stage play has plunged right into the heart of the story, established the atmosphere of self-sacrifice and grim relentless fate sweeping a man on to his doom because he will not speak, and then by means of the fade-back brings the story up to the opening scene putting over a smashing climax, and showing the reason for his silence.

Jim Warren a crook is shown in prison awaiting execution. His lawyer believes him innocent and accuses him of shielding someone. With every noise and movement reminding him of his approaching fate his tortured mind reviews the past. He recalls a day 20 years before when he returned to his sweetheart Norma, who was about to become a mother and prepared to marry her. The bulls trap him, find Norma with money that has been stolen and to save her he agrees to marry Mollie a saloonkeeper. Phil, a faithful friend of Norma persuades her that Jim is helpless and she married him for the child's sake. Jim escapes and years later locates Norma and her little girl and Jim, wealthy and happy. Years pass, little Norma has grown up and it is the eve of her wedding. Jim confronts Phil and tells him another crook Silvers has secured letters written before the baby's birth and is

coming to blackmail him. Silvers appears and Phil coming out from in hiding gets the letters. Silvers vows vengeance, and as he is about to slander Norma's mother she shoots him. Jim takes the blame and is sentenced. As he is being led to his execution Norma appears and tells the truth. Jim to stifle the truth denounces her as a sensation seeker and goes to the scaffold. At the last minute Phil corroborates Norma. Jim is saved, and a jury frees Norma.

There are several of the familiar trappings of the old-time melodrama including the weeping girl waiting outside in the snow-storm, and in construction this story is essentially melodramatic for the events have been arbitrarily shaped to bring about the desired effect. But the result is tremendously powerful real, throbbing soul-stirring drama that makes you forget entirely the melodramatic angle and this is strengthened by the fact that the appeal is entirely

emotional and there is no exaggerated action or improbable thrill stuff.

Here we have a combination of a really powerful story portrayed by a truly excellent cast with H. B. Warner as Jim giving one of the greatest and most stirring performances ever seen on the stage or screen, and directed by Rupert Julian in a masterly manner; from beginning to end it exhibits remarkably sustained dramatic tension that toys with the emotions and keeps them at fever-heat. By means impossible in the stage play Julian has utilized the camera to establish the mental processes of the doomed man. The blows of the hammer in building the scaffold, the tapping of a pencil on a desk, the tolling of the prison bell, the swaying of the noose and the swinging of a pendulum all in perfect ominous rhythm, and then the confused jumble of all of these sights and sounds is pictured, and the effect is startlingly impressive.

Coming so close to the subject of death, doom, execution by hanging, with even the gallows in evidence and the mounting of the scaffold shown, the story is necessarily grim, but the intense drama robs it of morbidity. "Silence" offers tremendous entertainment for all who appreciate powerful drama and wonderful acting, but it is obvious that it is rather heavy screen fare even though there is a conventional happy ending which should please the general public. It would be well to play up the comedy element in the surrounding bill as is being done by P. D. C. at the Times Square Theatre, New York, where it is being presented on a double bill with "The Prince of Pilsen"

6,500
Feet

"The Brown Derby"—First National

C. C. Burr Presents Johnny Hines in a Fast
Comedy That Holds Its Own with the Best

Comedy

Reviewed by Peter Milne

CAST:

Tommy Burke Johnny Hines
Edith Worthing Diana Kane
Betty Caldwell Ruth Dwyer
Aunt Anna Flora Finch
John J. Caldwell Edmund Breese
Captain Shay J. Barney Sherry
Robert Farrell Bradley Barker
Adolph Plummer Herbert Standing
Frank Boyle Harold Foshay
Sam Bob Slater
Adapted from the play by F. S. Merlin and
Brian Marlow.

Story by Bert Wheeler.
Directed by Charles Hines.

C. C. BURR and Johnny Hines tried out their latest First National feature comedy, "The Brown Derby," at the Rye Playhouse, Rye, N. Y., last week, for the purpose of getting an audience reaction. The intention, as usual in such cases, was to cut and revise should the Rye gathering show any signs of boredom. But after watching "The Brown Derby" unwind itself before one of the most typical picture audiences it is possible to find, and listening to the gales of merriment that swept the theatre with the regularity of waves beating on the shore, it only remains to be said that instead of cutting and revising, Messrs. Burr and Hines might add to the present footage of the films and so snare even more laughs if additional length is deemed advisable.

"The Brown Derby" is an excellent comedy. It offers complete satisfaction in its

line. It can stand comparison with the best of such subjects that this season has seen and not suffer by it. Incidentally when this test is applied there are few superlatives that

can further emphasize the merits of the film.

Hines appears as a plumber. He gets a laugh right at the start by riding to work in a side-car hitched to a bicycle which his colored assistant pedals. The side-car is an old bathtub. A case of mistaken identity propels Johnny into a home of wealth where he is taken for the uncle of a rich and beautiful heiress. He has long admired this self-same girl from her photograph. How he saves her from marrying an unworthy suitor (and saves her for himself) and how he contrives to act as best man to a young couple in an elopement, are lines of action which provide the picture with plenty of story interest.

The Hines gag stuff has done itself proud in the production of "The Brown Derby."

(Continued on page 496)

4,460
Feet**"Rawhide"—Associated Exhibitors****Buffalo Bill, Jr., in Mystery Western Story
That Builds Up to a Thrilling Punch Climax**

Western

MOST of the characters in "Rawhide" seem bent on double-crossing each other. There is little of the straightforward, swift action so dear to the hearts of western fans. Intrigue is ever uppermost and the spectator is not let in on the secrets of the action until it has reached such a maze of cross purposes that the solution hardly accomplishes its purpose.

Buffalo Bill, Jr. is the very much misunderstood hero. A gambler accuses him of a murder that never occurred, the brother of the presumed dead man is out for his scalp and the heroine is of the opinion that he backed a swindle that resulted in the death of her father and sister. When these tangles are unravelled Buffalo wins the girl, who has mingled love for him with her hate all the time.

Reviewed by Peter Milne

CAST:

Rawhide Rawlins Buffalo Bill, Jr.
Jim Reep Al Taylor
Nan Molly Malone
Strobel Joe Rickson
Blackie Croont Charles Whitaker
Two Gun Harry Todd
Queenie Ruth Royce
The Law Lafe McKee

Directed by Richard Thorpe.
Story by Ralph Cummins,
Scenario by Frank L. Inghram.

To accomplish her various purposes the heroine pretends to be blind. Ultimately the ruse is revealed but the young lady's simulation of sightlessness is quite ineffectual from

the audience viewpoint and as a consequence the majority of the scenes in which she appears lack a touch of conviction.

The film, like all the star's subjects, contains its moments of hard riding and it is enlivened now and then by fist fights of a genuine-looking order. The last of these is patterned in great detail and length and supplies a punch that is entirely satisfactory. The subsequent chase and rescue of the heroine from the runaway team is a thrill that winds the picture up in fine fashion.

The comedy relief element of the picture, centering in the character of a burlesque "two-gun" man, is rather ineffective. It is forced and bears little relation to the story.

Opposite the star appears Molly Malone. Al Taylor, Joe Rickson and Charles Whitaker are a villainous trio.

6,061
Feet**"Silken Shackles"—Warner****Irene Rich Again Has Role of a Fascinating
Woman of World in Story with Foreign Setting**

Drama

FOLLOWING HER APPEARANCE in "Lady Windermere's Fan" as a dashing, fascinating woman of the world, Irene Rich in the Warner Brothers' production, "Silken Shackles," again appears in a similar role in contrast to her usual type of unhappy wives.

The action of "Silken Shackles" takes place in Europe, at Vienna, Buda-Pesth and Trieste. It is a story of the upper strata of social life centering in a charming woman whose husband, an American diplomat, is absorbed in his work and inclined to overlook the fact that his wife is of a romantic type. She finds outlet in a round of flirtations until her husband resolves to teach her a lesson of paying a cafe violinist to make love to her. The violinist really falls in love and refuses to accept the money. He has posed

Reviewed by C. S. Sewell

CAST:

Denise Lake Irene Rich
Howard Lake Huntley Gordon
Lord Fairchild Bert Marburgh
Tade Adrian Victor Varconi
Tade's Mother Evelyn Selbie
Frederic Robert Schable
Tade's Father Kalla Pasha
Story and scenario by Walter Morosco and
Phil Klein

Directed by Walter Morosco

as a nobleman and the husband brings his peasant parents on the scene. Result, humiliation and cure of the flirtatious wife and her decision to discontinue her flirtations.

The basic idea of this photoplay has seen much service, but as written and directed by Walter Morosco it has been smoothly worked

out with some rather unexpected twists such as the unhesitating recognition of his parents by the fictitious count, and there are some sophisticated touches that are amusing.

Miss Rich's acting is excellent and Huntley Gordon who is featured with her gives a good performance as the husband, but one of the best portrayals in the picture is that of Victor Varconi as the alluring and handsome male flirt, the violinist. His performance of this role should prove alluring to the feminine contingent.

"Silken Shackles" is of the type of society story that will appeal more to higher classed patronage for it is marked by very little action and although the story is skillfully worked out there are times when the interest is inclined to lag.

5,230
Feet**"Rustler's Ranch"—Universal****Art Acord Western Is Pleasing Entertainment
with Good Human Interest and Action Aplenty**

Western

AN UNUSUALLY entertaining program picture is "Rustler's Ranch," Universal's newest Blue Streak Western, starring Art Acord, who appears with his famous horse and dog, Raven and Rex, while Olive Hasbrouck has the leading feminine role.

A variation of one of the familiar formulas for Westerns serves as the plot. A wandering cowboy who has earned the name of being a bad man gets in a fight in a dance hall and escapes, believing he has killed a man. Determined to live up to his reputation, he approaches a ranch house to demand food and is met by a gentle old lady. He changes his tactics, gets a job on the ranch, saves the girl from drowning, proves that the girl's fiance is a scoundrel, saves

Reviewed by C. S. Sewell

CAST:

Lee Baker Art Acord
Lois Shawn Olive Hasbrouck
Eph Baggs Duke R. Lee
Bud Harvey George Chesbro
Mrs. Shawn Edith Yorke
Clem Matty Kemp
Bull Dozier Stanton Heck

Story by W. C. Tuttle.
Scenario by E. Richard Schayer.
Directed by Cliff Smith.

the old lady's property when gold is discovered on it and, of course, eventually marries the girl.

In addition to containing all of the elements which go to make this type of enter-

tainment popular, such as plenty of fine riding, fighting, villainy, etc., so skillfully has it been directed that the plot takes on new life and interest and seems more human and less implausible than usual. There are also several good melodramatic punches, including a fall from a balcony during a fight, a leap from a cliff into the water to rescue the girl and a daring leap from a window onto the back of a horse. Added to this is a strong element of mother love and excellent sympathy for the old lady and the appeal of the star himself, his intimate manner of talking to his horse and dog and last but not least, the charm of the leading woman, all combine to make this an exceptionally satisfying and well-rounded Western.

5,109
Feet

"Wet Paint"—Paramount

Raymond Griffith Picture Is a Fast-Moving Farce Honeycombed with Laugh-Getting Gags

Farce
Comedy

Reviewed by C. S. Sewell

WHILE differing considerably from the type of feature comedies in which he won his reputation, "Wet Paint," the newest Paramount production starring Raymond Griffith is a humdinger that should keep almost any audience in an uproar of laughter.

The title is of little significance so far as the story is concerned, and in fact the story is very slight and more than once comes perilously near getting lost altogether in the rapidfire action. Griffith is a snappy young man-about-town who finds himself kidded into proposing to his sweetheart before her friends. A woman who has had trouble with her husband mistakes him for another fellow

CAST:
 He Raymond Griffith
 She Helene Costello
 Her Brother Bryant Washburn
 A Beautiful Woman Natalie Kingston
 A Husband Henry Kolker
 Story by Reginald Morris
 Scenario by Lloyd Corrigan
 Directed by Arthur Rosson

and continually bobs up every way he turns, to plague him. He kidnaps her by mistake and is chased by her irate husband. They become friends and take a few drinks and Griffith gets hilarious. Before the film ends he has to dodge a fat woman he has asked

to marry him, commandeers a fire engine for a joy ride, invades a steam bath thinking it is a fire, but eventually straightens everything out and marries his sweetheart.

Less dependence than usual is placed on comedy arising out of clever situations. There is considerable bright farce in the earlier reels but later the rapidly multiplying gags develops into unadulterated slapstick. Many of these gags are decidedly novel, and all of them are fast and generously amusing. Aided by Griffith's undoubted comedy ability and inimitable style and by excellent comedy work by Henry Kolker and the others in the cast, the result is a continual round of chuckles and laughs.

5,510
Feet

"The Broadway Gallant"—F. B. O.

Richard Talmadge Vehicle Has Abundance of Thrills and Typical Athletic Stunts

Melo-
drama

Reviewed by C. S. Sewell

SO WELL IDENTIFIED is Richard Talmadge with pictures that are honeycombed with daring thrills and especially with snappy athletic stunts that it is like painting the lily to say that this holds good with his new vehicle for F. B. O., "The Broadway Gallant."

The plot involves a search for a block of bonds that are needed to put over a railroad merger. Talmadge is sent out by his father to find them. He has a row with his sweetheart and she leaves him in a huff. In chasing her he answers a call from a man in distress and finds himself in the hands of crooks who force him to marry a girl be-

CAST:
 Monty Barnes Richard Talmadge
 Helen Stuart Clara Horton
 Jake Peasley Joe Harrington
 Red Sweeney Jack Richardson
 Rita Delroy Cecil Cameron
 Hiran Weatherby Ford West
 Story and Scenario by Frank Howard Clark
 Directed by Mason Noel

hind a screen and later, learning he is a rich chap, attempt to blackmail him by passing off another woman as his wife. This, of course, arouses the jealousy of his sweet-

heart. Talmadge finally discovers that not only has he married his own sweetheart, who was kidnapped by the gang leader to get control of her money under a freak will, but that her guardian owns the missing stock. He outwits the villain and gets both the bonds and the girl.

This story offers abundant opportunities for chases, stunts, escapes and melodramatic situations involving fights, etc. As usual, some of the stunts bear evidence of being staged, but they are excellent and filled with punch, nevertheless, and will please the Talmadge fans and all who like fast, snappy action, peppered with romance and villainy.

4,744
Feet

"A Man Four-Square"—Fox

Good Story and Thrilling Stunts Combined with Snappy Action in Buck Jones' Latest

Western

Reviewed by C. S. Sewell

NO ONE WHO DEMANDS action in photoplays can complain of any lack of it in the newest Buck Jones picture, "A Man Four-Square," a William Fox production, directed by R. William Neill, with Florence Gilbert in the leading feminine role.

Buck is enjoying a holiday among the bright lights when he learns of trouble on his ranch involving the suspicion that his foreman is rustling cattle. Returning to the defense of this chap, who is his pal, he jumps from the train to rescue a girl and soon finds himself suspected by his chum of double-crossing him, as the girl is his sweetheart. To get revenge, this fellow pals with the villain and eventually the truth comes out. There is a desperate fight in an old shanty at the top of a precipice between Buck and his former pal in which Buck saves the other fellow's life and in return Buck is left to find happiness with the girl, the other fellow realizing he is a cad.

There is good human interest, although the role in which Buck appears is rather super-

CAST:
 Craig Norton Buck Jones
 Polly Marion Harlan
 Ben Taylor Harry Wood
 Jim Clanton William Lawrence
 Polly's Father Jay Hunt
 Homer Webb Sidney Bracey
 Bertie Florence Gilbert
 Wallace Roberts Frank Beal
 Based on novel by William MacLeod
 Scenario by Charles Danton
 Directed by R. William Neill

heroic, and several melodramatic thrills have been worked into the action supplying excellent punch, as for instance when Buck leaps on horseback from a moving train to rescue the girl, another rescue from a forest fire and the fight which has already been mentioned.

The star and his support handle their roles effectively and this picture should prove a good attraction for theatres with "western" clientele.

"Brown Derby"

(Continued from page 494)

The titles, by Jack McGowan, are fine. The incidental pieces of business are original, smartly introduced and at all times effective. Then there are big bids for laughs, such as Johnny's pursuit of his derby when it lodges on a croquet ball and rolls about the streets, and his wild chase, part of which takes place on roller skates, to catch the steamer on which the villain has tempted the heroine. Both these chase sequences are heavily dotted with laughs.

Diana Kane makes a most attractive heroine for the star. Ruth Dwyer and Harold Foshay enliven the elopement episode with a brace of spirited performances and the supporting cast is competent in every respect.

Brown derbies have been the cause of jokes for many years. But all these jokes, placed end to end, would fail to equal the pack of laughs that Johnny Hines has tucked away in "The Brown Derby."

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—This Chart Is Built for You

ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
	1925	
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28.. 5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1.. 5,580
Under the Rouge (Percy T. Moore)	Crook drama	Aug. 1.. 6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1.. 5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1.. 5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1.. 5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1.. 5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1.. 5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1.. 3,000
	1926	
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23.. 7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13.. 6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20.. 6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27.. 4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6.. 5,438
North Star (Strongheart)	Dog melodrama	Mar. 20.. 4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20.. 4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27.. 5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3.. 5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17.. 5,786
Two Can Play (Clara Bow)	Drama	Apr. 24.. 5,465
The Highbinder (W. T. Tilden)	Melodrama	May 8.. 5,486
The Big Show (Lowell)	Circus drama	May 15.. 5,385
Galloping Cowboy (B. Cody)	Western	May 22.. 4,639

CHADWICK PICTURES CORP.

	1925	
Man of Iron (L. Barrymore)	Drama	July 4.. 6,200
American Pluck (G. Walsh)	Action melodrama	July 11.. 5,900
The Bells (L. Barrymore)	Drama	
Blue Blood (G. Walsh)	Action romance	
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17.. 7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26.. 6,500
	1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2.. 5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9.. 5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27.. 6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6.. 4,900

COLUMBIA PICTURES CORP.

Danger Signal (Novak)	Railroad melo	5,548
Unwritten Law (Hammerstein)	Drama	5,345
Steppin' Out (Revier-Sterling)	Comedy	5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama	5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama	5,700
Ladies of Leisure (Hammerstein)	Drama	5,770
Screen Snapshots	Novelty	1,000

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498

A \$ Spent Means An Error Saved

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000 or 2,000" feet is applied, broadly, to one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

Great Sensation (W. Fairbanks)	Melodrama	4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama	4,514
Handsome Brute (W. Fairbanks)	Police drama	4,779

EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
	1925	
Tourist	Tuxedo Comedy	Aug. 15.. 2,000
Pictorial Proverbs	Hodge Podge	Aug. 15.. 1,000
Be Careful (Adams)	Christie comedy	Aug. 22.. 2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22.. 2,000
Watch Out (Vernon)	Christie comedy	Aug. 29.. 2,000
Felix the Cat Trifles with Time	Sullivan cartoon	Sep. 5.. 1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5.. 2,000
Props and the Spirits	Pen and Ink Vaud.	Sep. 5.. 1,000
Off His Beat (Hiers)	Comedy	Sep. 12.. 2,000
Wild Beast of Borneo	Animal special	Sep. 12.. 2,000
Busts into Business	Sullivan cartoon	Sep. 19.. 1,000
Fair Warning (St. John)	Comedy	Sep. 19.. 2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26.. 2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3.. 1,000
In Deep (Bowes)	Comedy	Oct. 3.. 1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3.. 1,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10.. 1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10.. 1,000
Who Which?	Cameo comedy	Oct. 10.. 1,000
The Story Teller	Hodge-Podge	Oct. 10.. 1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17.. 2,000
Scrambled Eggs	Cameo comedy	Oct. 17.. 1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17.. 2,000
Baby Be Good	Juvenile comedy	Oct. 24.. 2,000
A Goofy Cob (Dooley)	Comedy	Oct. 31.. 2,000
Slippery Feet (Vernon)	Comedy	Oct. 31.. 2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31.. 1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31.. 1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7.. 1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7.. 2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7.. 1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14.. 2,000
Hot Feet (Bowes)	Comedy	Nov. 14.. 1,000
Hot Doggie (Hiers)	Comedy	Nov. 14.. 2,000
On Edge (Conley)	J. White prod.	Nov. 21.. 2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21.. 1,000
Slew Down (Bowes)	Comedy	Nov. 28.. 1,000
Framed (Hamilton)	Comedy	Nov. 28.. 2,000
Magical Movies	Hodge-Podge	Nov. 28.. 1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5.. 2,000
Marionettes	Color fantasy	Dec. 5.. 1,200
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5.. 1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12.. 2,000
Bachelor's Babies	Juvenile comedy	Dec. 12.. 2,000
What's Up (Bowes)	Cameo comedy	Dec. 12.. 1,000
Weak But Willing	Walter Hires comedy	Dec. 19.. 2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19.. 2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26.. 1,000
	1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2.. 2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2.. 2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9.. 1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23.. 2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23.. 1,000
Parisian Modes in Color	Special	Jan. 30.. 1,000
Brotherly Love (Bowes)	Comedy	Jan. 30.. 1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6.. 2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6.. 1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30.. 1,000
Careful, Please	Hamilton comedy	Feb. 13.. 2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20.. 2,000
Sea Scamps	Juvenile comedy	Feb. 20.. 2,000
Page Me (Vernon)	Comedy	Feb. 27.. 2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6.. 1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13.. 2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20.. 2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20.. 2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27.. 2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27.. 1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27.. 2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27.. 1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27.. 1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27.. 1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3.. 2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10.. 2,000
Congress of Celebrities	Hodge-Podge	Apr. 10.. 1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10.. 1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24.. 2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24.. 1,000
Lest We Forget	Free to exhibitors	Apr. 24.. 1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1.. 1,000
Broken China (Vernon)	Christie comedy	May 8.. 2,000
Felix Misses the Cue	Sullivan cartoon	May 8.. 1,000
The Vision	Technicolor drama	May 15.. 2,000
Mr. Gonderella (Arthur)	Tuxedo comedy	May 22.. 2,000
Shore Shy (Dooley)	Christie comedy	May 22.. 2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22.. 1,000

FILM BOOKING OFFICES OF AMERICA

	1925	
Fast Male	Paemakers	May 30.. 2,000
Texas Bearcat (Bob Custer)	Western drama	May 9.. 5,590

Quick Reference When Looking Up Footage

	Kind of Picture	Review	Feet
Speed Wild (Flynn)	Melodrama	May 16.	4,770
Alias Mary Flynn (Brent)	Regeneration melo.	May 23.	4,700
Drusilla with a Million (Mary Carr)	Human Interest dr.	June 6.	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6.	5,470
White Thunder (Yakima Canutt)	Western	June 13.	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13.	6,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20.	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	4,472
Human Tornado (Canutt)	Action western	July 11.	4,800
The Bloodhound (Bob Custer)	Mounted police	July 25.	5,632
That Man Jack (Bob Custer)	Action western	Aug. 8.	5,280
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 15.	5,580
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15.	5,800
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5.	5,812
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10.	6,712
Keeper of the Bees (all star)	Drama	Oct. 17.	6,074
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17.	5,010
Ridin' the Wind (Thomson)	Western action drama	Oct. 24.	2,000
Adventures of Marie (Vaughn)	Comedy series	Oct. 24.	3,400
Last Edition (Ralph Lewis)	Action newspaper	Nov. 7.	5,452
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 14.	2,000
Mazes Won't Tell	Maze series	Nov. 14.	2,000
Constant Simp	Maze series	Nov. 14.	2,000
Or What Have You?	Maze series	Nov. 14.	2,000
No Man's Law (Custer)	Action western	Nov. 21.	4,042
So's Your Old Man	Maze series	Nov. 21.	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28.	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28.	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5.	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5.	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19.	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26.	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26.	2,000
Tea for Tooney (Vaughn)	Adventures of Maxie	Dec. 26.	2,000
Leopard's Spots	Bray unnatural history	Dec. 26.	1,000
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2.	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6.	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13.	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13.	2,000
When Love Grows Cold (Natcha Ramboval)	Domestic drama	Feb. 20.	6,500
In the Air	Fat men comedy	Feb. 20.	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27.	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27.	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6.	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13.	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20.	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27.	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3.	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3.	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17.	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24.	5,146
Fighting Boob (Bob Custer)	Western	May 1.	4,549
Wild To Go (Tom Tyler)	Western	May 8.	4,570
The Imposter (Brent)	Crook melodrama	May 15.	5,457
Ostrich's Plumage	Bray cartoon	May 15.	1,000
Wild West	Bray cartoon	May 22.	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
One Year to Live (Pringle)	Drama	Mar. 7.	6,064
Learning to Love (C. Talmadge)	Comedy drama	Mar. 7.	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21.	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28.	8,636
Decease (Corinne Griffith)	Society drama	Apr. 4.	7,869
One Way Street (Lyon Nilsson)	Society drama	Apr. 4.	5,604
My Son (Nazimova)	Emotional drama	Apr. 18.	6,352
I Want My Man (Sills-Kenyon)	Drama	Apr. 18.	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25.	6,565
Chickie (Mackail)	Drama	May 9.	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16.	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23.	7,861
Necessary Evil (Lyon-Dana)	Drama	May 30.	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6.	6,263
Desert Flower (C. Moore)	Comedy drama	June 13.	6,837
White Monkey (La Marr)	Society drama	June 13.	6,121
Making of O'Malley (Sills)	Police romance	July 4.	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18.	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25.	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8.	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15.	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29.	9,554
Her Sister From Paris (C. Talmadge)	Sprikely comedy	Sep. 5.	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12.	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19.	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26.	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3.	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10.	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10.	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24.	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31.	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7.	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14.	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14.	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21.	6,885
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5.	6,613
We Moderns (Colleen Moore)	Typical of star.	Dec. 12.	6,600
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12.	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19.	7,646
Joanna (Dorothy Mackail)	Newspaper drama	Dec. 26.	7,900
Bulebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16.	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30.	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30.	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6.	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13.	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6.	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13.	8,400

	Kind of Picture	Review	Feet
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20.	6,200
Dancer of Paris (Tearle-Mackail)	Romantic Drama	Mar. 27.	6,229
Kiki (Norma Talmadge)	Comedy Drama	Apr. 17.	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1.	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8.	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15.	9,710
Wilderness Woman (Pringle)	Comedy	May 22.	7,533

FOX FILM CORP.

	Kind of Picture	Review	Feet
Riders of the Purple Sage (Mix)	Western	Mar. 21.	5,578
Gold and the Girl (Jones)	Western	Mar. 28.	4,512
Hunted Woman (Seena Owen-Earl Schenck)	Western drama	Apr. 4.	4,954
Marriage in Transit (E. Lowe)	Secret service drama	Apr. 11.	4,954
Where the Waters Divide	"Varieties"	Apr. 25.	1,000
Rainbow Trail (Mix)	Zane Gray western	May 2.	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9.	5,783
Neptune's Stepdaughter	Comedy	May 9.	2,000
Wings of Youth (Bellamy-Clayton)	Modern Life drama	May 9.	5,340
Concerning Cheese	Varieties	May 9.	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23.	5,000
White Paper	Varieties	May 23.	1,000
Papa's Darling	Sunshine comedy	May 23.	2,000
Scandal Proof (Shirley Mason)	Drama	June 6.	4,400
Scientific Husband	Sunshine Comedy	June 6.	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13.	4,361
Honeymoon Limited (Lee Moran)	Comedy	June 13.	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1.	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29.	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29.	6,597
A Business Engagement	Helen and Warren	Aug. 29.	2,000
Shoes	O. Henry series	Aug. 29.	2,000
Sweet Marie	Imperial comedy	Aug. 29.	2,000
The Wrestler	Van Bibber	Aug. 29.	2,000
Sky Jumper	Van Bibber	Aug. 29.	2,000
My Own Carolina	Varieties	Aug. 29.	1,000
The West Wind	Varieties	Aug. 29.	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5.	7,264
Big Game Hunter	Van Bibber	Sep. 5.	2,000
Havoc (George O'Brien)	War drama	Sep. 12.	9,283
On the Go (Sid Smith)	Comedy	Sep. 12.	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19.	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19.	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26.	6,978
Cuba Steps Out	Varieties	Sep. 26.	1,000
Love and Lions	Imperial comedy	Sep. 26.	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3.	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3.	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10.	7,500
Cloudy Romance	Comedy	Oct. 10.	2,000
The Sky Tribe	Magazine	Oct. 10.	1,000
Toiling for Rest	Varieties	Oct. 10.	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17.	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17.	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24.	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31.	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31.	7,234
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31.	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1.	8,975
Peacemakers	Helen & Warren	Nov. 7.	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28.	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28.	2,000
River Nile	Varieties	Nov. 28.	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5.	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12.	4,693
Desert's Price (Buck Jones)	Action western	Dec. 19.	5,709
His Own Lawyer	Helen & Warren	Dec. 26.	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26.	2,000
Cupid a la Carte	O. Henry Series	Dec. 26.	2,000
Parisian Knight	Van Bibber series	Dec. 26.	2,000
Iron Trail Around the World	Variety	Dec. 26.	1,000
The Feud	Van Bibber series	Jan. 2.	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16.	6,200
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Palace of Pleasures (Lowe-Compson)	Romantic drama	Jan. 23.	5,467
Old Virginia	Variety	Jan. 23.	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30.	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	6,038
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Officer of the Day	Imperial Comedy	Feb. 13.	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20.	5,600
Egypt Today	Variety	Feb. 20.	707
Pawnshop Politics	Imperial comedy	Feb. 27.	2,000
Moving Day	Helen and Warren	Mar. 6.	2,000
Drops from Heaven	Varieties	Mar. 6.	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13.	6,288
Woman of Letters	Helen and Warren	Mar. 13.	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,094
Yellow Fingers (Olive Borden)	Oriental melodrama	Apr. 10.	5,994
From the Cabby's Seat	O. Henry comedy	Apr. 10.	7,850
Sandy (Madge Bellamy)	Drama	Apr. 17.	2,000
Two Lips in Holland (Marian)	Comedy	Apr. 24.	6,950
Siberia (Rubens-Lowe)	Melodrama	Apr. 24.	2,000
A Polar Baron	Imperial comedy	Apr. 24.	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
Too Many Relations	Helen and Warren	May 15.	1,565
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Canary Island	Varieties	May 22.	927

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)	Railroad drama	6,029
Police Patrol (Kirkwood)	Melodrama	6,109
Little Girl in a Big City	Noted play	6,049

Star and Type of Story When Needed

	Kind of Picture	Review	Feet
His Master's Voice (Thunder, dog).....	Melodrama	.....	5,975
Part Time Wife (Alice Calhoun).....	Domestic drama	.....	5,950
Shadow on the Wall (Hale-Percy).....	Drama	.....	6,010
One of the Bravest (Ralph Lewis).....	Fire Dept. drama	.....	5,750
Phantom of the Forest (Thunder-dog).....	Drama	.....	5,500
Speed limit (McKee-Shannon).....	Romantic com.	.....	5,860
Racing Blood.....	Racing Drama	.....	6,000
Hearts and Spangles.....	Circus Romance	.....	5,900
Sign of the Claw (Thunder, dog).....	Dog picture	.....	6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Denial (Claire Windsor).....	Drama	Mar. 21.	4,791
Seven Chances (Keaton).....	Comedy	Mar. 28.	5,113
Confessions of a Queen (Terry-Stone).....	Mythical romance	Apr. 4.	5,809
Way of a Girl (Boardman).....	Thrill-comedy	Apr. 11.	5,000
Man and Maid (Lew Cody).....	Elinor Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman).....	Romantic com.	Apr. 25.	5,770
Prairie Wife (Rawlinson-Devore).....	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies).....	Human interest	May 16.	6,844
Sporting Venus (Sweet).....	Romantic drama	May 23.	5,958
White Desert (Windsor-O'Malley).....	Snow-R. R. drama	July 18.	6,464
Pretty Ladies (Pitts-Moore-Pennington).....	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer).....	Drama	Aug. 1.	5,906
Never the Twain Shall Meet (Stewart).....	South Sea com.	Aug. 8.	8,143
Unholy Three (Lon Chaney).....	Drama	Aug. 15.	6,948
Sun-Up (Starke-Nagel).....	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert).....	Romantic drama	Sept. 12.	10,627
Mystic (Pringle-Tearle).....	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman).....	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star).....	Drama	Feb. 21.	7,811
Rag Man (Coogan).....	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana).....	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer).....	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman).....	Married life com.	Oct. 17.	5,300
Midshipman (Ramon Novarro).....	Naval com.-drama	Oct. 31.	7,498
Go West (Buster Keaton).....	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies).....	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan).....	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray).....	Type com.-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel).....	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray).....	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast).....	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Busch-Cody).....	Unique drama	Dec. 26.	4,757

	Kind of Picture	Review	Feet
His Secretary (Shearer).....	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro).....	Lew Wallace story	Jan. 16.	12,000
Soul Mates (Lowie-Pringle).....	Glyn story	Jan. 16.	6,073
Mike (Sally O'Neill).....	Human interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor).....	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney).....	Crook Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.).....	Ibenez Novel	Feb. 27.	
La Boheme (Gilbert-Gish).....	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray-Boardman).....	Comedy-drama	Feb. 27.	6,239
Ibenez "Torment" (Cortez).....	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry).....	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer).....	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies).....	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian).....	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor).....	Farce comedy	May 22.	5,139

PARAMOUNT

	Kind of Picture	Review	Feet
Old Home Week (Meighan).....	Comedy	June 6.	6,780
Any Woman (Star cast).....	Comedy drama	June 13.	5,963
Little French Girl (Mary Brian).....	Drama	June 13.	5,628
Are Parents People? (Betty Bronson).....	Domestic problems	June 20.	6,586
Eve's Secret (Betty Compson).....	Romantic drama	June 20.	6,205
Beggar on Horseback (all star).....	Imaginative	June 20.	6,874
Manicure Girl (Daniels).....	Drama	June 27.	5,959
Lost-A Wife (Menjou).....	Sophisticated com.	July 4.	6,420
Light of Western Stars (Holt).....	Vivid west dr.	July 4.	6,850
Paths to Paradise (R. Griffith).....	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor).....	Drama	July 11.	5,692
Lucky Devil (Richard Dix).....	Auto race comedy	July 18.	5,935
Night Life of New York (All-star).....	Comedy-drama	July 25.	6,908
Marry Me (Vidor).....	Small town idyl	July 25.	5,526
Street of Forgotten Men (all star).....	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson).....	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson).....	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor).....	Farce comedy	Aug. 15.	6,489
Wild, Wild Susan (Bebe Daniels).....	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt).....	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star).....	Prodigal son epic	Sep. 5.	8,173
Man Who Found Himself (Meighan).....	Crook drama	Sep. 5.	7,298
Coast of Folly (Swanson).....	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen).....	Comedy drama	Sep. 12.	5,904
Golden Princess (Betty Bronson).....	Bret Harte western	Sep. 19.	6,546
Pony Express (Cruze production).....	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love).....	Western drama	Oct. 10.	6,925
A Regular Fellow (R. Griffith).....	Typical comedy	Oct. 17.	5,027
Vanishing American (Dix-Wilson).....	Indian spectacular	Oct. 24.	10,063
Flower of the Night (Negri).....	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels).....	Farce-comedy	Oct. 31.	6,570
Best People (Star cast).....	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou).....	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean).....	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love).....	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove).....	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont).....	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson).....	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan).....	Melodrama	Dec. 5.	7,008
Cobra (Valentino).....	Drama	Dec. 19.	6,895
A Woman of the World (Negri).....	Comedy-drama	Dec. 26.	6,353
The Splendid Crime (W. DeMille prod.).....	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson).....	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt).....	Western	Jan. 9.	6,326
Womanhandled (Richard Dix).....	Western Satire	Jan. 16.	6,765

	Kind of Picture	Review	Feet
That Royle Girl (Dempster).....	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello).....	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith).....	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier).....	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star).....	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton).....	War farce-com	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou).....	Romantic comedy	Feb. 27.	6,314
Moana.....	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor).....	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow).....	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson).....	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish).....	Farce-comedy	Feb. 6.	9,000
Miss Brewster's Millions (Daniels).....	Comedy-drama	Mar. 27.	6,200
New Klondike (Thos. Meighan).....	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson).....	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri).....	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason).....	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd).....	Typical comedy	April 17.	5,356
Blind Goddess (Holt-Torrence).....	Mystery Drama	April 17.	7,363
That's My Baby (Douglas MacLean).....	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou).....	Comedy drama	May 1.	6,025
The Runaway (Clara Bow).....	Melodrama	May 8.	6,218
Fascinating Youth (Juniors).....	Drama	May 22.	6,882

PATHE

	Kind of Picture	Review	Feet
Why Kids Leave Home.....	Sportlight	July 25.	1,000
Bugville Field Day.....	Terry cartoon	July 25.	1,000
A Yarn About Yarn.....	Terry cartoon	Aug. 1.	1,000
Tea for Two (Alice Day).....	Sennett comedy	Aug. 1.	2,000
Innocent Husbands (Chase).....	Comedy	Aug. 1.	2,000
Kivalina of the Ice Lands.....	Eskimo life	July 11.	5,700
Bubbles.....	Terry cartoon	Aug. 8.	1,000
Iron Nag.....	Sennett comedy	Aug. 8.	2,000
Sons of Swat.....	Sportlight	Aug. 8.	1,000
Tame Men and Wild Women (A. Stone).....	Comedy	Aug. 15.	2,000
Lucky Stars (H. Langdon).....	Comedy	Aug. 22.	2,000
Mary, Queen of Tots.....	Our Gang	Aug. 22.	1,000
Seven Ages of Sport.....	Sportlight	Aug. 15.	2,000
Butter Fingers (Bevan).....	Comedy	Aug. 29.	2,000
Cold Turkey (Alice Day).....	Comedy	Aug. 29.	2,000
The Window Washers.....	Terry cartoon	Aug. 29.	1,000
Over the Plate.....	Terry cartoon	Aug. 29.	1,000
A Runaway Taxi.....	Stereoskopik	Sep. 5.	1,000
Barrier Busters.....	Sportlight	Sep. 5.	1,000
Barnyard Follies.....	Terry cartoon	Sep. 5.	1,000
Wild West (J. Mulhall-H. Ferguson).....	Circus serial	Sep. 12.	10 ep.
No Father to Guide Him (Chase).....	Comedy	Sep. 12.	2,000
Madame Sans Jane (Findlayson).....	Comedy	Sep. 12.	2,000
Ugly Duckling.....	Terry cartoon	Sep. 19.	1,000
Somewhere in Somewhere.....	Comedy of war zone	Sep. 19.	2,000
Big Kick (Engle-Mohan).....	Fight comedy	Sep. 26.	1,000
Your Own Back Yard.....	Our Gang	Sep. 26.	2,000
Hungry Hounds.....	Terry cartoon	Sep. 26.	1,000
Nuts and Squirrels.....	Terry cartoon	Sep. 26.	1,000
Moonlight and Noses (Clyde Cook).....	Comedy	Oct. 3.	2,000
Outings for All.....	Sportlight	Oct. 3.	1,000
Lion and the Monkey.....	Terry cartoon	Oct. 3.	1,000
Caretaker's Daughter (Chase).....	Comedy	Oct. 10.	2,000
Hero Wins.....	Comedy	Oct. 10.	1,000
Love and Kisses (Alice Day).....	Terry cartoon	Oct. 10.	2,000
Solid Ivory (Mohan-Engle).....	Sennett comedy	Oct. 10.	1,000
Clever Feet.....	Sportlight	Oct. 17.	1,000
Cuckoo Love (Tryon).....	Comedy	Oct. 17.	2,000
Good Morning Madam (Graves).....	Comedy	Oct. 17.	2,000
Air Cooled.....	Terry cartoon	Oct. 17.	1,000
All Wool (Earl Mohan).....	Roach comedy	Oct. 24.	1,000
Closer than a Brother.....	Terry cartoon	Oct. 24.	1,000
A Punch in the Nose.....	Roach comedy	Oct. 25.	2,000
A Sweet Pickle.....	Sennett comedy	Oct. 24.	2,000
Dangerous Curves Behind.....	Sennett comedy	Oct. 24.	2,000
Better Movies.....	Our Gang	Oct. 31.	2,000
Honor System.....	Terry cartoon	Oct. 31.	1,000
Should Sailors Marry (Cook).....	Comedy	Nov. 7.	2,000
Amundsen Polar Flight.....	Speciallette	Nov. 7.	2,000
Papa, Be Good (Tryon).....	Comedy	Nov. 14.	2,683
Soapbuds Lady (Alice Day).....	Comedy	Nov. 21.	2,000
Great Open Spaces.....	Terry cartoon	Nov. 21.	2,000
Uneasy Three (Chase).....	Roach prod.	Nov. 21.	1,000
Take Your Time (Graves).....	Sennett comedy	Nov. 28.	2,000
More Mice Than Brains.....	Terry cartoon	Nov. 21.	1,000
Laughing Ladies (star cast).....	Comedy	Nov. 21.	1,000
A Day's Outing.....	Terry cartoon	Nov. 21.	1,000
Garden of Gethsemane.....	Tragumage of Palestine	Nov. 28.	1,000
Walloping Wonders.....	Sportlight	Nov. 28.	1,000
Green Archer (A. Ray-W. Miller).....	Mystery-action serial	Dec. 5.	10 ep.
Bonehead Age.....	Terry cartoon	Nov. 28.	1,000
One Wild Ride.....	Our Gang Comedy	Dec. 5.	2,000
Hold Everything.....	Comedy	Dec. 5.	1,000
Starvation Blues (Cook).....	Hal Roach comedy	Dec. 5.	1,000
Window Dummy (Graves).....	Sennett comedy	Dec. 12.	2,000
From Rags to Riches.....	Sennett travesty	Dec. 12.	2,000
Haunted House.....	Terry cartoon	Dec. 12.	1,000
His Wooden Wedding (Chase).....	Comedy	Dec. 19.	1,000
English Channel Swim.....	Terry cartoon	Dec. 19.	1,000
Tofable Romeo.....	Hal Roach Comedy	Dec. 19.	1,000
Hotys Totsy.....	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris.....	Comedy	Dec. 26.	2,000

	Kind of Picture	Review	Feet
Gosh Darn Mortgage.....	Sennett comedy	Jan. 2.	2,000
Good Cheer.....	Our Gang	Jan. 9.	2,000
Wide Open Spaces.....	Sennett Comedy	Jan. 9.	2,000
Between Meals.....	Roach comedy	Jan. 9.	1,000
All Astride.....	Sportlight	Jan. 9.	1,000
Gold Push.....	Terry cartoon	Jan. 9.	1,000
Three Blind Mice.....	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen.....	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?.....	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day).....	Comedy	Jan. 16.	2,000

Review Date Where It's Readily Accessible

	Kind of Picture	Review.	Feet
Lighter Than Air	Terry cartoon	Jan. 16.	1,000
New Melody Series	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23.	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Terry cartoon	Jan. 30.	1,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funny mooners (Graves)	Comedy	Feb. 6.	2,000
Srenuous Date	Sportlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Coast Guard	Action serial	Feb. 13.	10ep.
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry Cartoon	Feb. 20.	2,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000
Leaps and Bounds	Sportlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 27.	4,790
Bar-C Mystery (all star)	Feature version	Mar. 27.	2,000
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	1,000
Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	2,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	1,000
Dixie Doodle	Western	Apr. 3.	3,553
Seventh Bandit (Carey)	Hal Roach comedy	Apr. 3.	2,000
Wife Tamer (Lionel Barrymore)	Terry cartoon	Apr. 3.	1,000
Fly Time	Sennett comedy	Apr. 3.	2,000
Wandering Willies (Bevan-Clyde)	Hal Roach comedy	Apr. 10.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	1,000
Happy Hunting Grounds	Terry cartoon	Apr. 10.	1,000
Merry Blacksmith	Hal Roach comedy	Apr. 10.	1,000
Do Your Duty (Pollard)	Mack Sennett comedy	Apr. 10.	2,000
Hooked at the Altar (Graves)	Western Serial	April 17.	
Bar-C Mystery (Dorothy Philips)	Terry cartoon	Apr. 24.	1,000
Hearts and Showers	Sportlight	Apr. 24.	1,000
The Inside Dope	Hal Roach, "star"	Apr. 24.	2,000
Madame Mystery (Theda Bara)	Terry cartoon	Apr. 24.	1,000
A Big-Hearted Fish	Hal Roach comedy	May 7.	2,000
Ukelele Sheiks (Tryon)	Our Gang	May 1.	2,000
Baby Clothes	Terry cartoon	May 1.	1,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1.	2,000
Fight Night (star cast)	Sennett comedy	May 8.	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8.	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8.	2,000
Nervous Moments	Sportlight	May 15.	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15.	2,000
Don Key (star cast)	Hal Roach comedy	May 22.	1,000
An Alpine Flapper	Terry cartoon	May 22.	2,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22.	2,000
Liquid Dynamite	Terry cartoon	May 22.	1,000

PRODUCERS DISTRIBUTING CORP.

		1925	
Cafe in Cairo (Dean)	Drama	Mar. 28.	5,656
Flaming Forties (Carey)	Western		5,770
The Mirage (Vidor)	Drama		5,770
Let Women Alone (O'Malley-Hawley)	Drama		5,630
Charley's Aunt (Syd Chaplin)	Farce-Comedy	Feb. 21	7,243
Her Market Value (Ayres)	Drama		5,931
Girl of Gold (Vidor)	Drama		4,969
Beyond the Border (Carey)	Western		4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16.	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13.	4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,841
Stop Flirting (all star)	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,720
Private Affairs (Hulette)	Character drama	Aug. 1.	6,182
Hell's Highway (Leatrice Joy)	Love drama	Sept. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.	6,974
Coming of Amos	Comedy-drama	Sept. 19.	5,077
Without Mercy (Vera Reynolds)	Drama		
Prairies End (Harry Carey)	Western		
People vs. Nancy Preston	Underworld drama		
Man from Red Gulch (Carey)	Western		
Madame Lucy (Julian Eltinge)	Farce-Comedy		
Off the Highway (W. V. Mong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
Wedding Song (Leatrice Joy)	Comedy-heart int-dr.	Jan. 2.	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Danger Girl (Priscilla Dean)	Crook melodrama		
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8.	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,600
Paris at Midnight (Jetta Goudal)	Melodrama	May 15.	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8.	6,600
Bachelor Brides (La Roque)	Mystery drama	May 22.	6,612

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison drama	Jan. 24.	5,990
Boomerang (Clara Bow)	Comedy-drama	Mar. 21.	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10.	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,089

TIFFANY PRODUCTIONS, INC.

		1925	
Souls for Sables	Society drama	Sep. 5.	7,721
The Sporting Chance	Racing drama		6,990
Lightning	Drama		6,308
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500
Morgan's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500
Out of the Storm (Logan-Burns)	Melodrama	Apr. 24.	6,500

TRUART FILM CORPORATION

Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

		1925	
America (Griffith prod.)	Historical drama	Mar. 8.	11,442
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11.	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27.	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29.	8,535
Wild Justice (Peter the Great)	Dog melo-drama	Aug. 29.	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31.	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219

UNIVERSAL

		1925	
Ace of Spades (Desmond)	Western chapterplay	Oct. 24.	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24.	1,000
Shooting Wild	Mustang western	Oct. 24.	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31.	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31.	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31.	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7.	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7.	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7.	1,000
Oh, Buster	Buster Brown	Nov. 7.	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14.	3,943
Two Many Ducks	Mustang western-com	Nov. 14.	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14.	1,000
A Speedy Marriage	Century comedy	Nov. 14.	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21.	5,410
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21.	ep
Range Law	Mustang western	Nov. 28.	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28.	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28.	2,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5.	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5.	2,000
Happy Go-Lucky (N. Edwards)	Comedy	Dec. 12.	1,000
One Man Ranch (Morrison)	Action western	Dec. 12.	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12.	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 10.	6,200
Top Hand	Short western	Dec. 10.	7,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26.	6,885
Buster's Nightmare	Buster Brown	Dec. 26.	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26.	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26.	1,000
Call of Hazard (Humes)	Mustang western	Jan. 2.	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2.	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2.	1,000
Still Alarm (star cast)	Fire-drill melo	Jan. 9.	7,000
Blue Blazes (P. Morrison)	Western	Jan. 16.	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23.	4,837
Buster's Bust up	Buster Brown comedy	Jan. 23.	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30.	5,786
Man With the Scar	Short western	Jan. 30.	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30.	2,000
Hero of Piperock	Mustang comedy	Jan. 30.	2,000
Her Lucky Leap	Century comedy	Jan. 30.	2,000
Badly Broke	Bluebird comedy	Jan. 30.	1,000
Hot Dog	Bluebird comedy	Jan. 30.	1,000
Hearts of the West	Short western	Feb. 6.	2,000
Helpful Al	Century comedy	Feb. 6.	2,000

Quick Reference and Compactness for Busy Men

	Kind of Picture	Review	Feet
Montana of the Ranges	Short western	Feb. 6.	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13.	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13.	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20.	6,583
Big City (Holmes)	Century comedy	Feb. 20.	2,000
Big Game (Hawley)	Mustang western	Feb. 27.	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27.	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27.	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27.	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6.	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13.	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13.	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13.	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20.	6,596
Winking Idol (Desmond)	Western serial	Mar. 20.	2,000
Al's Troubles (Al Alt)	Century comedy	Mar. 27.	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27.	4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27.	2,000
Tune Up (Puffy)	Comedy western	Mar. 27.	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27.	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27.	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27.	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27.	2,000
Menace of the Alps	Special	Mar. 27.	1,000
The Set Up (Art Acord)	Western	Apr. 3.	4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3.	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10.	1,000
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10.	2,000
Mountain Molly (J. Sedgwick)	Short western	Apr. 10.	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10.	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10.	1,000
Flaming Frontier (Gibson)	Epic drama	Apr. 17.	8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	2,000
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 24.	4,500
The Escape (Morrison)	Western-action	Apr. 24.	1,000
Help Wanted (Puffy)	Comedy	Apr. 24.	2,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	May 1.	7,750
My Old Dutch (McAvoy-O'Malley)	Drama	May 1.	2,000
Too Many Babies	Comedy	May 2.	8,767
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 8.	4,362
Looking for Trouble (Hoxie)	Western	May 8.	1,000
Where's My Baby? (Edwards)	Bluebird comedy	May 8.	2,000
Fadeaway Foster	Mustang comedy	May 15.	8,000
Outside the Law (Chaplin)	Crook melodrama	May 15.	8,000
Excuse Maker (Chas. King)	Comedy series	May 15.	2,000
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15.	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15.	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15.	2,000
Rolling Home (Denny)	Farce comedy	May 22.	6,631
Painless Pain (Wiley)	Century comedy	May 22.	2,000
The Optimist (Puffy)	Bluebird comedy	May 22.	1,000
Playing the Swell (Wiley)	Century comedy	May 22.	2,000

VITAGRAPH

Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31.	6,227
Tearbound (Daw-Welch)	Melodrama	Feb. 14.	5,700
Tides of Passion	Drama	May 2.	6,279
School for Wives (Tearle-Holmquist)	Drama	Apr. 11.	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30.	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20.	6,550
Steele of the Royal Mounted	N. W. drama	June 27.	5,700
Happy Warrior	Drama	July 18.	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8.	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12.	7,036

WARNER BROS.

How Baxter Butted In (Moore-Devore)	Comedy	July 4.	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25.	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1.	7,139
Eve's Lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8.	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15.	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12.	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19.	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.	5,319
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cooch (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	Apr. 10.	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	Apr. 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 22.	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667

MISCELLANEOUS

ARTCLASS PICTURES CORP.

On the Go (Buffalo Bill, Jr.)	Western	June 2.	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2.	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6.	5,000
Yearin' Love (Wally Wales)	Stunt western	June 13.	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review	Feet
A Lover's Oath (Novarro)	Melodrama	5,845	
Business of Love (Horton)	Comedy-drama	6,038	
The Shining Adventure (Marmont)	Drama	5,128	
The Wrongoers (Barrymore)	Melodrama	6,424	

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug. 2-	6,000
Those Who Judge	All star	Aug. 2.	5,700
Daughters Who Pay	All star cast	May 30.	5,800
Wreckage (May Allison)	Drama	Sep. 5.	5,992

C. C. BURR

Crackerjack (Hines)	Typical comedy	May 23.	6,706
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CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)		2,000	
International Twelve		1,000	
Novelty Twelve		2,000	
Famous Paintings	De Luxe dramas	2,000	
Let's Go Fishing	Holland-scenic	Nov. 7.	1,000
Real Charleston	Lesson novelty	April 24.	2,000
The Doctor	Drama de luxe		
Heroes of the Sea	Scenic		
The Angelus	Drama de luxe	May 15.	2,000
Wooden Shoes	"International"	May 8.	

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July 11.	5,760
Before Midnight (Wm. Russell)	Crook melodrama	July 11.	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800

INDEPENDENT PICTURES CORP.

Gambling Fool (F. Farnum)	Western	May 9.	5,000
Fighting Sheriff (Bill Cody)	Western	May 28.	5,000
Border Intrigue (F. Farnum)	Western	May 30.	5,000

LEE-BRADFORD CORP.

Way Down Upon the Swane River		6,000	
Wolfblood (M. Clayton)		6,000	
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9.	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov. 21.	4,960
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POST SCENICS

Holland	Scenic	Nov. 7.	1,000
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RAYART

Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7.	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug. 22.	4,974
Cyclone Cavalier (Reed Howes)	Action-romance	Sep. 26.	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27.	5,255

RED SEAL

Reelview (Issue B)	Urban magazine	Feb. 6.	1,000
Dolly Gray	Song cartune	Feb. 6.	1,000
Fish for Two	Gem of the Screen	Feb. 13.	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27.	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20.	1,000
Marvels of Motion	Magazine	Apr. 3.	650
Song Cartune	Fleischer novelty	Apr. 3.	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10.	850
Hair Cartoon	Marcus cartoon	Apr. 10.	550
Hair Cartoon	Marcus cartoon	May 1.	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1.	750
Song Car-tune	"Trap, Boys are March'g"	May 8.	550

SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug. 15.	1,000
I Remember	Pastoral	Aug. 15.	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17.	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31.	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial	5,000	
Here He Comes (E. Douglas)	Comedy drama	5,000	
Trapped (Elinor Faire)	Drama	2,000	
Who's Your Husband? (Morante)	Comedy	2,000	
Bedtime Stories Series	Animal Novelty	2,000	
Eyes of the Desert (Richmond)	Western	5,000	
Just Travelin' (Bob Burns)	Western	5,000	

TENNEK FILM CORP.

Jack Mann Comedies	Twelve subjects		
Chester Conklin Comedies	Twelve subjects		
Two Star Comedies (Layman-Dorety)	Twelve subjects		
All Star Comedies (star casts)	Twelve subjects		
International Detective Stories	Twelve subjects		
Laugh Stories (Selig Animals)	Twelve subjects		
Chuckles	Twelve novelties	1,000	
Travelogues		1,000	
Fantasies		1,000	

The Theatre of To~Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

"The Maid of Mystic Persia"

A Moving Picture World Presentation Devised by Colby Harriman

THE Persian theme is always appealing. Perhaps this may be attributed to the fact that poets, lyricists, composers and romantic souls have associated this age-old country with a lore embodying all of the mystery and glamour of ancient peoples. Even today we find the word Persia producing a charm and suggesting all of the elements we generally associate with romance and adventure.

The presentation suggestion this week is general in its development. We are not attempting to link it to a specific picture, nor are we limiting its development to a set routine. It is more of a scenic suggestion and producers will find that it affords an ample opportunity for varied routines either in song or dance.

We believe that the combination of an introductory song, sung, let us say, by a man dressed in tattered garments of a street mystic. As he sings the song, the dancer is revealed in the full stage set. Her routine may be augmented with many dancing girls all garbed in the colorful Persian costumes.

Our reason for concentrating on the scenic suggestion is that its treatment offers a couple of features which are more or less new and also very effective. The scenic ground plot itemizes the various scenic units of the two scenes as shown in the accompanying sketches, I and II.

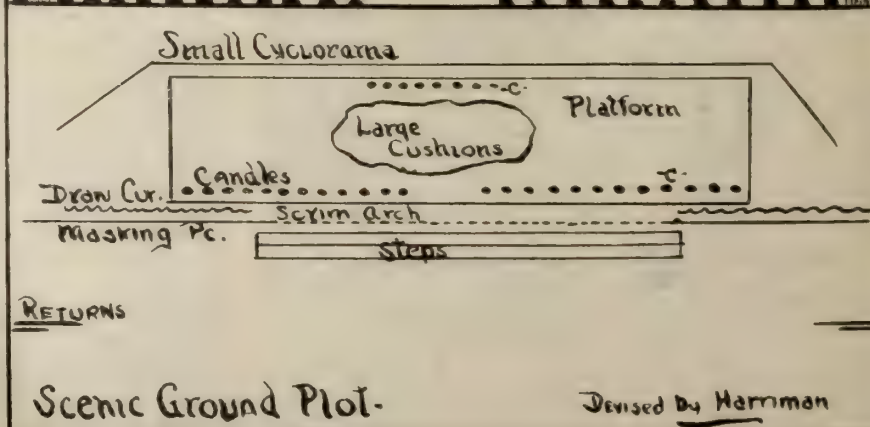
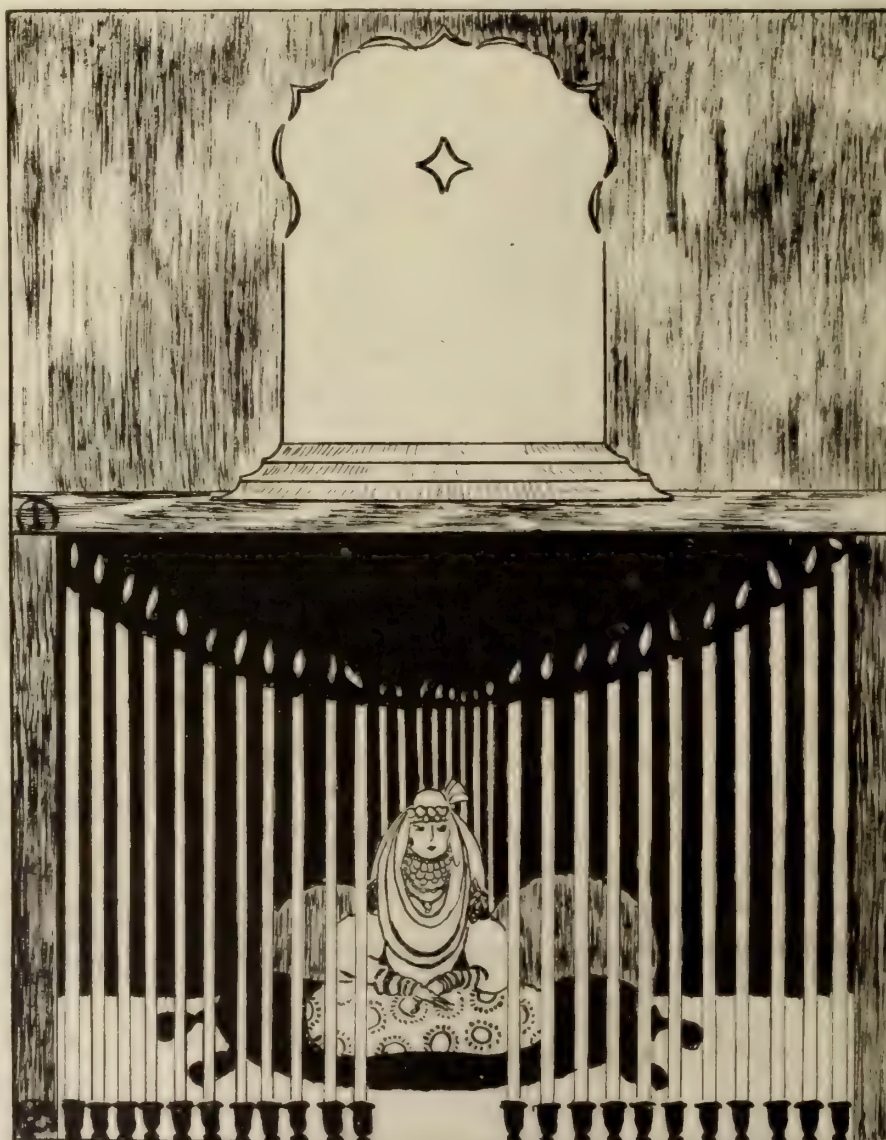
The scene opens in one. A metalline drop hung in one should be draped around a cut-out arch of distinct Persian design. The arch mounted on a two or three-step unit wide enough to cover the opening at the base. A scrim should be placed in the opening and fastened to the sides of the arch, so that the surface is taut and free of folds. A light colored draw curtain should be placed on a track on the set of lines next to the ones holding the arch.

In the opening of the arch, a glistening ornament is hung. This must be in front of the draw curtains and back of the scrim. It should be covered with spangles or given a silver metallic finish.

As the song progresses, the light blue tone on the draw curtains, which is achieved with two olivettes placed right and left, changes from a deep blue green to a purple and finally to a rich orange amber. This tone dims to a deep purple-blue as the draw curtains are slowly opened revealing the full stage set, all being visible through the archway.

A platform is placed center, high enough to meet the top of the step unit, and wide enough to fill the opening of the arch. Large cushions should be placed in a row in the foreground, leaving an opening wide enough to permit the dancer to be seen. Another unit of candles should be placed at the back of the platform, up center. A large cushion placed at center is used by the dancer at the opening of the routine. This unit may be very colorful and consist of several metalline fabrics formed in a huge cushion. A

(Continued on opposite page)



MARK STRAND FROLIC

(Week May 16th)

**Produced by Jos. Plunkett,
Mark Strand Theatre, New York.**

JOSEPH PLUNKETT has the best presentation on Broadway this week. These Frolics are getting to be a real attraction as far as the public is concerned and that is all that is necessary. There is a well balanced stage feature which carries with it a particular note of novelty and judging from the way this feature is applauded it can easily stand another week, if such demands were heeded by the management.

There are five units in this week's presentation and each one is distinctive and well staged.

(a) "THE LOVE CALL"

A stage and screen novelty featuring the "Indian Love Call" from "Rose Marie," and introducing Emily Day as the featured soloist assisted by the Mark Strand Male ensemble. When the curtains open a large circular picture screen is seen. As the first scenes of a particularly attractive scenic are projected, the lights back of the scrim drop upon which this screen is attached, are brought up revealing a beautiful semi-silhouette woodland scene. Heavy, cut out foliage borders are hung at right with a ground row painted and cut out to give the effect of trees on a sloping hillside placed at stage left. A deep blue and green toned sky drop flushed with orange at left is used to back. The soloist dressed in Indian costume is discovered at right center. During this song, the film is projected on the circular screen in the foreground, which has the appearance of being suspended in midair. The ensemble work off stage.

(b) "ON THE KEYS"

This number introduced two talented pianists, Muriel Pollack and Vee Lawnhurst. They were seated to two large grand pianos placed end to end so that the pianists faced each other. A gold fabric curtain was hung on one and used as a backing. Two numbers were played by the duo.

(c) "IN DUTCH"

A full stage scene suggesting a Holland motif and introducing Mlle. Klemova and M. Daks with the Mark Strand Ballet corps in a pretty dance routine. The set consisted of a drop hung in three with a large circular opening in which a cut out windmill was placed. The design of the windmill was slightly modernistic, and the Dutch tile effect in the drop was also given a cut out treatment. Flower rows masked the sides. The ensemble were dressed both as Dutch boys and girls in very attractive costumes, and the principals did their characteristic work—which is always good.

(d) "A CUP OF COFFEE"

Another novel treatment for the introduction of the Mark Strand Male Quartette. The set consisted of a section of a lunch counter with five stools in front of it. Everett Clark and the members of the quartette dressed in comedy costumes of a policeman, street cleaner, hobo, laborer and Bowery habitue, were seated on the stools, apparently eating at the counter. Back of the counter appeared Pauline Miller dressed in the white costume of a counter girl. The song presented was "A Cup of Coffee, A Sandwich and You."

(e) "THE DANCING BEE"

The flash unit of the presentation was the finale. Pauline Miller dressed in a charming afternoon frock appeared in front of the close in and sang the introductory song. The curtains opened and the set represented a huge bee hive placed at center and masked and draped with a beautiful green scrim fabric hung in two, with rows of flowers at the base of the fabric, right and left of the hive. This unit introduced a very clever sextete of dancers—The Tivoli Girls—in a Tiller routine. Sammy Lewis and Nitza Vernille did dance specialties, more or less acrobatic and eccentric and for the finale the large bee hive revolved and from out of it stepped the members of the ballet dressed in gold costumes cut and designed to represent bee's bodies. The closing movement was swift and the entire presentation finished to a big hand.

THE PROLOGUE**Produced by Leni and DeRosa
Colony Theatre—New York City**

An unusual atmospheric prologue devised by Paul Leni and produced by him with the aid of Jerry DeRosa has created much comment during the three weeks' run of the feature picture "Outside The Law," a Universal reissue.

The production is not unusual in the presentation of a new idea of stage craft, but the mounting of an old idea which has almost been lost to the present generation of theatregoers. It belongs to the days of the "black art" which modern stagecraftsmen are resurrecting to more practically demonstrate the value of lights, shadows, black spaces and shaft lighting.

Paul Leni was brought to this country by Carl Laemmle following the production of the much talked of picture "Wax Works" where the genius of Leni as a designer and deviser of scenic novelties was evidenced. His work, however, needs to be told in terms of the American productionist, and there is where Jerry DeRosa, production director at the Colony Theatre, proves most valuable in the combination.

There are two scenes to this atmospheric prologue. Following a musical introduction, the curtains open slowly forming a one-third opening. The figure of a convict is seen, seated on a bench, the figure visible in a blue spot against a deep black background. A voice off-stage dolefully tells of impending doom, the convict cringes as the light is dimmed. The curtains open to full stage.

At stage right a small round table is seen, with a police officer and a reporter seated facing each other. A metal shaded dome lamp hangs over the table highlighting the two characters. The police officer tells a story of the convict and how he was trapped for the murder of a girl, by teeth marks found on a silver dollar. The narrative is interesting, well told and carries a punch. During the narrative the figure of the convict is seen walking along an invisible platform about eight feet high. A police official is seated at a desk on a high platform at stage left. The convict appeals for mercy but this is refused. The police official at the desk suddenly disappears in the darkness. The convict turns away and is confronted with the apparition of the girl. In his anguish he implores her forgiveness. She, too, disappears as the vision of the electric chair appears at center below the invisible platform. The action of the vari-

ous characters tells the story in pantomime as it is being related by the officer.

The second scene follows immediately. The officer tells a second story, of "Chinatown" and a man who tried to live and commit crime "outside of the law." As he starts his story, a scrim together with a gold streamer curtain is lowered at the curtain line. Several large Chinese and Japanese lanterns all lighted are lowered in the background. A huge electric sign of Chinatown is flashed on and off at intervals. A bit of film is flashed, being projected on the scrim, showing scenes of Chinatown. Three Chinese characters enter bearing large octagonal boxes which are illuminated. They also carry parasols which they whirl in native fashion. As the introduction is completed, the police official turns to the return and says "here is the story." He indicates the first titles of the feature picture which are flashed on the scrim, with the sheet being brought in, and the scrim taken away at the finale. The mechanics of the prologue are well handled and the lighting treatment is particularly effective.

The stage setting is simply a group of platforms and pockets completely covered with black fabrics, with the stage in darkness except when characters appear, then the spots placed to light only the characters. As produced at the Colony it is an expensive production, but other producers would do well to use a prologue similar to this when playing the feature picture.

CAPITOL THEATRE MUSIC

The Capitol Theatre in New York City is a musical oasis in the bewildering presentation desert especially Broadway. With all of the new ideas, the old ideas in new clothes, the attempts to substitute vaudeville for presentations, and the rest of it, the Capitol Theatre under the managing directorship of Major Edward Bowes hews strictly to the line of a genuine picture house policy.

The orchestra under the direction of David Mendoza has been offering some marvelous compositions during the past few weeks, selections that are seldom heard except at a Symphony concert. That such musical gems are not appreciated by the patrons would be ridiculous. The music is the best part of the Capitol program.

"MAID OF MYSTIC PERSIA"

(Continued from opposite page)

small cyclorama is used to back and mask.

The candles may be constructed out of long mailing cylinders, mounted on a batten, with beaverboard candle holders cut out and fastened at the base to give the effect of the candelabra. The candles may be covered with white paper, and the flame effect may be secured with the T-type of candelabra bulbs. The glistening pendant hanging in the archway should be highlighted with white from the sides and be in sharp contrast to the balance of the lighting treatment.

The dancer should be lighted with green spot from the right and a magenta from the left. The candles should be eliminated from any flood lighting treatment, as the white standards will form an effective foreground for the highly toned background. The cyclorama should be toned a deep blue at the top, blending down to a purple, and a rose at the base. Dark amber dip should be used for the lamps in the candle.

Your Equipment

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Laboratory ~ Exchange Executive ~ From Your Angle

Edited by A. Van Buren Powell

The Importance of Chemistry in the Motion Picture Field

By GLENN E. MATTHEWS, Research Chemist,
Research Laboratories of Eastman Kodak Co.

THE PART that chemistry has played in the development of photography is aptly illustrated by a comparison of the crude, cumbersome apparatus which was necessary to make pictures years ago with the simple, compact, cameras and the stable and highly sensitive films available today. When a wet plate photographer started out for a day's picture-making with his pack of chemicals, plates, and dark tent on his back he resembled a prospector more than a camera man (Figure 1). Of necessity he was his own manufacturing plant. He chemically sensitized his own plates just before using, exposed them while wet, and developed them at once. Prints were made later on paper which he sensitized himself.

With the introduction of the dry plate and later the film, the crude methods of wet photography disappeared, the preparation of the materials became a commercial operation, and photographers now purchase almost all the materials that they use from firms who manufacture them in large quantities. This centralization has resulted in a far greater improvement in quality than would ever have been possible by individual effort.

First Film A "Ribbon"

Motion picture film was first sold in America in 1889 when George Eastman supplied narrow film "ribbon" to Thomas Edison. As now manufactured, it consists of a transparent, flexible base or support on which is coated a very thin layer of gelatin in which are suspended microscopic particles of a light sensitive silver salt. This upper sensitive layer is called the emulsion. To turn out millions of feet of film a year maintaining an unvarying uniformity of thickness, sensitiveness and quality requires a highly skilled organization backed by trained chemical research. In view of these conditions it would be quite impossible for an individual to prepare his own motion picture film.

Experimentation must also be always in progress to improve the film and to find new methods of manufacture. In all this work, chemistry plays an important part, not only in the manufacture and treatment but later



A PHOTOGRAPHIC PIONEER

in the processing, after treatment, tinting, toning, and renovating of the film. On the care with which these chemical operations are conducted depends the wearing quality or life of the film.

In the manufacture of motion picture films and other sensitized photographic materials, absolute cleanliness is very necessary at every stage of the process. All operations must be conducted in dust-free rooms and only pure, clean, chemical substances are used.

Eastman motion picture film is manufactured at Kodak Park, at Rochester, New York. The plant consists of about 230 acres situated in the northwest section of the city. The output of this plant is roughly, 150,000 miles per year. To make this quantity, over five million pounds of cotton are used yearly, several millions of pounds of

This is the first instalment of an article which is to appear in continued form in the pages of YOUR EQUIPMENT. The article was prepared on request under the supervision of Mr. J. I. Crabtree of the Research Laboratories of Eastman Kodak Company, Rochester, New York, and to Mr. Crabtree, Mr. Matthews and their associates thanks are due for the thoroughness with which the material covers subjects vital to the cameraman, the laboratory expert and a host of others.

gelatin, and over twelve tons of solid silver per month.

Pure H₂O Essential

The water necessary to take care of the needs in manufacture is pumped through a private pipe line into large reservoirs from Lake Ontario, 4 miles away. The reservoirs have constantly on hand sufficient water to supply a city of 150,000 people. The temperature of the workrooms is rigidly controlled at all times by refrigerating machinery, having a cooling capacity equivalent to the melting of 4,000 tons of ice every 24 hours.

Preparation of Film Base

In the preparation of film base or support, cotton is thoroughly washed in circular rotary vats with caustic soda solution to remove vegetable gums and other impurities. After carefully drying in huge dryers to eliminate all moisture (Figure 2), it is treated with two acids, nitric and sulphuric, a process known as nitration. Nitrating centrifugals, made of perforated baskets rotating inside a vat, are used for this process. The cleansed cotton is fed into the basket and the acids run in until the cotton is immersed (Figure 3). The fibrous structure of the cotton is not destroyed by nitrating but the treatment makes it possible to dissolve the cotton later in a solvent. When nitrating is completed the acids are drawn off and the basket rotated at high speed for draining. Nitrated cotton is known as cellulose nitrate. The excess acid is removed by placing the nitrated cotton in centrifugal washers. After washing in these machines, it is placed in large tanks of water where it is drained and rinsed repeatedly for several weeks. Centrifugal wringers operated at high speed next remove all the water. All these elaborate precautions are necessary in order that the cotton be freed from every trace of acid.

Making "Dope"

Washing and drying completed, the nitrated cotton is ready for dissolving in the

organic solvents. These are usually compounds such as methyl alcohol to which certain other higher boiling liquids may be added. The solvents are contained in large paddle mixers and the nitrated cotton is fed into them through chutes. When thoroughly mixed, the solution is a viscous liquid of the consistency of honey and is usually referred to as "dope." It is then piped to large air tight tanks until ready for coating (Figure 4). To remove any undissolved specks and fibres, the dope is filtered under great pressure. It is then coated on the surface of large polished wheels in a thin layer and as the wheels slowly rotate, the solvents evaporate, the film dries, and is peeled off. The thin sheets of transparent base 2,000 feet long, $3\frac{1}{2}$ feet wide, and approximately 5-1,000ths of an inch in thickness are wound up temporarily until ready to be coated with the emulsion.

For more pleasing presentation on the screen, motion pictures are often tinted by bathing the film in dye solutions which stain the gelatin. To save the finisher, the time and trouble of this operation, Eastman positive film is supplied in several different colors of tinted base. In this product the color is impregnated in the film base.

Special Safety Base

For use in portable projectors which require a non-inflammable film, a special safety base called cellulose acetate is manufactured. It is made in much the same way as the nitrate except that acetic anhydride is used instead of nitric acid for treating the cotton so as to render it soluble in the organic solvents.

We now turn to the making of the emulsion or the light sensitive layer that holds the photographic image. It is made in two grades, negative emulsion which is very sensitive to light and is used in the camera

and positive emulsion which is much less light sensitive and is used for printing the pictures afterwards viewed on the screen. All emulsion making is conducted in rooms lighted with safelights which have been specially prepared for this purpose.

Light-Sensitive Emulsion

In negative emulsions the silver particles are about 8-100,000 to 12-100,000 of an inch in size whereas in positive emulsions they are less than 1-10 as large.

Silver, as used in making motion picture film, comes in bars each weighing about 42 pounds. (Figure 5). The bars are dissolved in nitric acid in porcelain dishes and after recrystallization pure crystals of silver nitrate are obtained. (Figure 6). Other ingredients of the emulsion are potassium iodide, potassium bromide and gelatin. If these bromide and iodide salts are dissolved in water and to the solution thus prepared silver nitrate solution is added, an insoluble yellow salt is precipitated which is very sensitive to light, turning black after a few minutes exposure.

If this solution is coated on the base, the film would have very little sensitiveness and for all practical purposes it would be worthless. For this and other reasons the precipitation must be conducted in the presence of some material that will avoid these difficulties.

The material commonly employed is gelatin, a substance analagous to glue in composition, and like glue in that it is extracted from the bones and hides of cattle. Photographic gelatin is usually prepared from calf skin by soaking the skins in lime water, and subsequently extracting with hot water. The gelatin is dissolved in water and the bromide and iodide solutions carefully mixed with it. To this mixture heated to the correct temperature, is added the silver nitrate solu-

tion. The precipitate of the sensitive silver salt is held in suspension throughout the solution by the gelatin and because of this it receives the term, "emulsion."

These actual operations are conducted in silver lined steam jacketed vessels provided with suitable agitators. Soluble salts formed during the reaction must be washed out of the emulsion. This is accomplished by chilling it to a jelly, shredding it by pressing the mass through a chamber with a perforated bottom and sides, and washing the spaghetti-like strands many times with cold water. The shredded emulsion is then melted and coated.

For coating the emulsion on the base, special and delicate machinery is necessary in order to carefully control the thickness. The film base is handled in such a way that only one side comes in contact with the heated emulsion. (Figure 7). After the film is coated, it is carried in large loops through chilling rooms to set and harden or become "conditioned." When thoroughly dried, it is automatically cut into strips $1\frac{1}{8}$ inches wide and wound into rolls varying from 100 to 1,000 feet in length.

Perforation Must Be Exact

Perforating the film is carried on in a special department and the greatest care is required to have the work done accurately, for unless the perforations are correct in spacing, the film will not run smoothly in cameras, printers, or projectors and the picture will be unsteady on the screen. The rolls of perforated film are then taken to the packing room to be wrapped in selected pure black paper and packed in tin cans which are sealed to keep the contents air and light tight. The cans are stamped with the emulsion number, the footage, and are then placed in strawboard containers ready for shipment.



Figure 2 (top left) is the cotton dryer; figure 3 (top center) nitrating cotton; figure 4 (top right) dye storage tanks; figure 5 (lower left) bars of silver bullion; figure 6 (lower center) washing silver nitrate crystals; figure 7 (lower right) coating machine.

To make film of the high average quality demanded, inspection tests are necessary at every step in the manufacture. These include the actual making of pictures which are projected to show the photographic quality and to test the strength and wearing properties of the base. Thousands of feet of film are used up weekly in this way in a critical inspection of the manufactured product. No stock is permitted to reach the consumer which does not come up to the standard requirements.

Research on the Chemistry of Emulsions

In the manufacture of photographic emulsions, the art has preceded the science. Great refinements have been introduced in manufacture on a large scale but the real chemical causes and the factors controlling the reactions have until recently remained as much a mystery as in the early years when all emulsions were coated by hand. As a result of a large program of intensive research that has been in progress now for many years in the Eastman Research Laboratory and other laboratories, some of the uncertainty has been removed but much additional work remains to be done.

To gain a better understanding of this research work, something should be known of the actual characteristics of the emulsion. If a piece of exposed and developed motion picture film is examined under a high power microscope, the image will be found to be composed of minute grains or clumps of metallic silver, resembling tiny masses of coke. (Figure 8). These grains are derived from the original grains of the emulsion, which under the microscope are found to be crystals varying in shape from spheres to triangular or hexagonal plates in the

larger grains. (Figure 9). They are of all sizes from very small grains to quite large

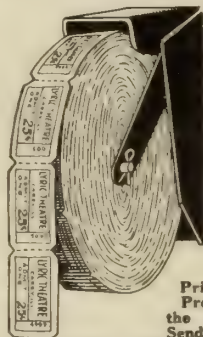
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ones and the properties of the photographic emulsion depend largely upon the various sizes which are present.

One part of this comprehensive plan of research has been the determination of the systematic relations which exist between the methods employed in the preparation of the emulsion and the photographic properties of the material obtained. That such relationships exist is now definitely established and before many years have passed a fairly complete understanding of these will have been arrived at.

One phase of this investigation has been the direct microscopic study of the grains in thousands of different samples of emulsions. This type of research is exceedingly tedious and progresses very slowly but it has proven one of the best lines of attack on the problem. It will not be possible to fully describe the method but some idea of its complexity may be gained from the following statement. The emulsion sample is coated as a layer only one tiny grain in thickness by a scheme requiring a high degree of skill. A minute area of this layer is then photographed so as to enlarge it 10,000 diameters. The grains are next measured, classified according to size and from the results of hundreds of thousands of such measurements, a tentative conclusion may be drawn. This is essentially a statistical method of attacking the problem.

The next instalment of this extremely informative article will come along in the succeeding issue. Watch for it!

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Local 433 Holds Banquet

LOCAL UNION 433, Motion Picture Projectionists I. A. T. S. E. & M. P. M. O., have appointed a Press Agent, from whom comes the following:



Motion Picture Projectionists

DIFFERENTIATED FROM OTHERS BY THE FOLLOWING: LOCAL NO. 433, I. A. T. S. E.

ADDITIONAL INFORMATION: THE ABOVE NAMED PROJECTIONIST IS LICENSED BY THE PROJECTIONISTS OF AMERICA, INC. TO PROJECT FILMS IN THE CITY OF CHICAGO.

"Dear Brother Richardson: Before starting this intended bit of news may I apologize for my shortcomings as a news dispenser. I am the victim of 'buck passing' by the brothers of Local 433, Davenport, Iowa, and Rock Island and Moline, Illinois, who appointed me Press Representative merely because I directed their attention to the fact that we were getting old and rusty with regard to letting the world know of 433 and its doings. So here am I, pen (the sort you pound with your fingers) in hand, and I mean to go through with it or bust something.

"Thursday, April 22, at the 'witching hour of midnight,' the members of 433 gathered at the club rooms of the union in Labor Temple to celebrate the tenth anniversary of the local. All the progressive members were present, and the members of the entertainment committee, Brothers Flood, Young and Mason, served a real, honest-to-Hector banquet. Brother R. E. Hughes acted as toastmaster.

"The guest of the evening was Brother Carl Fitchner, of Burlington, Iowa, who is suspected of using the alias C. H. Hanover in the Bluebook School, though he denied it. (If that's really him he is denying himself out of ten perfectly good dollars which 'Hanover' won in the recent contest, and which I am, up to this time, unable to deliver. Ed.) Fitchner drove 90 miles through a dense fog to be with us.

Toastmaster Hughes called upon our little but mighty Business Representative, O. E. Moody, to give a review of his experiences in that office during practically the entire life of the local, which took us back to 1916, when some twenty-five members of Local 85 decided it would be better to have a separate local, and Local 443 was born into the I. A. world.

"Toastmaster Hughes in turn called upon each member to speak on the topic: 'How I Learned My Profession' and many unique experiences were brought to light. One man said he had been bitten by the Projection Bug and had started his career as projectionist in a church. He then aspired only to be an 'operator.' Today he is a projection engineer, and worthy of that title.

One of the outstanding discussions of the

Bluebook School

Question No. 490—Tell us how you buy your supplies and how you keep them, and how you think the buying ought to be done.

Question No. 491—What proof can you offer your manager that too great economy in projection room supplies does not pay? Think this one over. It goes pretty deep, and though partially a repetition of a question asked before, still we will let it ride.

Question No. 492—What direct connection is there between a brightly lighted projection room and a poor view of the screen, with observation ports of the usual size.

evening was relative to the banquet given to F. H. Richardson at the Le Clair Hotel two or three years ago. The toastmaster commented on the fact that many of the speakers were familiar with most of the subjects dealt with by Brother Richardson in the lecture he gave on projection optics after the banquet, which was due to the fact that the local's educational department, under the direction of Brother Hughes, had then only just finished a course of study on that subject, so that many of the members were ready to answer most any question put by Brother Richardson.

"The main part of the programme was closed by the toastmaster reading an editorial and article from February 6 and January 30 issues of the Moving Picture World, titled, 'Something Revolutionary.' It was regarding the invention of George K. Spoor and John Berggren, concerning which we hope soon to see more in the columns of the World.

"There was much discussion regarding the merits of the school so successfully conducted by Brother Hughes for two years, which same had been virtually extinct since the merging of Local 515 with 443. Assurance was given that work along that line would be resumed, so with that to look forward to the party broke up at 5 A. M. In closing this account I desire to express our best wishes to you and to the profession in general."

Golly, man, I don't quite see where you get off at apologizing for yourself as a "news dispenser." Seems to me the men did not "pass the buck" at all, but merely appointed the right man for the job—only see to it that you remain "on the job" and don't fall gently asleep at the well-known switch.

I have printed your letter head, just to show New York City, Boston, Chicago, and a lot of other cities which OUGHT to lead, that smaller cities are far more progressive and up-to-date than are they, though in jus-

tice it must be said that there is a considerable proportion of progressive men, at least in the New York City local, who want the change made from the foolish, not to say idiotic "machine operator" in the name of the local.

I am glad, indeed, to know that Local 433 still is progressive and active. Wish I might have been at the banquet. Might I suggest that the local, as a whole, have a photograph taken, as "close up" as possible, for publication, with the officers grouped in front, seated, and the membership around them. I believe different locals would appreciate a look-see at other locals and I will give space to any such photographs sent in.

As to the Spoor invention, we will deal fully with that when (if) the time comes that it is a commercial reality or seems ready to become one.

As to Certain Matters

I AM not at all infrequently asked for an opinion as to which is the better make of reflector arc lamp, and which is the better type—the ones using a condenser or the ones using none.

It is NOT the purpose of this department to butt into that latter matter. Both types are good; both have their proper uses and place and limitations.

However, this I have concluded to say, and to say it emphatically, viz.: of the non-condenser reflector arc lamps there are several made and on the market. Several of them are good apparatus, well designed and efficient; also there are others which are "not so good."

Watch our advertising columns and you will find therein certain non-condenser reflector arc lamps advertised. I do NOT say there are no other good lamps of this type, but this I DO say, and say it with decided emphasis: THERE ARE NO BETTER LAMPS OF THIS TYPE MADE AND MARKETING IN THIS COUNTRY, AT LEAST, THAN THOSE ADVERTISED IN THIS PAPER. That I make as a FLAT STATEMENT OF FACT.

Now, gentlemen, that being true, and knowing that through sixteen years I have never deceived you in any degree in matters of this sort, why experiment? If you propose purchasing a non-condenser type reflector arc lamp equipment, why depend upon the bla bla of INTERESTED salesmen? The lamps advertised in our columns are at least as good as any you can possibly get, so why look further, and possibly FARE WORSE?

Bluebook School Answers 475 to 478

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

QUESTION NO. 475—Name the ports necessary in a projection room and indicate the size you consider the best for each one.

The following made good, though I had to stretch my conscience some to let a few of the rather brief answers slip through. W. C. Budge, Springfield Gardens, Long Island; F. H. Moore, Taunton, Mass.; Charles Oldham, Norwich, Conn.; T. R. Guimond, Mobile, Alabama; G. L. Doe, Chicago; Frank Dudiak, Fairmont, W. Va.; Roy Saxon, Lufkin, Texas (Where have you been, old-timer, huh. Ed.); E. Fergodo, Livermore, Calif.; Allan Gengenbeck, New Orleans, La.; G. E. Lawrence and R. J. Bell, Imperial Theatre, Sackville, New Brunswick, and Henry P. Ives, St. Paul, Minn.

Doe, I think, did best, by considerable. He says:

The number of ports will, of course, depend upon the installation. For each motion picture projector there must be a lens port and an observation port, and if it be a combined motion picture projector and a stereopticon—in other words, if there be a stereo attachment, then there must be a separate lens port for it. For each stereopticon there must be an observation port and a lens port, which latter may be but one long port if it be a dissolver. For each spot there must be a single, large port, and for effects projectors there must be an observation port and lens port, or a single large port, according to the purpose the projector is to be used for.

Put into a few words, there must be a lens port and an observation port for each projector, except the spot or effects projector, and with the proviso that two lens ports are necessary when the M. P. projector carries a stereo attachment.

As to the size of the ports, the minimum permissible is as per figure 84, page 307 of the Bluebook. The lens ports of the motion picture projectors should be reduced to the actual size of the light beam at the inner surface of the wall. This is best done, and

in modern practice is done by an iris diaphragm, which may be had from any good supply dealer. The observation port of the stereopticon is not used much, and may be reduced to twelve inches, or ten inches (with apologies to the Bluebook, which says 12 inches is a minimum), square. The ports for the spot and for certain effects projectors which must be moved must be of such size as will permit them to do their work. The actual size will vary in different installations. They should be kept as small as may be without interfering with the work.

The dissolver lens port may be reduced to the actual diameter of the beam when a full size mat is being used, but this is hardly necessary, and is seldom done.

The motion picture projector observation ports should be a minimum of twelve (12) inches square, BUT that is merely a minimum, and I personally think it is too small. I believe the importance of having a clear, sharp view of the screen image at all times fully justifies the use of a much larger port than that and, incidentally, the wall should be painted dead black for at least a foot all around the port. That a large port surrounded by black paint does afford a better, sharper view of the screen no well-posted man will dispute or deny.

A very good answer, if you ask me. I agree with Doe that the twelve-inch-square port is too small, but when I first proposed that as a minimum we still had a lot of glorified rat holes in use—ports eight, and even six inches in dimensions, while some states still limited them to four inches wide by ten, or was it twelve high. Imagine that, if you can. Oh, we had some queer things to contend with just a few years ago. When I first landed in New York City, the Department of Water Supply, Gas and Electricity solemnly declared that twenty-five (25) amperes of current the limit which might be used for motion picture projection, and that was only sixteen years ago.

Question No. 476—What should be the height of the observation port from the floor when projection is level? How much

should it be lowered for each five degrees projection angle?

All the before named, plus James T. Allbright, Jacksonville, Florida, and W. S. True, Brookfield, Missouri, answered this one right.

Budge says:

After all, this is a Bluebook School, and if we turn to page 307 of the Bluebook we find figure 84, which gives the minimum port sizes, and if we then turn to page 308 we find the following:

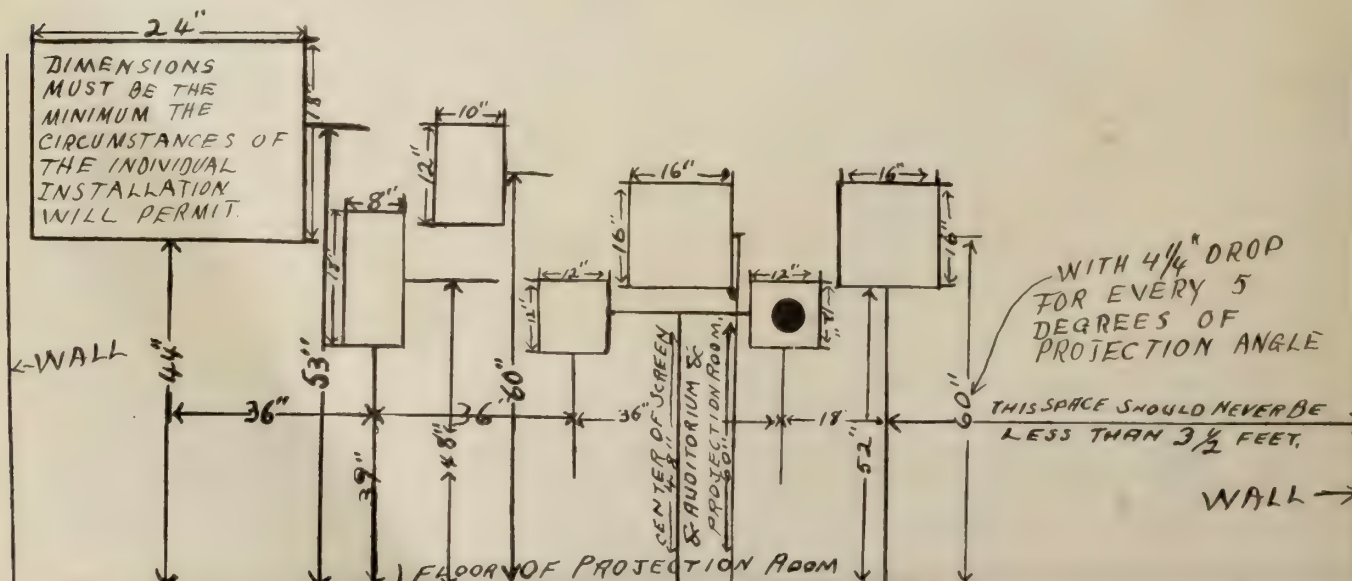
"CAUTION—The distance of the center of projector observation ports C and D above the floor is shown as 60 inches, which is about right, everything considered, for level projection and the average man, but if there is considerable pitch in the projection the ports will be too high. It will be found very satisfactory to make the projector observation ports 16 inches wide, with their centers 60 inches from the floor, and then lower them four and one-quarter (4.25) inches for every five degrees pitch in the projection."

Thus: If there be a 20 degree pitch in projection, then the centers of the sixteen-inch-square observation ports should be $(4.25 \times 4) 17) 60 - 17 = 43$ inches from the floor. If there is considerable pitch in projection it will also be necessary to lower the lens ports."

Which seems to cover the matter well.

Question No. 477—Draw a diagram of front wall for a two-projector spotlight and dissolving stereopticon, showing ports in place.

Not a single one was entirely right on this, for these reasons: There were many drawings sent in, most of them copies of the cut on page 307 of the Bluebook. Now this is, as brother Budge says, a Bluebook school, but just the same, I want you to USE YOUR OWN BRAINS in matters of this sort. The Bluebook can only give you a general guidance in such matters, because individual conditions vary so much and so widely. Where
(Continued on page 510)



H E A D L I N E S

The Midnight Matinee



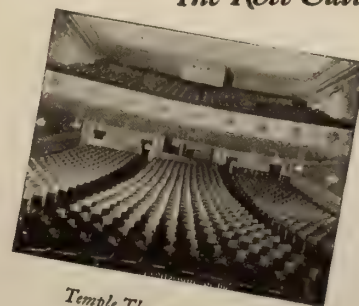
*Watch your Theatre grow young again
between Midnight and Morning —*

How long will the house be closed for reseating? A natural question! Not a day if you want to keep it open. Reseating and performances are continuous. They follow each other without interference. When the curtain comes down and the house empties at night, installation mechanics "ring up" on the night's program of putting in new seats. From midnight till morning the work goes on—methodically—rapidly—efficiently. A section of the old chairs comes out.

The electric drills begin to hum. A section of new seats goes in. The work is timed—perfectly—to allow for the house being put in perfect order for the next regular performance. Between midnight and morning the old theatre gradually takes on the appearance of a new playhouse. Comfort and beauty grow like a flower from within, spreading from pit to gallery with each night's work and in the end—*new seating throughout—not a night lost or a single patron turned away.*



Riviera Theatre, Chicago



Temple Theatre, Kane, Pa.

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American Seating Company

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CHICAGO
4 E. Jackson Blvd.

BOSTON
77-A Canal Street

PHILADELPHIA
1211-L Chestnut Street

(Continued from page 508)

every one but one erred was placing exact dimensions on the spot port, which can't really be done, because that particular hole must vary in size according to the requirements of the installation. Had you given figures, with the notation that your figures represented a minimum, that would have been well and good. One man, Brother Saxon, made the dimensions 18 inches high by 24 wide, but there are conditions where 18 inches high would not nearly permit of the proper operation of the light beam, especially where a Brinkert double-decker is used, and it must be placed close to the wall and the spot from it made to cover the orchestra leader.

One man, Brother Gengenbeck, made this notation all right, but made no allowance for possible projection pitch in the matter of the observation port. In fact no one did that.

I'm not scolding or roasting you men, but calling your attention to the fact that this school has for its basic purpose the inducing of men to really think and STUDY these various things from every angle. Saxon's drawing was the best, everything considered, presented. I have printed in the spot opening the statement which should appear there, and made the observation port notation with regard to projection pitch.

Question No. 478—Tell us, in your own language, why it is essential to consistently good work that observation ports have ample size.

Lawrence and Bell answer thus:

It is the business of the projectionist to put and maintain as nearly as possible a perfect picture on the screen at all times. To do this he must have a clear view of the entire screen from working position beside the projector. If the observation port be small, then he must get right up to it in order to get such a view, and since he cannot possibly have his face against the port all the time, he will not have a constant clear view of the screen all the time, with the result that the theatre patron who watches his work will probably come to an early conclusion that it is time to try some other theatre where the picture is more pleasing to the eye.

Saxon starts his reply with:

I don't know how much space you would be willing to devote to this answer, but I could write a book of fair size about why observation ports should be of ample size. In the first place there is no man living who can see the screen as well through a 6x6 inch hole as through one 16x16 inches, and it is just plain d—d foolishness for any one, including city and other officials to maintain that they can.

Some of you men who read the answers to this question may never have worked in one of those little, narrow, contracted "coops" which were supposed to be a projection room, but really were sweat-boxes, cages, or any such name you like to call them. The observation ports (?????) in these abominations were usually about 4x6 inches, and the only way one could tell whether there really was a picture "out front," to say nothing of misframes, etc., was to poke one's face right up against the port and squint at the screen. I've been there and know. I, for one, would not work in one of those cracker boxes again if they'd give me the whole darned theatre every night.

Brother Saxon goes on interestingly at considerable length, but inasmuch as this matter will come up in another question, I think we will let it go at that time. Watch for the question: "What direct connection is there between a brightly lighted projection room and a poor view of the screen, with observation ports the usual size," Brother Saxon. I shall give all the space needed on that one, which will, as you see,

involve port size. Budge has the right idea, and can expound it when that question appears.

Affront and Pure Nerve

A CERTAIN Western Canada exchange is sending out with certain shipments a hand bill, printed in red, which asserts that because of a quick transfer the films have not been "revised" (meaning, presumably, inspected) and asking the "Operator" to "inspect them before projection and accept our thanks for same."

One would imagine that inasmuch as the exchange is asking what amounts to a favor of the men, it would not begin by affronting them by using a title which automatically declares them to be merely machine attendants. This hand bill has been forwarded me by several projectionists, accompanied by rather caustic remarks. One man says: "You would think the squareheads wouldn't insult us when asking a favor."

It seems to me the very least the exchange could, in decency do, would be to use the term "Projectionist." Many men seriously object to being dubbed a machine operator, and in that they are perfectly right.

In regard to the matter of "thanks," one man says: "I wonder what the bank would say if I tried to cash their thanks." The "quick transfer" is no fault of the projectionist, who is asked, in return for thanks, to do the exchange inspector's work. Seems to me "Inspect and send us a bill for the time consumed," would read much better. Offering thanks is what I call nerve.

BUT suppose, as is not infrequently the case, that for any one of several reasons there is no opportunity for inspecting the films before projection, and a stoppage of the show, or a fire results. IS THE EXCHANGE REALLY AND WILLING TO SHOULDER THE RESPONSIBILITY, AND PAY, IN FULL, FOR ANY DAMAGE DONE?

Seems to me the "No time to inspect" stunts are a bit one-sided, and really the result of the exchange booking films too darned close.

Improved Lamphouse Ventilator

JAY A. KING, JR., Manager Embassy Theatre, Jenkintown, Pa., has set his think works at hard labor and has invented a new lamphouse ventilator, which I give you a peek at herewith.

Concerning its utility they say:

The idea of the ventilator is to overcome the back draft from the main vent flue, which has a tendency to cause the arc to be unstable. There is no doubt but that many besides ourselves have had this trouble, especially with the reflecting type arc lamps.

We have used these for many months now and the results have been the best. The pipe may be run as high as one wishes, but twenty eight inches is plenty from top of lamphouse to vent cap is sufficient.

Some old projection rooms do not have means for extending their vent pipes from



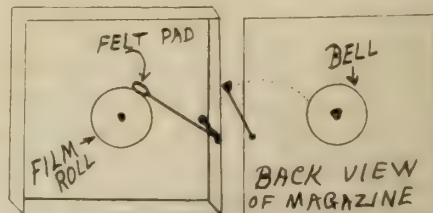
lamphouse to outer air. That is why we designed this ourselves.

I also hand you photos of Carl Covell, Chief Projectionist and Harry Utzy, Assistant, projectionists of the Embassy Theatre, Jenkintown, Pa.

I pass this along to you, without comment, except that I personally see no need for such an extension, perhaps, though, I am in error in this. Use your own judgment. If interested to the extent of wanting further details, write friend King direct.

Mechanical Change-Over Signal

JAMES HARRISON, projectionist of Georgetown, Ohio, sends a drawing of a very simple, easily made mechanical change-over signal.



Undoubtedly the arrangement will work, though a sprocket idler roller would be an improvement over the felt pad. The device needs no explanation, the drawing conveying all necessary information. I would suggest it as probably a very efficient device for a light-up signal, with change-over by cue. Used that way it seems simple and quite practical, therefore, is recommended to your favorable consideration.

Omission By Oversight

In May 29 issue I described the installation of the Loew's Palace Theatre, in Washington, D. C., which installation is under the charge of Chief Projectionist Lester Isaacs, who also has general charge of projection in all Loew Washington Theatres and of projection in the White House. I left friend daughter in a theatre, where the S. M. P. E. was guests of the evening, hurried down to the Palace and made a necessarily hasty examination of the equipment, which, by the way, has Simplex projectors—a fact I see I forgot to mention. There were other things to which justice was not done, therefore Projectionist Isaacs is cordially invited to send us a picture of his projection room for publication.

The little more

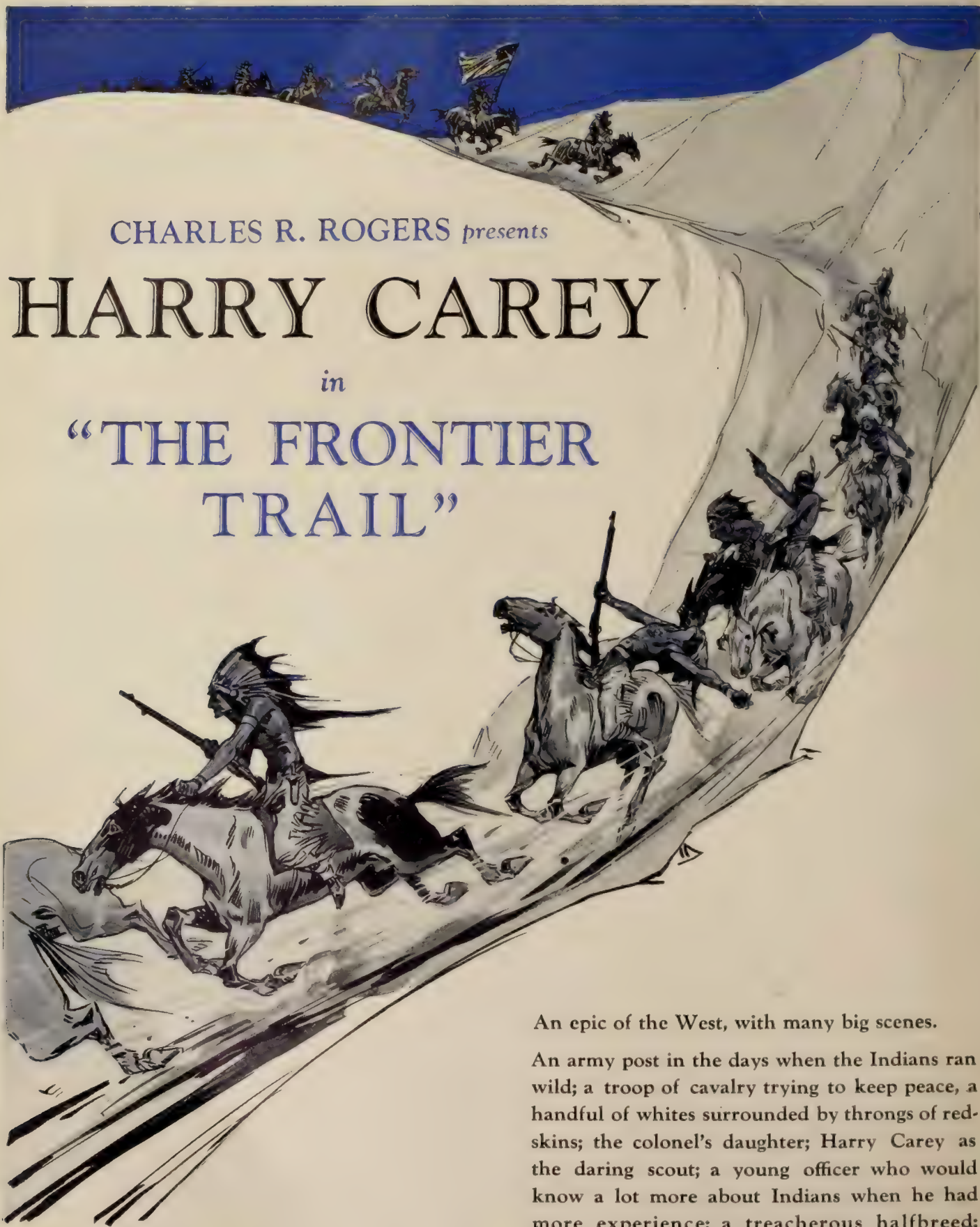
The feature picture, the musical accompaniment, the supplementary attractions on the program—are of course of utmost box office importance.

But it's the little more that makes your theatre different—photographic quality on the screen, for example. When the picture is printed on Eastman Positive Film the photography of the negative is saved for your patrons to enjoy. And that's of importance at the box office, too.

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MAE MURRAY Production. By Benjamin Glazer. Title later.

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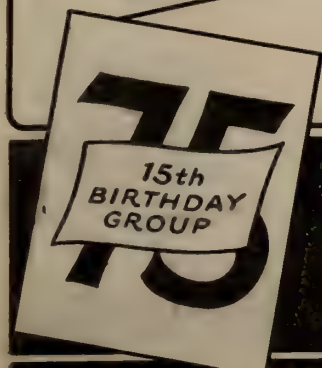
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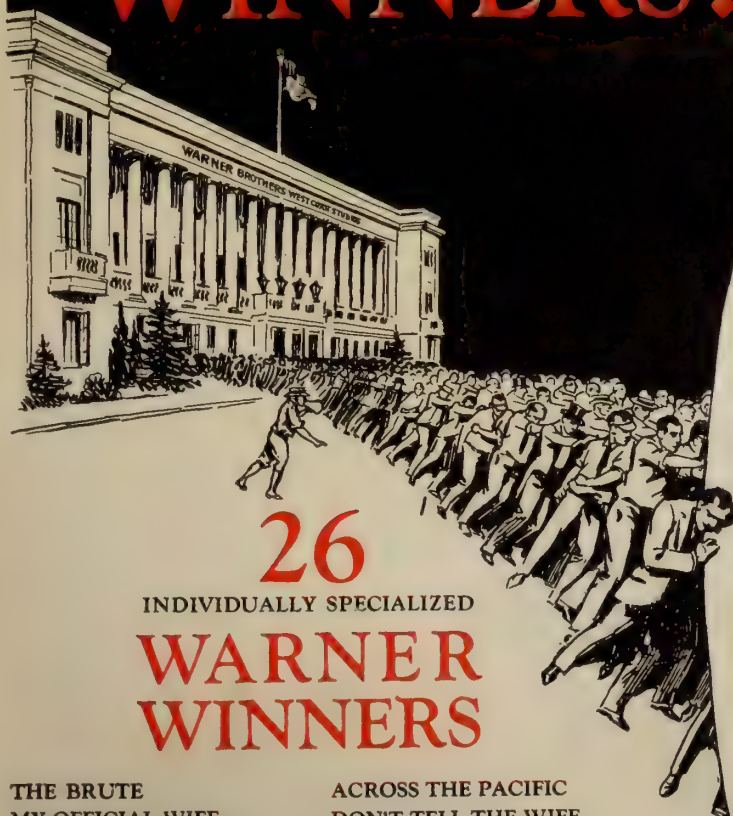
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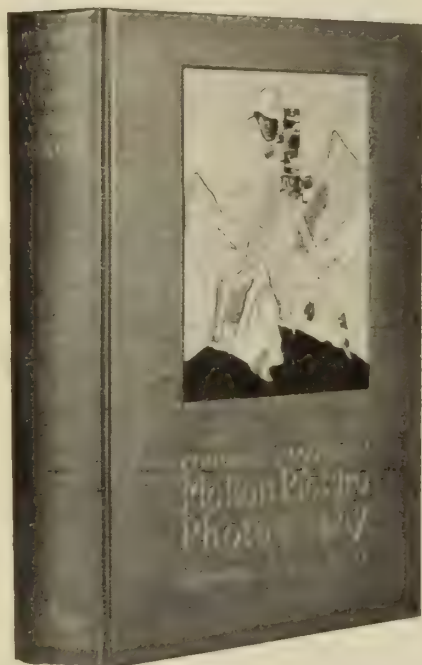
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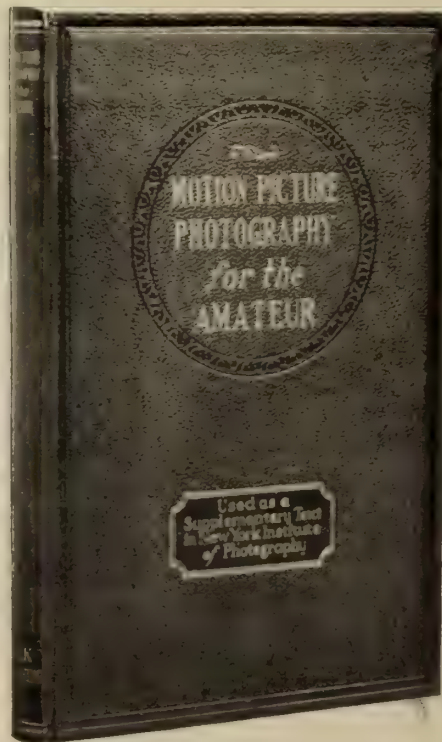
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PRODUCTION
Based on "The Nerve of
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JACK DAUGHERTY
Blanche Mehaffey
Tom O'Brien

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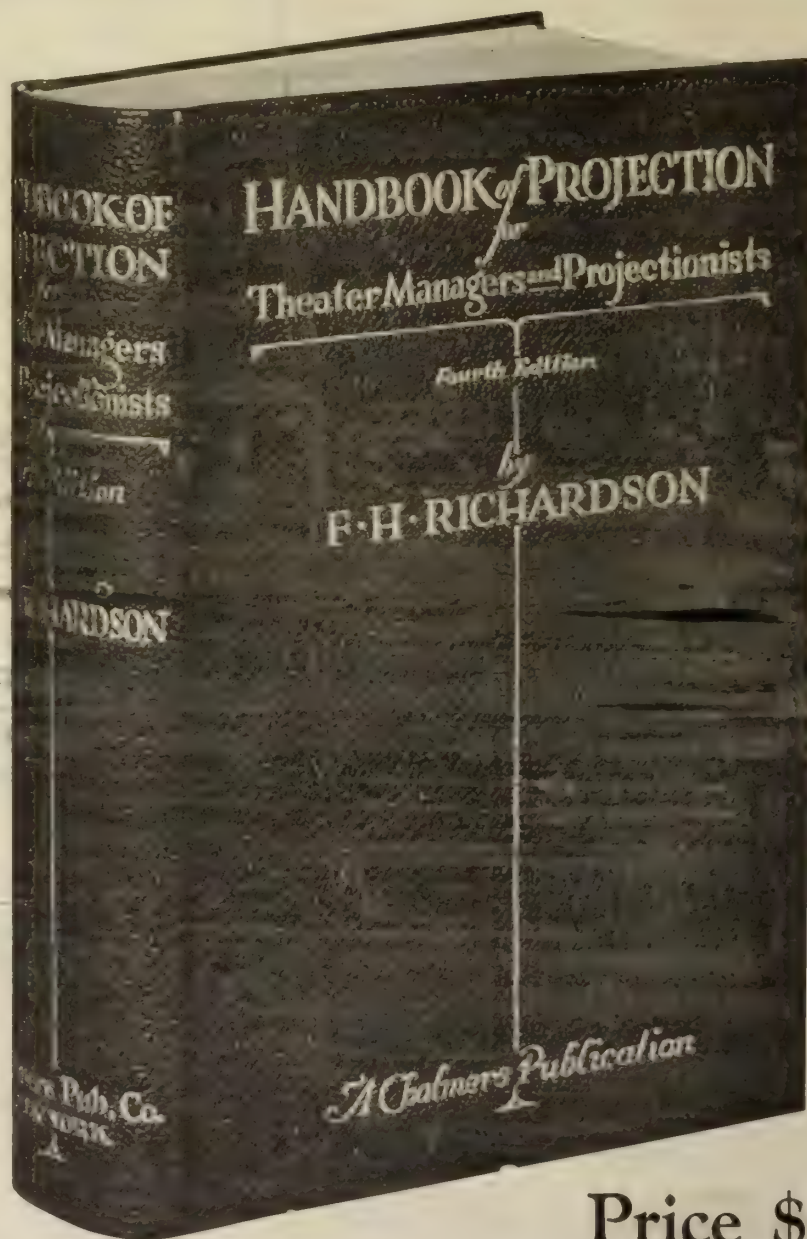
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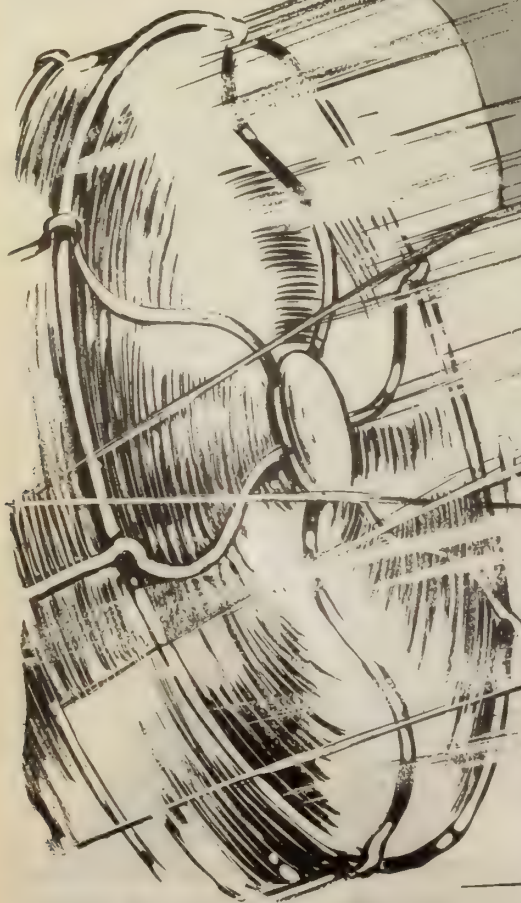
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Collins of Arkansas Elected M. P. T. O. A. President

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MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

Cool and calm in the East. Not so good on West Coast. Tuesday and Wednesday: The clouds gathered. Thursday: The storm broke! Friday: Quiet and subsiding.

VOL. 80

NEW YORK, JUNE 12, 1926.

NO. 7

Exhibitors Hurl Battle Gauge at Hays; Seider Warns Against Encroachment

Bulletin

Los Angeles, June 4,
4:50 P. M., Pacific
Coast Time.

Eli Whitney Collins, of Little Rock, Ark., President of the Motion Picture Theatre Owners of Arkansas, was elected President of the Motion Picture Theatre Owners of America, this afternoon by the new Board of Directors.

Bulletin

Los Angeles, June 4.

The new Board of Directors of the M. P. T. O. A. elected today, by unanimous vote, was as follows: R. F. Woodhull, M. E. Comerford, Harry Davis, Fred Dolle, A. A. Elliott, E. M. Fay, Glenn Harper, Jack Harwood, L. M. Sagal, John Schwalm, Fred Seegart, Joseph M. Seider, Frank Durkee, Louis Rome, Nathan Yamins, I. W. Rogers, E. P. White, J. M. Hone, D. H. Adams, B. E. Berinstein, C. E. Williams, Frank Koch, John Siliman, Fred Wehrenberg, Jos. W. Walsh, C. M. Maxfield, A. Julien Brylawski, L. B. Wilson, A. Hurley and Fred Pickerell.

Bulletin

Los Angeles, June 4.

The convention closed late this afternoon, making a session tomorrow unnecessary. Several laudatory ovations were delivered in the closing moments, the speakers praising President Collins and Messrs. Woodhull, Seider and Glenn Harper.

Independent Owners Must Fight Fire With Fire

Los Angeles, June 2.

The keynote of Joseph M. Seider's first address to the convention as business manager was "Encroachment."

This part of his speech formed its conclusion. Prior to stirring the convention by calling it to arms against the chain theatre organizations, he reviewed the work of his office.

He mentioned various individual cases handled by the national organization for the benefit of single members, the establishment of the Official Bulletin, the fighting stand taken against the Credit Committee established by the various Film Boards of Trade, the New Jersey power rate, affiliations, finances and recommendations for the amendment of the constitution.

Almost every subject that Seider touched upon held a vital interest for every attendee of the convention.

On the encroachment matter
.. (Continued on page 3)

Seider and Steffes Clash Over Standard Contract

Los Angeles, June 2.

The expected clash between Joseph M. Seider, chairman of the Contract and Arbitration Committee, and Al Steffes, head of the Allied group in the Northwest, occurred during the second day of the convention, but with no definite results as, after considerable discussion, the matter was referred to the Board of Directors with a request for a mandate returnable the next day. Seider occupied the limelight during the entire second day of the convention. His first report concerned films contracted for by exhibitors and not delivered, the second concerned the contract.

At the conclusion of the latter the word skirmish with Al Steffes occurred. The question of the appointment of the advisory board which, with Will

Bulletin

Los Angeles, Cal.,
June 4, 4:30 P. M.

Al Steffes publicly announced the disbanding of the Allied States Association. Cheers greeted the harmony foretold by this startling move.

Jack Miller, Chicago, moved that Woodhull buy a tombstone for Allied.

Richey and Kleist of Michigan seconded Steffes' harmony move.

Los Angeles, Cal.,
June 4, 4:20 P. M.

Joseph M. Seider continues as business manager for another year.

Work of Month Is Scrapped At the Convention

By William J. Reilly

(Special Dispatch to MOVING PICTURE WORLD)

Los Angeles, June 4.

The climax of the seventh annual convention of the M. P. T. O. A. here at the Ambassador Hotel was reached during its Thursday afternoon session when the gauge of battle was definitely thrown down to the Hays organization on the question of the uniform contract. By unanimously passing the report of the Business Relations Committee, headed by Sydney S. Cohen, the M. P. T. O. A. officially repudiated the contract in totality and set to work machinery for the appointment of a committee of five to frame a contract suitable to the National Exhibitor body.

So far as the M. P. T. O. A. is concerned, the work of months was scrapped when the convention went on record refusing to recognize the authority of the advisory committee to frame a contract for it.

C. C. Pettijohn, representing Will Hays, promptly took up the gauge of battle. Afforded an opportunity to address the delegates, he told them in decisive language that whether or not they disapproved of the uniform contract it would be the standard contractual document for 1926-27.

"It is a good contract. It is in effect now. It will be in effect," said Pettijohn, "moreover if you cannot show us anything more in the way of organization than you have this afternoon, I'm beginning to think we will have to look after your interests ourselves."

Pettijohn was referring here to the bitter fight staged just previous by allied and M. P. T. O. A. spokesmen on the question of voting privileges in the convention, during which allied leaders threatened to walk out.

Hays, framed the contract, was brought up. During the discussion Steffes stated that he represented Allied and not the M. P. T. O. A. The discussion hinged on this point until the matter was referred to the board.

Statement after statement in Seider's report on pictures that distributors failed to deliver was pointed.

Six Distributors Named

Distributors named in the complaint were Warner Bros., Metro - Goldwyn - Mayer, Producers Distributing Corp., First National, Fox Film Corp., Famous Players-Lasky.

Seider had made a complete study of many cases concerning each company. Not only did he

(Continued on page 4)

State M. P. T. O. Leaders in Heated Debate

CONTRACT REPUDIATION RESOLUTIONS

After an exhaustive discussion of the entire contractual situation existing between the distributors of film and the theatre owners of this country insofar as the same affected the M. P. T. O. A., the findings of this committee were as follows:

"The uniform contract as originally agreed upon met with the approval of the committee. The subsequent changes to this contract by the addition of numerous clauses were made by a number of distributors and bring about the situation necessitating the informing of the theatre owners of the country that the contract is not now in form when originally approved. In view of this situation the following motions were made and carried.

(1) That as no authority was ever given by any representative of the M. P. T. O. A. to serve on the advisory committee that therefore the actions and conclusions of this committee be not recognized by the M. P. T. O. A.

(2) While the M. P. T. O. A. do not recognize this advisory committee as an authorized committee of this association yet in view of the earnest work they have performed on the contract, we, this committee on business relations, hereby commend and thank them for their efforts;

(3) That a resolution be introduced on the floor of the convention authorizing the president to appoint a contract committee of five members to negotiate a uniform contract for the M. P. T. O. A.

Respectfully Submitted, the Committee on Business Relations.

SIDNEY COHEN, Chairman.

"We will play ball with you or we will play ball without you," Pettijohn said, "but we want to see you show a united front so that together we can face the enemy from without."

At all times Pettijohn was certain of his ground. The session adjourned immediately following his remarks. The action of the convention sustained Seider's report of the previous day when he recommended exhibitors be not bound by the advisory committee rulings unless approved by them.

The progress of the Thursday conclave was blocked for two hours when President Woodhull lifted parliamentary procedure and permitted the sky to be the limit on discussion of the report of Jack Harwood's credentials committee.

Three hundred and twenty-eight votes had been allotted to various units on the basis of dues paid to the national organization, the basis being one vote for every twenty-six dollars paid in.

Steffes Fights For Votes

Allied leaders headed by Steffes bitterly opposed the small allotment of votes to their states and in protracted debate explained that they had withdrawn from the M. P. T. O. A. because of its failure to procure the big outside man as, according to Steffes, a committee had been instructed to do at Milwaukee.

When Woodhull lifted the lid Steffes, Jack Miller of Chicago, Harry Biechle of Kansas, Sydney Cohen, Colonel Cole of Texas and Ritchie of Michigan indulged in a free for all.

Frank Rembusch suggested a compromise on the vote situation urging the ruling on dues be not effective for another year. The idea did not register.

The original recommendations of the credentials committee were finally overwhelmingly adopted. Steffes then declared that the allied states would get behind the national organization if he could be shown that it were headed in the right direc-

tion.

"Harry Davis and the rest have sold me on the idea that I'm a disturber," declared Steffes, "I'm right with you at this point."

Sydney Cohen presented the report which repudiated the work of the advisory committee on the uniform contract.

Julian Brylawski's report as chairman of the administrative committee was accepted with the matter of finances referred to the proper committee.

Nominations were then made for the Board of Directors.

Stars present at Thursday's session were, Lew Cody, Carmel Myers, Sally O'Neill, Conrad Nagel and Pauline Starke.

Red Grange and his manager, Howard Pyle, were also presented. Red hoped exhibitors would not send him back to football too soon.

Los Angeles, June 2.
Reports heavy with signifi-

R. F. Woodhull



Ex-President of the M. P. T. O. A. and Presiding Officer at the Convention.

cance followed each other with amazing rapidity at the opening session of the convention of Motion Picture Theatre Owners of America at the Ambassador Hotel on Tuesday afternoon. In fact exhibitors hardly had time to digest one report when another was being shot at them.

The big guns of the afternoon were fired by R. F. Woodhull, Sydney S. Cohen, A. Julian Brylawski and Joseph Seider. "Encroachment" was the label on them all.

At the opening of the session Joe Walsh, head of the Connecticut unit and temporary chairman, introduced Irving Thalberg, of M.-G.-M., who made a special visit to the convention to express his company's regret on the manner in which delegates and their families had been received at the studios in the morning.

On behalf of Glenn Harper, who, following his work organizing the convention at this end, was forced to take to his bed, Ben Bernstein, president of the M. P. T. O. of Southern California, welcomed the delegates to the film capital.

Delegates Welcomed By Mayor

George E. Cryer, mayor of Los Angeles, officially opened the city to M. P. T. O. A. members. He spoke of the troubles which Los Angeles had in carving its destiny out of the desert and told the exhibitors he wished them every success in carving out their destiny. He even promised to extend the hand of executive clemency over any exhibitor who by chance took the key to the city and opened the wrong door.

Ell Whitney Collins, president of the Arkansas M. P. T. O., made the response to Mayor Cryer.

R. F. Woodhull was then escorted to the presidential chair by Miss Helen Ullman and Past Presidents M. J. O'Toole and Sydney Cohen.

Stars present at the opening session included Irene Rich, Malcolm MacGregor, Patsy Ruth Miller, Willard Louis, Monte Blue, Mary Astor, Lewis Stone, Anna Q. Nilsson and Harry Carey.

In his report of his stewardship, President Woodhull stated that he believed the greatest achievement of the last convention at Milwaukee was the establishment of the play-date bureau, with its fighting slogan, "Hold your play-dates." One of the bureau's bitterest opponents recently declared it had saved the exhibitors thousands and thousands of dollars in film rentals, he said.

Woodhull went on to compliment the work of the Administrative Committee, composed of Brylawski, Harry Davis, Jake Wells, Nathan Yamins and M. E. Comerford, and the achievements of Joseph Seider as business manager of the organization.

In regard to the music tax he stated that in many cases a reduction in the rate had been secured, where it was "entirely out of proportion to the size of the theatre or town."

Tells of Seider's Contract Work

"Many months were devoted by Mr. Seider in his fight for a standard form of contract for the purchase of product," Woodhull said, "While fair in every argu-

(Continued on page 3)

Sydney S. Cohen



He has retired from organization activity in the M. P. T. O. A.

Sydney Cohen Gets Splendid Testimonial

(Special Dispatch to MOVING PICTURE WORLD)
Los Angeles, June 4.

The festa room of the Ambassador, meeting place of the convention, was transformed into a huge banquet hall Thursday night when Sydney S. Cohen, retiring chairman of the board of directors, was given a testimonial dinner in recognition of his work for the organized exhibitors.

One thousand delegates, stars and production executives listened to glowing tributes to Cohen from M. J. O'Toole, C. C. Pettijohn, R. F. Woodhull, J. Stuart Blackton and others.

Ell Whitney Collins, president Arkansas M. P. T. O. A., acted as toastmaster. Of Cohen's future in organization circles, only hope was expressed that he continue.

"Cecil B. De Mille Day"

Los Angeles, June 4.
Special Dispatch to Moving Picture World.

Friday was "Cecil B. De Mille Day" for "Celebrity Hour" preceding the session. Practically the entire battery of De Mille players and directors, headed by Mr. De Mille, appeared and were introduced by Barrett Kiesling.

De Mille denied that any one organization can corral all the brains of the industry under one banner. He maintained that one man can no more do this than Canute could corral the ocean. He said P. D. C. has new ideas and personalities which will be counted in the success of the future.

Sydney Cohen Delivers Stirring Valedictory

Hurl Battle Gauge

(Continued from page 2)
ment where fairness was an attribute, he stuck to his guns with the tenacity of a bulldog, and we were all very happy over the ultimate result, which while not a perfect instrument, marked a big step forward in the effort to secure a document that contained as much of the human equation as it did legal technicalities. This contract must not, however, be abused by destructive clauses, inserted by individual producers and distributors."

Talking on the angle of publicity, Woodhull said: "Photographs of crowds in front of Broadway theatres do us no good and should never be printed, because they prompt officialdom to think that the motion picture business is a veritable gold mine. This was evidenced at Washington during the past winter when a congressman displayed for my view two trade papers left on his desk by lobbyists in the employ of reformers."

Woodhull attacked the "screen bootlegger" who builds up a small chain of theatres merely for the purpose of selling out to a bigger chain. "His nefarious operations consists of threatening to build for the purpose of forcing the citizen of the community to sell at a sacrifice," Woodhull said. He added that these bootleggers could be successfully combated by the independent exhibitor creating a definite place for himself in his community.

Mention of the small chain led to Woodhull speaking of the national chains. "In every instance where any group has attempted to control the destinies of any one commodity, the plan was completely destroyed by the great censor of us all—public opinion," Woodhull said.

Battle of Giants Predicted

"The present schedule," he continued, "carried to the ultimate outcome, will be one giant eating up the other giant, or the giants sitting around a table parcelling out the various sections of the country. And when that happens, then will the great public of America, and their duly appointed judges, step in and direct the scrapping of the proposed picture."

Brylawski, as chairman of the Administrative Committee, dwelt on the circumstances that led to the appointment of Joseph M. Seider as business manager and at the conclusion of his report, offered a resolution asking for a vote of confidence for Seider. The resolution was adopted.

Brylawski related that the major expenditures of the committee had been \$1,900 for equipping new offices in New York, \$7,000 to Sydney S. Cohen for money loaned, \$6,200 to James J. Walker, now New York mayor, for work as legal counsel, \$5,000 to F. Gilbert for the same purpose, and \$1,500 to Sam Bullock.

The chairman also stated that a tentative arrangement had been entered into with Louis Jacobson for the production and distribution of a new series of "Movie Chats," in which M. P. T. O. A. propaganda would be included. The arrangement remains to be okayed by the new committee and is tentative only insofar as it enables Jacobson to proceed with the financing arrangements of production.

"Hail and Farewell" By Cohen

Sydney S. Cohen then made his "Hail and Farewell" speech. "Capital when it fights," said Cohen, "only does so for better terms and conditions and understanding, not to destroy, and it is essential that the Motion Picture Theatre Owners of America be vigorously and aggressively conducted along lines that will prevent the annihilation of all the 'doughboys' in the ranks, while the 'Generals' of finance met and discussed terms of advantageous alliance.

"The balance of power lies with the independent theatre owner to sway the scales one way or the other. The force which gains his support is the force which will prevail."

After reviewing the work of the organization since his association with it, Cohen delivered his valedictory in which, in part, he said:

Cohen Delivers Valedictory

"Nothing is gained in this workaday world of ours without effort, without struggle. Nothing happens, you must make it happen. Everyone who achieves, therefore, gives little bumps or jolts to those with whom they strive, little bumps which are nothing but manifestations of activity or attempts to do something. I have given these bumps undoubtedly, for I have been working and trying. And, needless to say, I have received bumps. And in stepping back into the ranks, I know there are others better fitted and able to carry on, and I know with your co-operation and support they will successfully.

"I thank you."
Cohen's was a great valedictory.

875

Attendance at the seventh annual M. P. T. O. A. convention reached the high-water mark of 875 delegates. Many exhibitors brought their wives and children. In all over 1,200 theatre folk were present.

Warns Against Encroachment

(Continued from page 1)

Seider said:

"During the month of November, 1925 a number of conferences were held with General Hays and by the members of your Administrative Committee, including your National President, R. F. Woodhull and your Chairman of the Board of Directors, Sydney S. Cohen, relative to a possible solution of the major problems of the industry. We also held meetings with Messrs. J. C. Flinn, S. R. Kent and Nicholas Schenck. We arrived at an understanding on December 2d. General Hays wrote us a letter which was intended to confirm that understanding. So that there would be no question as to interpretation, in our response to General Hays and in an address before the M. P. T. O. of Connecticut, we set forth our understanding of the agreement as follows:

"It is the first actual coordinated movement for the elimination of the building of unnecessary theatres in localities already well seated and where the public is well served.

"It spells the beginning of the end for the trampling of the unprotected individual theatre owner and for the wrongfully locking out of a producer's product by theatre combinations.

"It is a guillotine for the illegitimate transfer of theatres to avoid financial responsibilities.

"It starts the dissembling of the purchase or acquisition of theatrical properties or an interest therein by unfair or coercive methods.

"It provides for the allocation of product wrongfully and unfairly withheld by producer-exhibitor or chain-theatre competitors.

"It means that producer and exhibitor can now pull THEIR chairs around the square table and squarely discuss, adjust or arbitrate, their problems in fairness and to the satisfaction of all.

"It means that the life savings invested by the theatre owner in his chosen field of endeavor will not be taken from him.

"It is a manifestation by Mr. Hays personally of his sincerity, foresightedness and fairness."

In other words, it was understood that in the event a theatre owner or producer became the party to a situation embodied in the principles just set forth, upon our presenting his case to General Hays, a conference would be arranged between the principals. If they failed to get together General Hays would forthwith arrange a submission of the matter to arbitration, each party personally appointing two arbitrators. There has not as yet been a test of the sincerity

Joseph M. Seider



He successfully carried through his stand against the uniform contract.

or practicability of this solution. "ENCROACHMENT! The utterance of that word amongst us today is as though some one were announcing the approach of a destructive plague! For some of us it is a plague. For others it has already ravaged our life's investment. There are some over whom it now directly hovers. To all of us collectively, it is an insidious menace.

Opportunities Lost 5 Years Ago

"Five years ago had we a properly supported organization, the mere gesture of strength would have prevented the situation we are confronted with today. Then Famous Players and Loew-Metro did not own or control as many theatres as they do today. Then their primary business was production. Had we unitedly impressed upon them that we would not purchase their pictures unless they ceased acquiring theatres and gave up the theatres they then owned, production being the major part of their enterprise they would not have endangered the outlet of their production into the box offices that you control, and would have quit the exhibition field. But all this is in the past.

"We very fortunately now have a strong national organization which reaches into the four corners of our spacious land. Its very strength now permits us to be of real service to each and every one of our members.

"With these points in mind we should view with less pessimism the giant amalgamations which are taking place. The lead in this respect was taken a year ago when Famous merged with Balaban and Katz.

"We must fight fire with fire. We must erect building against building. We also must build larger and better theatres. We must give our allies, the Independent Producers, an outlet for bigger and better pictures. The Independent Producer must organize himself so that he could help the Independent theatre owner finance the building of these new, larger and better theatres, thereby, without the risk of loss in operation, they would have an assured outlet for their product and yet not compete with their customers."



In the Convention Spotlight
A. Julian Brylawski, Frank Rembusch, H. M. Richey.

Seider Reviews History of Uniform Contract

Seider-Steffes Clash

(Continued from page 1)

take up the question of non-delivery, but he also dwelt on cases where casts, stars, authors and directors have been switched from pre-production announcements.

Seider laid particular stress on the withdrawing of films, subsequent to sale, when the distributors found them of special and roadshow value.

A total of forty-four specific cases were laid before the convention in this report. Warners led the list with eleven, P. D. C. and First National nine, Fox and M.-G.-M. six, and Famous three.

Thornton Kelly's Report

Following the first Seider speech Thornton Kelly, director of the Contract Bureau, made his report to the convention.

Kelly asked for the establishment of six branch offices in Chicago, Louisville, Los Angeles, Charlotte, Seattle and Kansas City.

These offices would act as a direct contact with the various state organizations affiliated with the M. P. T. O. A., help strengthen these units and co-relate the work between them and the national organization.

Kelly also called for every member to display a membership card on a conspicuous place in his box office, proclaiming his membership and that he is an independent theatre owner.

Nathan Yamins then introduced the constitutional amendments previously called for by Seider.

Seider's report on the uniform contract, which precipitated the setto with Steffes, was not scheduled to be read until the following day. The convention has been run off in record time, however, and this report was moved up.

Seider began by referring to the Apollo-Wellmont case, which involved the matter of arbitration, as a case to test the working of the uniform contract. It proved it unfair, he said.

Contract Conferences Held

"Statements emanated from the Hays organization to the effect that the contract was not perfect; that there was room for improvement; that nothing is perfect. A number of conferences were again held and again, with the help of Mr. Brylawski, Mr. Rosenblatt and Mr. Camp, an attorney for Famous Players-Lasky, we came much closer to an agreement on the contract. We gave much time to one particular clause—the clause that affected the designation of playdates. We failed to agree on only three important clauses. Your chairman made a full report to your Administrative Committee and was directed to accept the contract if specific changes in wording of the percentage and tax clause were made. Then Mr. Hays made his now famous political move: He called a meeting, at the Union League Club, New York City, of exhibitor leaders chosen by him without consultation with your committee. There and then an agreement on the contract form was arrived at.

"I would hesitate at this time



Glenn Harper, chairman of the Entertainment Committee, and R. R. Biechele, president of the M. P. T. O. Kansas-Missouri.

to advise you that the contract agreed upon is a mutually fairpered with. But the printer's ink had scarcely dried before a number of distributors added clauses to the contract, thereby again making it non-uniform and its mutuality uncertain.

"In addition to our opposition to the Arbitration Clause, one of our most serious objections to the old form of contract was that it was not standard or uniform and to guard against the recurrence of a situation where, after a standard form or contract was agreed upon, individual distributors added clauses to or deleted clauses from the form they put into use, we drafted and submitted a clause providing for a warranty that the contract submitted to you for signature by the distributor is the standard form of contract which had been approved by your Contract Committee.

"To permit the addition of a clause or two, which would embody a special understanding between an individual theatre owner and a distributor, or where it was necessary to add a clause to cover a peculiar sales policy of a distributor, provision was made that where such additions were made they would be specifically noted in the space provided in the warranty clause.

"Immediately after they agreed on the form of contract the distributors immediately set to scheming for a method to nullify the square deal that we had forced on the contract. They added clauses. We protested the addition of these clauses without effect. Again it became necessary to enter into a campaign by bringing the facts to the attention of our members and our state units. The response was immediate and effective. The States of Arkansas, Connecticut, New Jersey, North and South Dakota, Minnesota, Ohio, and Eastern and Western Pennsylvania instructed their members on the Arbitration Boards not to function until the added clauses were eliminated.

"The climax was reached at a convention of the Motion Picture Theatre Owners of the Northwest, where the matter was fully thrashed out on the convention floor and Mr. Hays immediately called the Advisory Meeting together. This Advisory Committee met in New York with the sales managers of the distributors May 17 and 18. I was not present and therefore

cannot render a full report of the proceedings.

Spirit of Contract Nullified

"I am, to say the least, astounded that the distributors were successful in retaining some of the clauses that nullify the spirit of the Standard form of contract. We refer particularly to the clause that allows the distributor, upon finding that pictures turn out better than expected to roadshow them and be relieved from delivering them to the contract holder.

"It is true that a great majority of the clauses added had been withdrawn. The fact remains, however, that the distributors were successful in retaining the particular ones they really wanted.

"I repeat that the contract originally agreed upon was a fair contract. What the contract is today, I cannot say. The contract now is uniform only as to the standard clauses. The added clauses are all different. I do not believe there are two contracts entirely alike. It looks very much as if Mr. Hays in all sincerity tried to bring about a uniform contract, but the distributors insisted upon having their own way.

"You must now shop for the best contract, the same as you do for the best product. You must also base the purchase price on the promise that you will not receive all the photo-plays that are sold to you and that you contract for. In other words, you should not pay for cream when you will receive skimmed milk.

"The Advisory Committee was appointed by Mr. Hays at the Union League Club meeting. Its personnel is of the highest type and we are safe in placing our confidence in their integrity. However, they were appointed by Mr. Hays. The committee representing you theatre owners should be elected by you or appointed by your president. You are therefore not bound by the decisions of the Advisory Committee until you ratify them.

"We recommend:

"1. The designation of a committee to serve for the ensuing year with full authority to represent the organization without interference or substitution by the officers.

"2. That state organizations shall be urged to withdraw their participation on Arbitration

"Danny"

I deem it a privilege, albeit a sad one, to offer the following resolution, and move that it be spread on the minutes of this convention as a memorial to one who has gone from us, an untimely departure.

Whereas, it has pleased the Creator of all things, in his inscrutable wisdom, to take from us the person of our late colleague, Joseph Dannenberg, and

Whereas, his going leaves an aching void in our midst which will be difficult to fill—let it be

Resolved, that this convention, here assembled, go on record as expressing in this manner, their deep and genuine sorrow at the passing of this brilliant member of the Motion Picture Industry—this fearless fighter—to his long rest. Danny! We mourn our loss!—Sydney S. Cohen, at the Los Angeles Convention.

Boards until contract reforms are granted us.

"3. The authorization to retain counsel for the protection of our rights through legal action.

"4. The establishment of an Arbitration Bureau at National Headquarters which will co-relate the work of the local arbitration boards; to record and relay decisions; keep each Arbitration Board informed of changes in contracts; generally educate exhibitor members of the Arbitration Boards as to the rights of the parties to the contract and render such further services and assistance to state organizations, individuals, and exhibitor members of the Arbitration Boards that may be necessary.

Seider warns exhibitors to steer clear of the "red." The added clauses in the contract are to be printed in red ink.

W. A. Steffes



Head of the Allied group who clashed with Seider over the contract.

Highlights

Hugo Reisenfeld, now abroad, will be associated with Arthur Klein, on his return in a venture which involves the conception and production of feature presentations for first run houses. Klein is a former vaudeville manager.

Jess Smith, who made "Born Rich" with Bert Lytell and Claire Windsor, a few years ago, will produce "The Poor Nut," a successful play of the early season. Associated with Smith is Alexander Hamilton, a nephew of J. P. Morgan.

The latest organization in search of a strong leader is the New York Film Service Corporation, the recent group of exhibitors who consolidated for booking purposes.

Charley Burr and Johnny Hines (through Herb Crooker) have presented their friends in the trade with ash trays showing the comedian holding a huge brown derby. Wonder what picture this advertises?

Peter Milne has sold to Universal "Fast and Furious," an original for Reginald Denny. Philip Hurn's treatment will be used in production.

E. F. Albee is reported to be going into the eastern theatre field to greater extent since his affiliation with Producers Distributing Corporation. 20 new houses are planned by Albee and in some of these B. S. Moss is interested.

Charlie Chaplin is again reported to be the stumbling block in a proposed affiliation between United Artists and M-G-M.

Famous Players has signed Charlie Paddock to appear in pictures but neglect to state whether these films will be for record runs.

Exhibitors Trade Review has purchased the Canadian Motion Picture Digest and will retain Ray Lewis as editor.

Emulating Milt Gross someone at Pathe's premiere showing of Hal Roach's "The Devil Horse," remarked that the film would take any exhibitor "From Rex to Riches."

Mabel Normand, who returns to the screen under the sponsorship of Hal Roach in two-reel Pathe comedies, has settled her business affairs in New York and returned to California to continue her series of comedies.

British Companies Get Finance Offer From Hays Office

Reciprocal Plan Is Advanced by Col. Lowry

By SUMNER SMITH
(Special Dispatch to MOVING PICTURE WORLD)

London, June 2.

In an effort to aid British film production and prevent quota legislation against American pictures, Col. Lowry, representing the Hays office here, has made an offer to the British film trade whereby America will provide two-fifths of the cost of one British picture for every 30 American pictures imported here.

Such British films would cost not less than \$60,000 nor more than \$300,000.

These pictures, partially financed by the American trade, would have a guaranty of distribution in the United States, with 40 per cent. of their gross revenue returnable to the British producer.

As American producers annually take 75 millions in rentals from the British Empire, this offer amounts to a voluntary tax of 1 per cent. assumed by American producers which they could easily recover in their own country.

The plan presented by Col. Lowry also includes the provision of capital and equipment for the building of British studios.

Other British News

James Bryson, of Universal, is sailing for the States with a print of "Les Miserables."

London critics have been unanimous in their praise of the first Japanese film, "The Street Juggler," to be shown here.

"The Manicure Girl" (Paramount) and "Red Hot Tires" (Warner Bros.) are current hits here.

"The Big Parade" (M-G-M) is doing a splendid business.

De Mille Signs Four

Coincident with the casting of the 1926-27 productions to come from the De Mille and Metropolitan studios, General Manager Sistrom announces the extension of contracts with Edmund Burns, Louis Natheaux, Sally Rand and Josephine Norman.

"U" Star Departs

Marian Nixon, Universal star, has left New York for Universal City to begin work on her next Universal Jewel, "Taxi! Taxi!," which Melville Brown is to direct, with Miss Nixon and Edward Everett Horton as co-stars.

New Face

Eve Casanova has been added to the cast of "The Romance of a Million Dollars" which Tom Terriss is directing for J. G. Bachmann as a Preferred Picture. Miss Casanova has been featured this year on the Broadway stage opposite Sessue Hayakawa in "The Love City" and this film engagement will mark her picture debut.

Anti-"Greed"

(Special Dispatch to Moving Picture World)

Berlin, June 2

What is believed to be a disturbance organized by the Nationalist Party here has been directed against "Greed," the M-G-M film directed by Eric Von Stroheim on the occasion of its initial presentation. The disturbance is directed against Von Stroheim and the picture is merely the buffer. Nationalists object to Von Stroheim because he made or appeared in anti-German films during the war.

Warner Bros. Plan

3 B'way Presentations

Warners are arranging for presentations of John Barrymore in "Don Juan" and Syd Chaplin in "The Better Ole" in New York theatre. Harry M. Warner, president of the company is in New York from the Coast for the special purpose of completing details.

His visit to Europe which will be made to launch Warner production activities in England, France and Germany will be deferred until such time as "Don Juan" and "The Better Ole" are fairly under way.

The present plan is to present John Barrymore in "Don Juan" first and eventually to have three road show pictures on Broadway at the same time. "Don Juan" is scheduled to open about July 15, with "The Better Ole" to follow about three weeks later, and a third road show attraction to be presented before the end of August.

As an added feature of these presentations it is planned to have the Vitaphone accompaniments.

Charlot's Revue Stars

Signed by C. B. De Mille

Cecil B. De Mille has signed Beatrice Lillie and Jack Buchanan, the internationally famous stars of Charlot's Revue.

Beatrice Lillie, who in private life is Lady Robert Peel, and Jack Buchanan have been appearing in Charlot's Revue at the new El Capitan Theatre, Hollywood, opened by them four weeks ago, following their sensational New York engagement, where their popularity brought an advance sale of \$200,000. During their Hollywood engagement De Mille made many screen tests of them. That these tests have met with De Mille's approval is evidenced by the contract just signed.

Visits New York

Marie Prevost has just completed her first two starring pictures for Producers Distributing release, arrived in New York from Hollywood last week for a vacation.

Kyne Stories

Irving G. Thalberg, assisting studio executive of M-G-M, announces the purchase of several stories by Peter B. Kyne for early production. The stories are "Silver Threads Amongst the Gold," "Big Tim Meagher," "Little Casino" and "A Desert Odyssey."

Price to Resign Is Latest Report; Control Changes

Associated Exhibitors' Reorganization Planned

P. A. Powers, recently chairman of the board of directors of Associated Exhibitors, is no longer connected with A. E. in any capacity. On top of this announcement comes the highly credited report that Oscar Price, president of the company, will shortly sever his relations with it. The report has been confirmed in authoritative sources though not by Price himself.

Lewis J. Selznick, lately engaged in Florida real estate, will be among the new group which, it is said, will assume control of Associated.

Phillips, Jones and Co., collar manufacturers, is the new money interest involved, according to reliable report.

During the last week Associated Exhibitors has assumed some of its old relationship with Pathe Exchange, Inc. Before Powers and Price swung the Associated deal, much of the administrative business of A. E. was handled by Pathe. Selling, publicity and advertising were also in Pathe hands.

Pathe has taken over the publicity and advertising of Associated again. Instead of this department, Associated now only has one representative left who is clearing up department business. Ben Grimm, who succeeded Robert E. Welsh as head of the department, is out.

Pathe also has again assumed much of the Associated selling. Pathe has always handled the physical distribution of the other company's pictures, but there has been an A. E. salesman working out of each Pathe office. Some of these representatives have been dispensed with or absorbed by the Pathe organization.

If the report of Price's resignation is true he will not retire from office until the new regime has a full grasp of the details of the business.

Exit Lights

Green lights instead of red over fire and emergency theatre exits will be the rule in the next two years, according to Sidney J. Williams, chairman of the Safety to Life Committee, who attended the annual meeting of the National Fire Protection Association in Atlantic City recently. States and cities will change their lava, directing the use of green lights, according to Williams. The reason for change is that red is regarded as a signal of danger, while green is as generally regarded as a safety flash.

United Artists in Foreign Fields

United Artists Corp. has opened a distribution office in Rio de Janeiro, Brazil, under Enrique Baez, who took with him when he sailed from New York ten prints of United Artists releases. Baez has been in charge of the Havana exchange of the company for the last three years. From the Rio branch he will serve all the theatres in Brazil, numbering more than one thousand, and as business develops he will probably open other exchanges in Brazil.

A new branch will also be opened in Cristobal, Panama Canal Zone, in charge of O. B. Mantell. This branch will in future serve Panama, Honduras, Guatemala, Salvador, Nicaragua, Costa Rica, Venezuela, Colombia and part of the West Indies.

Under A. C. Berman, United Artists representative in Germany, Max C. Goosman becomes branch manager at Hamburg. Max Bloom retains the same post at Dusseldorf, Martin Bernet at Frankfurt-on-the-Main, and Charles A. Kuehle at Leipzig.

An exchange has also been established at Cape Town, South America, with Edward Jose as head.

Two Vidor Vehicles

Elsie Ferguson's stage vehicle, "The Wheel of Life," has been purchased by Paramount as a starring play for Florence Vidor.

Julian Joseph is adapting Margaret Widdemere's "The Gallant Lady," which will be made with Miss Vidor prior to "The Wheel of Life."

"Al's Here"

Robert E. O'Connor, the original "Al" in the stage version of "The Old Soak," is making his first return in 16 years to the films, in support of Thomas Meighan in "Tin Gods," now preparing under direction of Allan Dwan at the Paramount Long Island studio.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

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Ohio Amusement Wins In "Kiki" Date Case

(Special Dispatch to MOVING PICTURE WORLD)

Cleveland, June 1.

The case of the Ohio Amusement Company against First National Pictures, Inc., pertaining to the availability date of "Kiki" following the first-run engagement of the picture at the Stillman Theatre, was heard last week before Common Pleas Judge Jacob Stacel, appointed as the seventh arbitrator when the Board of Arbitration was tied in its decision. Judge Stacel rendered a decision in favor of the Ohio Amusement Company, allowing that "Kiki" should be available to the Ohio Amusement Company on May 30th. Judge Stacel's findings in the case were as follows:

"It is my opinion that although there was nothing definite in any of the contracts as to the exact dates when these special pictures were to be released and, because of the joint meeting held between the Film Board of Trade and the exhibitors it is the intention and purpose to establish a trade usage as to those pictures and consequently resolutions were offered at the joint meetings which were adopted,

setting forth plans under which they should be available to the exhibitor in the numerical zones.

"It is my opinion that contracts and the zoning plan agreed upon at the joint meetings should be construed together in determining the intention of the parties and the usages of the trade. I also find that in all except one case the exhibitors were successful in obtaining special pictures such as "Kiki" on or before the forty-third day after the first play date under their contracts and that plaintiff company had a right to believe that this "Kiki" contract was no different than any of the other like contracts and is therefore entitled to the right of priority for the 30th of May, 1926, and should be permitted to exhibit "Kiki" at his theatre on said May 30, 1926." (Signed) Judge Jacob Stacel, Arbitrator.

Fred Desberg, general manager of Loew's Ohio Theatres, Inc., was granted a temporary injunction against First National on Saturday, restraining First National from serving the Ohio Amusement Company with a print of "Kiki" on May 30th.

Operators' Manager Runs for State Office

(Special Dispatch to MOVING PICTURE WORLD)

Pittsburgh, June 2.

Clayton A. Dietrich, business manager of the Moving Picture Machine Operators' Union, is Republican nominee for the State Legislature from the sixth local district.

Since his election is practically assured in this Republican stronghold, the industry will find itself with a staunch friend and leader in the Legislature. Dietrich is flatly opposed to censorship.

Dietrich is a natural leader. In addition to his office in the Operators' Union, he is a member of the executive board of the Central Labor Union and is secretary of the Allied Theatrical Crafts.

Mills Replaces Gordon

Alyce Mills now has the feminine lead in J. G. Bachmann's "Romance of a Million Dollars." Gloria Gordon, who started the picture, was hurt in an early scene and will be unable to work for three weeks.

"U" City Guests

More than one hundred members of the Fraternal Brotherhood, a national social organization now holding its annual convention in Los Angeles, were guests of Universal City.

N. Schenck Returns

Nicholas M. Schenck, vice-president of M.-G.-M. in charge of distribution, accompanied by Felix Feist, has left the Culver City studios to return to New York.

Pathe Previews "The Devil Horse"

Pathe gave an elaborate invitational presentation of Hal Roach's latest and biggest picture, "The Devil Horse," featuring Rex, the equine wonder, in the Grand Ballroom of the Hotel Roosevelt, Tuesday evening, June 1.

Prior to the showing of the film, a novelty was presented featuring, for what is claimed to be the first time in musical history, the harmonic tympani battery of twelve tuned drums, which instruments, manipulated by artists from some of the largest symphony orchestras, provided a musical setting of a nature particularly apt to the primitive mood of the feature picture. James C. Bradford conducted the musicians. The novel idea of this musical prelude was conceived by Barrett McCormick and his choice of the original arrangement of drums was amply justified in the appreciation shown by the audience.

In the program booklet another novelty was provided, the booklet being covered in parchment decorated with Indian designs and bound together with laces of genuine rawhide; this contained, beside the program, a history of the life of Rex, the equine star of the film.

A delighted audience accepted the picture as fully up to the advance statements made regarding it.

Dancing followed the conclusion of the picture program.

J. Schenck to Coast

Joseph M. Schenck, chairman of the Board of Directors of United Artists Corporation and one of the organizers of United Artists Theatre Circuit, Inc., the newly-organized chain of pre-release houses, has left for the coast.

Schenck said he would return in six weeks with Sid Grauman, President of United Artists Theatre Circuit, the projected chain of twenty pre-release theatres. Schenck accompanied his wife, Norma Talmadge.

Kann Back With European Contracts

George E. Kann, vice-president of the Ginsberg-Kann Distributing Corporation, returned to New York last week on board the steamship Berengaria from a two months' trip to England, France, Germany and other European countries. He closed while abroad several important contracts for the distribution of the Ginsberg-Kann product for the coming season, so that the firm will have advantageous representation not only in the United Kingdom but on the Continent as well.

Kann closed a contract with the Argosy Film Company for the exclusive handling throughout England, Ireland, Scotland, and Wales of the Sterling and Banner productions on the Ginsberg-Kann schedule for 1926-27.

In Paris he closed with Jean Vanderheyden for Holland, Belgium, France, Spain, Portugal, and Italy, Solemi Levant in Brussels, and Helios Film for Eastern Europe.

McConaughy Sails

J. W. McConaughy, for several years associated with William Le Baron at the International Studios in an editorial capacity, sailed this week on the Berengaria under engagement to British National Pictures, Ltd. His first work will be the editing and titling of "London" starring Dorothy Gish and directed by Herbert Wilcox.

Tax Equals Admission

(Special Dispatch to MOVING PICTURE WORLD)

Warsaw, Poland, June 2.

Picture theatres here have decided to shut down on June 4 because authorities refuse to lower the municipal ticket tax which at present equals the price of the ticket itself.

Ennis is Artclass Gen'l M'g'r

Louis Weiss, vice-president of Artclass Pictures Corp., has engaged Bert Ennis as general manager of this organization. The acquisition of Ennis is in keeping with the recently planned expansion policy of Artclass Pictures Corp., whereby this company has entered the field of short subject distribution on an extensive scale. The post Ennis has assumed will leave Louis Weiss free to execute his numerous duties as vice-president, with his activities concentrated on the Artclass franchise sales policy and to maintain intimate contact with the various producing units on the West Coast. In addition to his executive duties, Ennis will establish a promotion department in behalf of Artclass short subject material.

Gilpin Will Play "Uncle Tom"

Charles Gilpin, the celebrated negro actor, has been signed by Universal to play the role of Uncle Tom in Universal's super-Jewel production, "Uncle Tom's Cabin."

Gilpin became famous on the stage for his starring roles in Eugene O'Neill's powerful plays, "The Emperor Jones" and "All God's Chilluns Got Wings," and is regarded as the greatest negro actor living.

He is scheduled to arrive at the studio within the next week. Pollard, who was forced to halt production of the picture because of an infection of the jaw which necessitated a serious operation, will resume work at the studio within the next few days.

Building Commissioner Halts Theatre Work

(Special Dispatch to MOVING PICTURE WORLD)

St. Louis, June 1.

Building Commissioner Christopher has issued an order blocking further construction of the Greater St. Louis Gravois Theatre, 4519 Gravois avenue, until certain alleged unsafe wall construction is torn down.

The Gohman - Levine Construction Company of Chicago is in charge of the work. The house and two adjoining apartment houses are being erected for Reuben Levine of Chicago. The structures will cost \$575,000.

Commissioner Christopher said that he had warned the construction company against the type of wall construction being used, which he claims violates the St. Louis building code. The contractors promised to tear out the condemned portion and on that promise work was allowed to continue. Several days later building inspectors reported that the same construction was being carried forward and no remedy applied.

The principal complaints are that 13-inch walls were erected where specifications call for 17-inch and that 8 inches of tile were used in a 19-inch wall supposed to be constructed entirely of brick.

The theatre as planned will seat 1,850 persons. In addition the building will contain six stores and twenty-four apartments.

New Importer

Walter W. Kofeldt, who went to Europe last fall to establish offices for the Producers Distributing Corporation, and who recently resigned this position, has returned to his home in San Francisco, Cal., and has launched an enterprise which concerns the importation of moving picture films from the Continent. E. Gluckauf is with Kofeldt in the new venture.

New Fan Magazine

A fan magazine will make its bow to the public with an August issue. Its name is "Movie Pictorial," and its publisher the Crewe Publishing Company of New York.

80 Native Producers in Shanghai, Westwood Says

Norman Westwood, manager in China for Universal, has arrived in New York for a short stay and conference with Carl Laemmle, president, and Nate Manheim, foreign manager. He reports a steady improvement in film conditions in that country, despite the chaotic political and military situation in the country's interior.

Westwood makes his headquarters in Shanghai. He has branches in Teintsin, Harbin and Hankow, and a sub-office in Dairen. Upon his departure for the United States he was the guest of honor at a banquet in the Palace Hotel, Shanghai, attended by leading Chinese exhibitors.

Shanghai is rapidly becoming the Hollywood of China, he reports. There are now more than

eighty Chinese companies producing in and around that city. Most of their film is for consumption in the small houses scattered throughout China, but they are gradually breaking into the big first-run houses, he says.

Reginald Denny, Universal's leading comedy star, is one of the prime favorites there, says Westwood.

The Universal manager, who is a native of Vancouver and who has been in Shanghai for six years, is strongly attached to that quarter of the world and warmly praises the Chinese exhibitors as loyal friends and reliable business men. He expects to return to China in a month or so, ready for the new film season, which he says is very little behind the United States as to release date.

Incorporations

There was a decided slump last week in New York State in motion picture companies incorporating. Records in the Secretary of State's office at Albany, show that there were but four companies and these were not characterized by any large capitalization. The companies, incorporators and capitalization where such appeared in the papers filed, follow: Gokin Amusement Corporation, \$30,000, Cella Schechter, Brooklyn; Edith Nandler and Martha Heinrich, New York City; Mirror Enterprises, Inc., Lake Placid, J. Myer Schine, Gloversville, and Noel Feldstein and George C. Owens, Lake Placid; Civic Repertory Theatre, Inc., Charles Berg, Edward J. Clarke, New York City, and Edgar Farier, Irvington; Jodel Theatres, Inc., \$500, Julius and Rose Joelson, New York, and John Del Monte, New York City.

\$100,000 Theatre

Business men of Louisville, Ky., will erect a \$100,000 theatre, The Towers, at Fourth and Oak in that city. Work is to begin immediately.

Sells House

August B. Davis has sold his Casino Theatre, Louisville, Ky., to an unnamed purchaser, for a price reported to be \$136,000.

New Talent

Lurleen Garrison, one of the most promising of the screen's young leading women, has been cast for a role in J. G. Bachmann's Preferred picture, "The Romance of a Million Dollars." Miss Garrison has a small part in Johnny Hines' "The Brown Derby" and played the lead in "South De Luxe," a two-reeler advertising Florida.

"The College Flirt"

Bebe Daniels left last week for Hollywood where she will make "The College Flirt" for Paramount.

Titling

Rob Wagner has been signed by Warners to title the Ernst Lubitsch production, "So This Is Paris."

Denny at Colony

Reginald Denny in Universal's "Rolling Home," opens Sunday at the Colony, N. Y., succeeding "Outside the Law," the Chaney-Dean reissue which sprung a surprise by playing four weeks capacity.

Dutch Censors

The censorship bill, which recently was passed by the Second Chamber of the Netherlands Parliament has now been passed by the First Chamber, according to the U. S. Department of Commerce.

"Butter and Egg Man"

First National has bought "The Butter and Egg Man" by George S. Kaufman.

The show was one of the unqualified Broadway successes of the current season.

Obituary

Arthur A. (Art) Schmidt, Division Manager for F. B. O., with headquarters at Los Angeles, died at the Hollywood Hospital from peritonitis after a brief illness. He recently returned to Hollywood from a business trip. His remains, accompanied by his family, have left Hollywood for Buffalo, his birthplace, where interment will be made. Mr. Schmidt was forty-one years old, and is survived by his widow, Mrs. Madeline Murphy Schmidt; his daughter, Mary, and two sons, Arthur, Jr., and Robert.

John H. Broomhall, secretary and treasurer of the Jewel Photoplay Co. and manager of the Jefferson Theatre, Hamilton, Ohio, passed away at his home in that city after a lingering illness. Broomhall started one of the first picture theatres in Hamilton, namely, the Jewel, which was the nucleus of the present chain. The Rialto Theatre, the only house operating at present, remained dark from 1 to 5 P. M. during the funeral.

James H. Hennegan, 60, who, with his brothers, founded the Lubin Theatre, Cincinnati, more than twenty years ago, died at his home after an illness of long standing. Hennegan was one of the founders of the Billboard Publishing Co.

New Post for Mason

Following the transfer of Producers Distributing house organ The Dotted Line from Hollywood to New York where it will be published hereafter, William Siström has added Lesley Mason to the production staff of the Metropolitan Studio.

Mason joined P. D. C. about two years ago as the company's west coast representative and for the past several months has been editor of The Dotted Line. Previously he acted in an editorial capacity for Motion Picture News and the Exhibitors' Trade Review and later took up free lance work as a film editor and title writer.

First Nat'l Launches Summer Sales Drive

The thirty-nine branches of First National Pictures are off to a flying start in the summer billing drive which started Sunday, May 30, and will last through the week ending August 28.

The standing of the branches will be based on the gross billings for the thirteen weeks which have been designated "the lucky thirteen."

A bonus of one week's salary will be paid to every employee of all branches reaching their quota of the drive. In case of ties, the full amount of the bonus tied for will be awarded to each tying contestant.

Two for Julian

The De Mille Studio has exercised its option on the services of Rupert Julian, director of "The Merry-Go-Round," "The Phantom of the Opera," "Three Faces East" and "Silence." He will direct two specials this year; the first will be "The Yankee Clipper," by Denison Clift, as prepared for the screen by C. Gardner Sullivan; the second is "Silk," a picturization of Samuel Merwin's novel, adapted by Jeanie Macpherson.

Dr. Stern's Trip

Dr. Emanuel Stern, head of Paramount's medical and welfare department, has left for Los Angeles, where he will spend some time conferring with those in charge of his work at the West Coast studio.

He Got the Dates!

There is some exhibitor in northern New York whom Alec Herman, manager for First National in Albany would love to meet. A short time ago, Mr. Herman, desirous of increasing his business, sent out a number of wires, which read as follows:

"I want dates, dates, dates."

And then some exhibitor was mean enough to turn around and send Mr. Herman five pounds of dates e. o. d.

Montreal Mgrs. Re-elect Officers

(Special Dispatch to MOVING PICTURE WORLD)

Montreal, June 1.

The Montreal Theatre Managers' Association was found to be in thriving condition at the recent sixth annual meeting of the organization and an auspicious start was made for the new year with George Nichols re-elected as president of the body for the third successive year. Nichols is general manager of United Amusements, Limited, operating a chain of 10 moving picture theatres in Montreal.

B. M. Garfield, secretary-treasurer, was given much of the credit for the progress made during the past year and he was re-elected unanimously to the office. This is the sixth term for Garfield as he has been the secretary since the establishment of the association. Garfield is manager of the Rialto Theatre.

Georgie Rotsky, manager of the Palace Theatre, was elected vice-president, this being his third term. Other directors were elected as follows: Howard W. Conover, Imperial; Harry Dahn, Capitol, and Abbie Wright, Princess Theatre.

It was decided to hold a banquet at an early date to honor the veteran officers of the association.

Universal Adds Link To Florida Chain

The Universal Chain Theatrical Enterprises has just acquired a new theatre in Florida, it was announced this week at the Universal home office by Al Fair, general manager of the theatre chain corporation. The house is the Arcade Theatre in Kissimmee, Fla., a city under 5,000 population, about twenty miles south of Orlando.

The Arcade seats about 500, and recently was remodeled and redecorated. It was the leading house in Kissimmee. Universal bought a half-interest in the theatre, assuming control and forming a theatre operating corporation with the former owner, who will continue to manage the house, under Universal supervision.

This house forms an important addition to Universal's rapidly growing circuit of motion picture theatres in Florida. This southern chain is under the direction of Dan Michalove, assistant sales director for Universal.

Warfield Waits Opportunity

David Warfield, a recent visitor at Paramount's Long Island studio stated that he would go into pictures if the right opportunity was presented.

"Wouldn't you like to try pictures some time, Mr. Warfield?" he was asked.

"Well, if something marvelous came along, I might," he replied.

"Hello, Harry" Exhibitors Greet Marion on Swing Around Country



HARRY S. MARION

ship that hold together the biggest crowd of good fellows among exhibitors—Harry Marion's friends—Moving Picture World's friends.

If Harry Marion ever makes a "travel film" he will call it "My exhibitor friends" and it will picture the boys who've said, "Hello, Harry" from the Atlantic to Pacific, from the Lakes to the Gulf.

An old trouser, thinking showman thoughts, chatting showman lingo, Harry spends his time making friendly calls on the great family of exhibitors who read Moving Picture World.

The spirit of friendliness, good fellowship, which is Moving Picture World's attitude toward its thousands of exhibitor friends, Harry Marion carries into the field, right to your lobby or box office—wherever he finds you.

He looks you straight in the eye; he gets your angle; listens to your comment and suggestion—and shoots it in for the betterment of the service impulse he represents.

If he hasn't shaken hands with YOU lately—he's on his way! When you say, "Hello, Harry!" you're getting in personal touch with the bond of good fellowship that hold together the biggest crowd of good fellows among exhibitors—Harry Marion's friends—Moving Picture World's friends.

Engagement

Mr. and Mrs. John Polachek of 601 West End Avenue, New York City, have announced the engagement of their daughter, Melaine Faith, to Abraham M. Fabian, of the Fabian theatre interests in New Jersey. The date for the nuptials has not been fixed.

"Captain Salvation"

"Captain Salvation," the novel by Frederick W. Wallace, has been purchased for early production at the M-G-M studios, and will be directed by Reginald Barker.

Sills to Coast

Milton Sills, who has been in New York working at First National's Eastern studios for the past year and a half, will return to Hollywood about July 1 to start his first picture there about July 5. It will be called, tentatively, "Men of the Night." Carey Wilson is doing the scenario.

"Sport of Kings"

First National has bought "The Sport of Kings," a modern farce comedy with the race track as its background.

Collaboration

Marion Orth is collaborating with Zaida Sears on the adaptation of "The Little Adventuress" for De Mille. The picture is a future star vehicle for Vera Reynolds.

De Mille's Aide

Arthur G. King, for the past six years head of the huge ocean terminal at Norfolk, Va., has become associated with Cecil B. De Mille as personal business manager and financial advisor.

Bachmann Names Cohen As Sales Manager

J. G. Bachmann announced this week that Max Cohen has been appointed to the post of Sales Manager in charge



of distribution of thirteen Preferred Pictures which will be produced this year. Mr. Cohen has already assumed his duties and on June 1 started on tour of the Preferred exchanges, his itinerary taking him to distribution centers from New York to the Coast.

Wilde Co-Director

Three years of high calibre work in the scenario department of the Harold Lloyd Corporation, has brought its reward to Ted Wilde. Lloyd has named him co-director with Lewis Milestone on the star's second picture for Paramount release.

With Chadwick

Charles Reed Jones, motion picture publicist, has rejoined Chadwick Pictures Corp. as director of advertising and publicity.

Enlarge Studio

Ground has been broken for the new carpenter shop at the Columbia Pictures studio lot in Hollywood, which, when completed, will represent an outlay of \$50,000, according to Harry Cohn, vice-president and general manager. This is the first unit in Columbia's plans to increase the size and equipment of the recently purchased studio.

Goldwyn Signs Cook

Samuel Goldwyn has signed Clyde Cook, comedian, for a role in "The Winning of Barbara Worth," by Harold Bell Wright which Henry King will direct. Cook will play the role of "Texas Joe."

Agnes Johnston Visits

Agnes Christine Johnston, M-G-M scenarist, accompanied by her husband, Frank Dazy, was in New York for a brief visit recently in preparation for her adaptation of "Mary of Vassar," which will star Marion Davies.

Niblo Renews

Fred Niblo, director of "Ben Hur," has renewed his contract with M-G-M to film five features including his present production of "The Temptress" for Cosmopolitan.

Chaliapin's Son

Feodor Chaliapin, son of the opera singer, will play an extra part in "Love Me and the World Is Mine," the Universal super-Jewel directed by A. E. Dupont.

Show Boat Season

The annual show boat season has opened in the Mississippi and Ohio River Valleys. Nine big boats are in this service, the largest being the Cotton Blossom seating 2,000 and the midjet of the fleet, the Princess, capacity 500 persons. These boats make river towns without regular theatres.

Carl Laemmle, Jr



Son of the President of Universal Pictures Corporation who is entering the production end of the business and will supervise a new two-reel series "The Collegians" written by him.

Walter Long Added to "West of Broadway"

Walter Long has been added to the cast of "West of Broadway" which stars Priscilla Dean and which Robert Thornby is directing for Metropolitan. Long has the role of "Bad Willie," a self-conscious bad man, but at heart one who would run from danger.

Arnold Gray appears opposite Miss Dean in this production which Harold Shumate adapted from Wallace Smith's Red Book magazine story, "New York West."

Edward Laemmle Picks Next "U" Picture

"Held by the Law" has been chosen by Edward Laemmle as his next directorial vehicle for Universal.

The picture will be made on an elaborate scale and will be a crook-melodrama par excellence. It will be made as a sequel to "Outside the Law," a Universal picture co-featuring Lon Chaney and Priscilla Dean.

Set Release Date for "Lew Tyler's Wives"

J. G. Bachmann has set June 15 for the release date of "Lew Tyler's Wives," the screen version of the well-known novel by Wallace Irwin, which Harley Knoles has directed with Frank Mayo, Ruth Clifford, Hedda Hopper, Helen Lee Worthing and Lew Brice in the featured roles. "Lew Tyler's Wives" constitutes the first release on the schedule of thirteen Preferred Pictures which will be issued approximately one a month thereafter.

Warner Bros. Advertising Head Lauds Tour of Radio Station

Parker Declares Stunt Enthusies Exhibitors

WATT L. PARKER, Director of Advertising and Publicity for Warner Bros. arrived in New York last week after a six weeks' absence at the coast studios of the company and a brief coast tour with the 6XBR, the portable radio broadcasting station that started recently on a transcontinental tour to broadcast local programs from picture houses in the principal cities.

Parker has long been identified with picture advertising, publicizing and exploitation, but he is more enthusiastic over this present radio tour than any campaign ever arranged for exploitation purposes. He saw the 6XBR in operation in San Francisco and Oakland in California, and in Tacoma and Seattle, Washington. In all his years of experience, he said he had not seen anything draw crowds to theatres as did these broadcasting programs.

The powerful Blue Mouse chain of theatres in the Northwest was quick to realize the value of the 6XBR and arranged splendid programs in Portland, Seattle and Tacoma, which drew capacity crowds to the theatres and attracted additional thousands to the front of the houses where the station parked, while the programs were rendered from the microphone connection on the stage.

In discussing the 6XBR tour Parker said:

"Beyond the slightest doubt this portable radio broadcasting tour is the most attractive stunt ever arranged by a motion picture company. Radio is a mystery to most people. They have sat in their homes and listened to it, marveling at its mysteries without having much idea how it was all accomplished. The 6XBR operates in full view of the audience. The newspapers realize the novelty of the thing and have given us splendid support. The result has been an overflow audience in every city so far included in the tour. When I left the Northwest we were being deluged with requests from exhibitors to book the 6XBR.

Following a strenuous trip over the rough mountain roads of Northern California the

radio station made four stops in Oregon, broadcasting from Medford, Eugene, Salem and Portland. Immediately following the Portland program W. K. Beckwith wired the Warner Home Office as follows:

"Round the world radio tour just finished four nights broadcasting in Oregon. Stops made at Medford, Eugene, Salem and here tonight. We broadcasted from street here and attracted great crowds. Newspapers gave us fine publicity and had great cooperation from city officials."

J. J. Wood of the Northern California Theatres, Inc., of Redding, expressed his appreciation of the 6XBR in the following letter:

"I wish to express appreciation to you for arranging to have the portable broadcasting casting 6XBR stop in Redding and Red Bluff. This certainly stirred up a great deal of interest and proved to be an excellent advertisement as well as a most decided novelty.

"The organization, headed by Mr. Cassidy, did everything possible for us and certainly got the natives stirred up. We broadcasted a short vocal and instrumental program with a short talk."



The same producing unit
that made "The Green Archer"
the greatest serial of the
age is working with
GENE TUNNEY in
a Pathéserial



*"Paris" Comes to America
By Way of the Metro-
Goldwyn-Mayer Studios*

Unique characterizations are offered in this colorful drama laid in the capital of the world's gayety, by Charles Ray, Joan Crawford and Douglas Gilmore. Edmund Goulding is directing from his own story.

First Prints on Warners New Schedule to be Shipped from West Coast Studios in August

WARNER BROS. have arranged a production schedule that provides for the shipment of the first print of the 1926-27 product from the coast studio on August 9, according to Harry M. Warner, who arrived from the coast last week to arrange for the New York premiere of John Barrymore in "Don Juan." Thereafter the Twenty-Six Warner Winners will be shipped at the rate of one every two weeks, with the Road Show attractions also coming at regular intervals.

The first two of the Twenty-Six Winners are being shaped up now to go into production in the immediate future. They are "Across the Pacific," with Monte Blue, and "Private Izzy Murphy," with George Jessel. The former will be the first completed and the first to reach New York. It is due to be shipped from the studio August 9. "Private Izzy Murphy" will follow on August 23.

The Monte Blue starring vehicle is an adaptation from the old Charles E. Blaney melodrama of the Spanish-American war, retaining all of the thrills of the original stage production, but put into modern clothes by Darryl Francis Zanuck, who is now completing the scenario. It will depict, among other things, the bombardment of Morro Castle, the sinking of the Maine and the Battle of Manila Bay. Such characters as Theodore Roosevelt, General Frederick Funston and Admiral Dewey will be seen in the production. Roy Del Ruth will direct.

"Private Izzy Murphy" will be George Jessel's first starring vehicle for Warner Bros. under his recently signed contract. The first opus for Jessel is an original war story by Chuck Reisner, Edward Clark and Graham Baker.

Following "Across the Pacific" and "Private Izzy Murphy" on the production schedule will come "My Official Wife," due to be shipped to the Home Office September 6; "The Heart of Maryland" on September 20 and "What Happened to Father" on October 4. "The Gay Old Bird" is due on October 18.

"My Official Wife" will be an Irene Rich starring vehicle adapted from the famous drama of a decade ago by Richard Henry Stange.

"The Heart of Maryland" is a starring opus for Dolores Costello, and the adaptation from the famous old Belasco melodrama in which Mrs. Leslie Carter gained undying fame, is being made by Bess Meredyth.

"What Happened to Father" is a Mary Roberts Rinehart story that has been widely read and will have Patsy Ruth Miller in the leading role.

Louise Fazenda and Willard Louis are to be seen in the leading roles in "The Gay Old Bird," an entertaining story by Virginia Dale, which will be adapted by Charles Whitaker. James Flood is scheduled to direct.

From Extra to Lead In Four Days

Last week an extra—this week leading lady playing opposite Glenn Hunter in "The Romance of a Million Dollars," the newest Preferred picture to be produced by J. G. Bachmann. This is the unique record set by eighteen-year-old Gloria Gordon, who has replaced Jacqueline Logan in the cast of Elizabeth Dejeans' novel now being transferred to the screen by Tom Terriss.

Renee Adoree in Lead Role

Renee Adoree, who won universal applause for her characterization of Melisande in "The Big Parade," has been cast for the leading feminine role in the Metro-Goldwyn-Mayer filmization of "The Flaming Forest," it was announced by Irving G. Thalberg.

This feature, adapted from James Oliver Curwood's famous novel of the same name by Benjamin Glazer, will be directed by Reginald Barker.

To Have Feminine Lead

Claire Windsor will have the feminine lead in "Tin Hats," an original story by Edward Sedgwick, who will begin direction at the Metro-Goldwyn-Mayer studios within the next fortnight. The rest of the cast has not yet been chosen. This picture, which will be made under the leadership of Irving G. Thalberg, will be a comedy dealing with the adventures of doughboys during their occupation of Germany after the war.

Extraordinary Bookings

"The Unknown Soldier," Renaud Hoffman's latest epic of human interest with a post-war theme for its background, will be given an extraordinary, nation-wide premiere next week, according to a statement from Producers Distributing Corporation to the effect that over 100 prints of this subject have been booked for showings starting Decoration Day.

New Chadwick Schedule

Chadwick Pictures Corporation, having remained silent thus far in regard to its 1926-1927 program, promises a sensation in its announcement for the new season, which will be forthcoming in two weeks. The entire program has been definitely planned in complete detail. Directors and stars have been contracted for, and every Broadway play and novel that will serve as their vehicles, have been prepared for production by the Chadwick editorial staff. It is understood that four of Chadwick's productions for the coming season have been completed and are now in New York.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Fifty Pictures In Four Years

FIFTY pictures in four years. Fifty two-reel comedies, each one requiring more thought and preparation, and as much money and time, as the average program "feature."

Fifty pictures which have created an "institution" on the screen—involving the idea of childhood, alluring the interest of theatre-goers of all ages.

Fifty "Our Gang" Pathe comedies—all directed by Robert McGowan, and their stories almost entirely the work of his creative imagination and ingenuity—stand as the one most significant achievement of any director in the comedy field, and one of the finest directorial achievements in the entire field of motion pictures. So says F. Richard Jones, vice-president and director general of the Hal Roach studios, where Pathe comedies are made. He declares McGowan is one of the cleverest screen directors of all time.

"There are no directors on the screen whose work in a similar field has met with such consistent success as has Robert McGowan's," says Jones. "I place him in the first rank of screen directors, one of the very best the screen has produced, for he has built an 'institution' while making pictures. 'Our Gang' is recognized as the salvation of many an exhibitor. It is more than a simple comedy unit."

Final "Fighting Hearts"

"All's Swell That Ends Swell" has been selected as the title of the twelfth and final chapter of the "Fighting Hearts" series of "featurettes" released by Film Booking Offices. It is also the final short subject in which Alberta Vaughn will appear, as she will star next season in a series of six features for F. B. O. Two new series of featurettes based on the magazine stories by H. C. Witwer will be released by F. B. O. next season, "Bill Grimm's Progress" and "Wisecrackers."

Ko-Ko's Treasure Hunt

Film Director Dave Fleischer of Inkwell Studios has just completed another cartoon special, Ko-Ko in "Hot After It." This forthcoming Red Seal release deals with Max Fleischer's cartoon creation on a treasure hunt.

Radio Talk Cancelled

Max Fleischer, head of the Inkwell Studios and Red Seal Pictures, has cancelled his radio talk in Boston because of production activities which are absorbing the major portion of his time.

Greater Movie Season

GREATER MOVIE SEASON finds the producers and distributors of short features prepared for just such a demonstration of their value, from the entertainment standpoint, as was made in January last, when "National Laugh Month" dawned on thousands of showmen as a complete surprise.

Showmen participating in Greater Movie Season will do well to study the offerings of the short feature houses, in rounding out their special programs. In the matter of advertising, publicity and exploitation such houses as Pathe, Educational, Fox, Universal, F. B. O., Red Seal, Cranfield and Clarke and Artclass Pictures, among others, will co-operate with exhibitors to the utmost of their capacity.

Educational's "Blue Boy"

NOW that there are in all Educational exchanges prints and accessories on the new technicolor Romance production, "The Vision," making it available immediately for first run showings, Educational's home office staff are busy preparing for the release of the second of the series, which is to be "The Blue Boy," named after and inspired by the famous painting by Thomas Gainsborough. Production work on this subject is already well in advance.

Advance information from the Coast on this production is most encouraging, Grace Kingsley, reviewer of the Los Angeles Times, states: "I saw scenes from 'The Blue Boy' run off at the studio yesterday, and find that Maude has made the most beautiful color photography produced up to date. His experiments have resulted in the use of rich and subdued tones, which, however, emphasize mood and spirit."

The cast includes John Roache, formerly with Warner Bros., and who starred as well in the first of the "Romance" series. Philip De Lacey will be seen in the title role, with Jane Thomas, Montague Shaw and Esther Rhoades in the support.

"A Yankee Doodle Duke"

Ralph Graves, the Mack Sennett star, is appearing in "A Yankee Doodle Duke," a two-reel comedy released by Pathe. The story concerns a duke who travels incognito. Not being familiar with the who's who in royal circles, it develops that an ambitious mamma mistakes Ralph for the real duke thereby causing much hilarious fun, and considerable embarrassment when his identity is finally disclosed. In his new Pathe comedy, Ralph Graves has the support of a splendid cast of Sennett players including Ruth Taylor, Marvin Robach, Dale Fuller and Patsy O'Byrne.

New Comedies at "U"

Two comedies, both of an unusual nature, are in production at Universal City now under the supervision of Scott Darling.

"That's My Baby" is a burlesque of the many circus features which have been made recently. Charles Puffy is starring, supported by Elsie Tarron and Harry Lorraine, with Dick Smith directing.

"Ball and Chain" relates the humorous adventures of a young speed maniac who is sent to jail for speeding. Arthur Lake is the star and Dorothy Kitchen the lead, under the direction of George Summerville.

NOW BOOKING

4-SINGLE REEL
LESSONS IN THE

BALLROOM

CHARLESTON

Featuring

NED WAYBURN

and

FOLLIES GIRLS

CRANFIELD & CLARKE, Inc.

729 Seventh Ave., N. Y. C.

44 Church Street, Boston
1314 Vine Street, Philadelphia
2020 Stout Street, Denver
27 Prince William St., St. John, N.B.
12 Mayor Street, Montreal
21 Dundas Street East, Toronto
402 Film Building, Winnipeg



A GANDER, SOME DOGS, A JACKASS AND A HORSE IN FOX FUN FILMS

One of the most interesting films in the comedy field will be the forthcoming animal comedy in which the above "stars" participate. Exhibitors will find that this type of picture goes exceeding well not only with the children, but also with the grown-ups.

Fox Has 17 Directors On Comedy Lot In West

GEORGE E. MARSHALL, supervisor of all Fox comedy productions, has added four new directors to his already strong staff to aid him in bringing to the screen the immense program which Fox Films has aligned for next season.

This program includes a new series of Van Bibber comedies, the second "Helen and Warren Married Life" series, another series of O. Henry two-reelers, 20 Imperial laugh-grabbers and the new series of Animal Comedies, of which there will be eight two-reel releases.

Two of the new directors, Mark Sandrich and Leslie Selander, will devote themselves exclusively to the animal doings. Both know their animals, as the other directors know their humans, and Fox officials are free in predicting that this new series will prove more popular and bigger money-makers than any array released to date.

The other directorial additions are Albert Austin, who had "The Swimming Instructor," a Van Bibber, for his first assignment and Jess Robbins, who drew the O. Henry, "Babes in the Jungle" for his initial effort on the Fox lot.

These men supplement the following lineup of directorial talent: Ben Stuloff, Robert Kerr, Al Ray, Lex Neal, Lew Seier, Al Davis, Max Gold, Bunny Dull, Felix Adler, Andrew Bennisson, Sid Lanfield, Jack Rubens and Eddie Moran.

Plays Role of Clara

Louise Brooks, last seen with Adolphe Menjou in "A Social Celebrity," and who recently completed an important part opposite W. C. Fields in his first Paramount starring picture, "It's the Old Army Game," has been assigned the role of Clara in "The Show-Off," which Malcolm St. Clair is directing with Ford Sterling and Lois Wilson featured.

Miss Brooks will play opposite Gregory Kelly, stage star, who has one of the principal parts in the film version of George Kelly's popular stage play.

**Book Your Shorts Now For
Greater Movie Season**

"The Vision" Pressbook

EDUCATIONAL FILM EXCHANGES, INC., deserves high commendation for the valuable pressbook issued on "The Vision," the Eugene H. Roth presentation directed by Arthur Maude and produced by Romance Productions, Inc., in Technicolor process.

Julanne Johnston and John Roche head a fine cast in this picture. The picture is based on the painting by Sir John Millais. In the pressbook, a large, 8-page production in itself, the showman will find just the same quantity and quality of material for his assistance as he will find in a pressbook issued on a super-feature.

"The Vision," based on Millais' "Speak, Speak," a canvas that has won fame through many decades, is in two reels, and is well worth playing up as a distinctive feature.

New "U" Series

Featuring Ben Corbett and Peewee Holmes, Universal has started production on a new series of two-reelers based on the Maggie and Dirty Shirt series by W. C. Tuttle.

The pictures are being made as short Western comedies, and are under the direction of Vin Moore. The role of Maggie Simpkins is played by Holmes and Dirty Shirt Jones by Corbett.

The leading feminine role in the first picture is being taken by Dorothy Kitchen, winner of a recent beauty contest conducted in New York by Universal. Others already cast for the series are Les Bates and Robert McKenzie.

C. and C. Sales

Harry Fogarty and Elmer Hollander, salesmen for Cranfield & Clarke, Inc., report a tremendous interest in the local territories for the Cranfield & Clarke output. They have just booked the Oratani Theatre at Hackensack, New Jersey, the Progress and Madison Theatres, on Madison avenue, New York City, and the entire Leon Rosenblatt circuit of New Jersey and Staten Island.

Red Seal Pictures In New Home On Broadway

GROWTH of Red Seal Pictures, one of the foremost distributors of strictly short features, during the past half year under Max Fleischer's guidance has been marked that newer and bigger quarters were recently obtained, on the sixth floor at 160 Broadway. Red Seal's offices were located at 729 Seventh avenue, on the twelfth floor.

This in no way affects Red Seal's long exchange, under Martin Solomon, which serves the metropolitan district, including the northern end of New Jersey. Film distribution and sales offices for this territory will remain indefinitely, according to General Sales Manager Harry Bernstein.

The office force of the executive office has been doubled during the past six months. One of the factors has been the new nation exchange policy which Fleischer started up, doubling his duties. Heretofore, Max has devoted most of his energies to the Inkwell Studios' production. While he has in a way relinquished personal supervision of his artistic productions, he has had to devote considerable effort to the executive end of distribution, with the aid of Fred V. Greer Jr., and Harry Bernstein.

As proof of Red Seal's growth in recent months, Bernstein finds that theatres not playing, or contracted to play, Red Seal featurettes this season, have increased per cent. This does not include theatres, other parts of the world, most of which are served with this product.

Booking "Charleston"

L. Lawrence Baron, Sales Manager for Cranfield & Clarke, Inc., has arranged for the exhibition of Ned Wayburn's "Charleston Reels" at the Metropolitan Theatre, Atlanta, Georgia, the Savannah Theatre, Savannah, Georgia, and throughout Texas. He has also appointed Mike Thomas salesman in the Philadelphia office.

San Antonio Contest

The San Antonio Evening News is sponsoring for the Weiss Brothers' Artclass Pictures Corporation "Guess Who?" comedy films in and about San Antonio. The contest is creating great interest among movie fans.

By Popular Acclaim—
 "THE HIT OF THE DAY"
Lupino Lane Comedies

Lupino Lane's screen record is a remarkable one. In one season under the *Educational* banner he has established a popularity second to none among the leading Short Feature comedy stars—from Broadway to the smallest cross-roads village.

If you haven't seen "HIS PRIVATE LIFE," see it now. You'll be just as enthusiastic over it as were the New York newspaper critics at its showing at the Rivoli Theatre.

"In point of mass popularity, the hit of the day is a Lupino Lane Comedy," said the *New York World*. "... took a full sized house at the 4:30 showing and set it rolling upon the Balaban and Katz rugs."

The conservative *Times* said: "Lupino Lane's war comedy—a short subject—in which he does everything but go to the front, stirred up plenty of laughter. Mr. Lane is a clever comedian. . . . He is excruciatingly funny in some incidents.

"Bearing in mind that the proof of the pudding is in the eating, it should be told that staid old gentlemen and nimble youngsters often manifested their keen delight in Mr. Lane's comic conduct."

"Really funny," declared the *Evening World*, and the *Daily News* added that "the customers laughed uproariously."

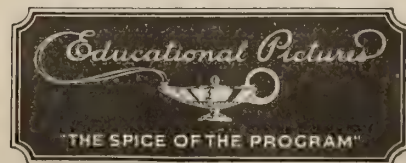
"MAID IN MOROCCO"

"THE FIGHTING DUDE"

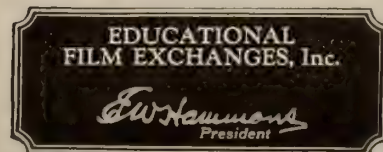
"TIME FLIES" "FOOL'S LUCK"

"HIS PRIVATE LIFE"

And six new ones coming for next season



For foreign rights address
 Far East Film Corporation
 729 Seventh Avenue
 New York, N. Y.



Member, Motion Picture
 Producers and Distributors
 of America, Inc.
 Will H. Hays, President

Reviews of Little Pictures with a Big Punch

"Puppy Lovetime"

(Pathe—Comedy—Two Reels)

LIVING UP TO THE TITLE, this Mack Sennett Comedy starring Alice Day, directed by Eddie Cline, is built around the happenings during that period of life when youngsters are beginning to feel that they are very much grown up and imagine they are with deadly seriousness very much in love. The "plot" gets away from the usual Sennett Comedy, depending more than usual upon the humor growing out of the situations, there is, however, a plentiful sprinkling of slapstick which keeps the action brisk. Alice is congenially cast and attractive and Eddie Quillan, a young chap, proves a good selection in the opposite role. The idea of the comedy is that Alice, against her father's wishes, falls in love with the grocery boy. There is an older, flashy rival, and also a blond vamp. Alice reads a romantic story and decides to vamp the grocery boy, with a cigarette, candle-light, etc. The boy is bewildered and does not know what it is all about. Alice lights a sulphur candle, locks the door and loses the key. The pair are almost suffocated, when papa appears and gives Eddie the boot and scolds Alice. This is an amusing comedy with a lot of laughs and should prove popular.—C. S. Sewell.

"Movie Madness"

(Universal—Comedy—Two Reels)

BURLESQUING the making of motion pictures and the "craze" of some of the feminine contingent to enter the movies, this Stern Brothers Comedy features Edna Marian as a country girl who when the leading lady of a film company on location refuses to be choked at five dollars a day, takes her place saying she is willing to be choked by a film hero for nothing. The company needs a farm house for interior scenes and wreck the place by cutting a hole for a window, demolishing a doorway and chopping through the roof. A severe rainstorm finishing the wreck by flooding the entire structure and what happens to Edna when her father returns is plenty. An amusing slapstick number with a number of smiles.—C. S. Sewell.

"Felix Braves the Briny"

(Educational—Cartoon—One Reel)

BRAVE LITTLE Felix the Cat overhears a couple of old salts telling about a treasure chest and rigging up a home made submarine out of a barrel and a piece of guttering for the periscope he beats them to it. There is a chase by sharks and other sea monsters and finally an encounter with the other treasure hunters. Swordfish swarm into the submarine and Felix finally finds himself aboard the treasure ship where he willingly surrenders the treasure, keeping for himself the fish that he has captured. An imaginative, bright and amusing number of this popular series.—C. S. Sewell.

"Eight Cylinder Bull"

(Fox—Comedy—Two Reels)

HERE IS A THOROUGHLY amusing comedy that gets away from the usual routine. Ralph Sipperly, who has appeared in features and on the stage as an automobile salesman has a similar role here. He is a slicker who contracts to sell several hundred second-hand cars in a day to raise money to enable the hero and his sweetheart to marry. The ruses he uses to sell the cars are clever and amusing and are sure to get the laughs, especially where he uses a big eight-cylinder cutout to sell flivvers and escapes the police by the same method. There is a good sequence right at the opening where he hides on a dock and finds he is on a pile of suit cases on a boat. There is a lot of ingenuity and imagination in this comedy and it should prove a popular attraction.—C. S. Sewell.

"Hair Cartoon"

(Red Seal—Cartoon—550 feet)

ISSUE 8 of this series drawn by Cartoonist Marcus shows this artist's clever handiwork in the manipulation of hair so as to produce likenesses of Jackie Coogan, Constance Binney, Agnes Ayres, Conway Tearle, Alla Nazimova, Tom Moore and Louise Fazenda. Should appeal to audiences with whom this series has proved popular and provide novelty for new patrons.—C. S. Sewell.

"The Golf Bug"

(Pathe—Comedy—One Reel)

IN THIS subject Paul Parrott burlesques the ancient game. He finally plays a match with a professional, who resorts to trickery by putting a lively frog inside of Paul's golf ball. But the frog hops into the hole and Paul wins the match and the girl. It is ordinarily amusing.—Sumner Smith.

"His Private Life"

(Educational—Comedy—Two Reels)

THERE IS A "PLAY" upon the second word of the title of this Lupino Lane Comedy for it deals with his experiences in the army during the war in the capacity of a private. We meet Lupino as a foppish young millionaire who heeds the call to the colors. In camp he finds that his former secretary, Oscar, is his top sergeant and between Oscar using his authority to get even and Lupino's acrobatics and antics as a rookie of the most awkward and boobish type, there is considerable slapstick that is good for laughs. The idea is not by any means new and most of the gags and situations are familiar but they prove amusing nevertheless and the average audience should find this an entertaining comedy.—C. S. Sewell.

"He Forgot to Remember"

(Pathe—Comedy—Two Reels)

THIS HAL ROACH COMEDY starring Clyde Cook is based on a comedy of errors involving two John Smiths, one of whom has lost his sweetheart to a fellow who whitewashes barns. This is the occupation of Clyde and he endeavors to straighten matters but discovers that the Nell who has been nice to him is not big John's girl after all. This action belongs to the type of burlesque melodrama. In one sequence Clyde joins the army in place of the other fellow and makes a rotten soldier doing everything backwards. There are a number of amusing situations and slapstick that is good for more laughs from the average fan.—C. S. Sewell.

"A Haunted Heiress"

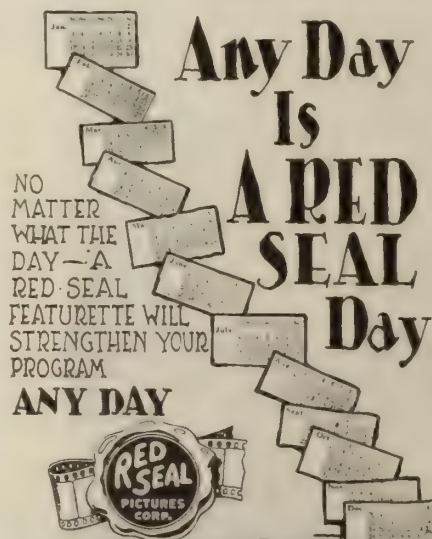
(Universal—Comedy—Two Reels)

THIS CENTURY COMEDY, directed by Francis Corby and featuring Edna Marian, proceeds along quite conventional lines in dwelling on haunted house comedy, but, nevertheless, gets a lot of laughable fun out of it. Edna has to dodge black-robed figures. A young sheik comes to her rescue, and as he also wears black robes, they frequently exchange blows as well as distribute them to the associates of the crooked lawyer who seeks the house. Miss Marian shows a lot of pep.—Sumner Smith.

Pathe Review No. 22

(Pathe—Magazine—One Reel)

THREE interesting subjects make up this issue of the Pathe Review. The first shows an expert wielder of the Australian snake whip doing his stuff, the second is a Tolhurst microscopic study called "Wonders in Wood" in which various kinds of shavings are placed under the microscope while the third and concluding subject, in color, shows views of the College of the City of New York.—Peter Milne.



ALIBI AND FORTY THIEVES. (Bischoff Comedy). Just a fair comedy; we cannot expect to get good ones all the time, and this one will just get by. Print new. Fair appeal. Draw all classes, big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

A FRATERNITY MIX-UP. (F. B. O.) Star, Alice Aidell. Best Blue Ribbon comedy today. Good audience appeal. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five percent. Town 150. Draw mixed type. Admission 20 and 40; 15 and 30. Robert W. Hines, Hines Theatre, (350 seats), Loyalton, South Dakota.

GREAT OPEN SPACES. (Pathe Aesop's Fables). The best Fable in a long time, but yet my audience likes them all. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

A HELPING HAND. (F.B.O. Comedy). Star, Jimmy Aubrey. Here's a two-reel comedy that is very good. I find that most all Aubrey comedies go very well with my audiences. Appeal, good. Draw small town class. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

HIGH SOCIETY. (Pathe Comedy). "Our Gang." A little better than the usual "Our Gang." Got lots of laughs. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

LIZZIES OF THE FIELD. (Pathe Comedy). Another comedy hit. Everybody tickled. H. M. Ritter, McDonald Theatre, McDonald, Kansas.

LOVE AND LIONS. (Fox Comedy). Not as good as some of Fox's lion pictures but yet it's laughable. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

NO BUTTIN' IN. (Pathe Comedy). One reel of laughter. Very good, better than the usual Pathe one reeler. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

Straight from the Shoulder, Jr.

Edited by VAN

Tips on these dependable program stand-bys are always a big help—so shoot them in every time you fill out a report blank.

SKY PLUMBER. (Pathe Comedy). Exceptionally good, in fact, a scream. H. M. Ritter, McDonald Theatre, McDonald, Kansas.

SLIPPERY FEET. (Educational Comedy). Star, Bobby Vernon. An excellent Vernon comedy. It had a lot of dandy laughmakers in it. It had our crowds in an uproar. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SOUP TO NUTS. (Educational Comedy). Star, Neal Burns. Here in our house they roared at this and thoroughly enjoyed themselves viewing this comedy. I thought it good myself. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SHORT KILTS. (Pathe Comedy). Star, Stan Laurel. Only a fair comedy about the Scotch. Not many laughs. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.

SUNKEN SILVER. (Pathe Serial). My last chapter, April 17, and it held up pretty good. A good serial for serial fans. Others may walk out on it. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TELEPHONE GIRL. (F.B.O. Series). Star, Alberta Vaughn. Just ran Chapter Eleven. In my estimation this series increased in entertainment value with each chapter. After your audience has seen two or three chapters and become acquainted with the

players, they will look forward to each new picture. Tone and appeal, good. Sunday, yes. Special, no. Small town class town of 300. Admission twenty-five cents. Mitchell Conery, Concoat Projection Service, Menands, New York.

UP HILL CLIMB. (State Right Short Subject). Star, Bill Farnum. Good two-reel Western. Oil field class town of 300. Admission 10-15. W. H. Clower, Liberty Theatre (300 seats), Wirt, Oklahoma.

UNIVERSAL NEWS. (1 reel). "The world before your eyes" is right. This International News Reel is good and interesting. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

VOICE OF THE NIGHTINGALE. (Educational Comedy). One reel fable in colors. Pleased all and it is no wonder that this little masterpiece won the Riesenfeld Gold Medal. It is a worthy addition to any program. Tone, perfect. Sunday and special, yes. Strong appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

WHOA! EMMA. (Educational Comedy). Star, Jimmie Adams. A western comedy that is very good with a very smart horse in it. Lots of laughs. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WILD WEST. (Pathe Serial). Star, Jack Mulhall. I have finished this serial and I must say it went over good. In fact it is the best serial I have run in some time. Jack Mulhall and Helen Ferguson are both very good. Tone, okay. Sunday, yes. Appeal, good. Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WOLVES OF THE NORTH. (Universal Serial). A serial of the Canadian Northwest in winter. The snow scenes and scenery are beautiful and the traveling is all done by dog teams, liked here very much. O. G. Odell, Odelphi Theatre, Hughesville, Penna.

"The Tin Ghost"

(Educational—Comedy—Two Reels)

THIS COMEDY presents Lige Conley, Estelle Bradley, Jack Lloyd, Otto Fries and Phil Dunham. It is a Jack White Production directed by Stephen Roberts. It is uproarious fun throughout, having for its chief interest an automatic soldier, the invention of the father of the girl Lige has a crush on. The soldier is recommended because "he doesn't chew, smoke, swear or drink, and asks for no furloughs." Also, "he can't cuss back at second lieutenants." Well, government officials come to inspect the invention, and foreigners seek to steal it. Lige enters the situation and saves the day after the machine fails to work. It's very good stuff for all but sour-faced people.—Sumner Smith.

"Searchlight"

(Red Seal—Magazine—850 feet)

OF THE THREE subjects treated in this issue of the Urban-Kinetograph magazine reel, the one showing in detail the manner in which a bean begins to sprout, take root and then burst through the ground is the most interesting. Other entertaining sections deal with the showing of "human" emotions by various animals such as the monkey which exhibits jealousy, vanity, etc.; and a microscopic study of a fly under the microscope revealing it as a miniature monster and an acrobat. Especially novel is a multiple photograph taken through the hundreds of lenses that make up the fly's eye, which enables it to see in all directions.—C. S. Sewell.

"Twin Sisters"

(Universal—Comedy—Two Reels)

AS USUAL IN the Stern Brothers comedies featuring Wanda Wiley there is a lot of slapstick, but in this one a large percentage of the laughs are due to straight farce in which Wanda in the dual roles of a homeless girl and her twin sister, who is a stage star, is alternately mistaken by the men who are in love with them. The slapstick comes in the first reel with Wanda seeking to cross a crowded street, landing in a coal hole, losing her skirt and borrowing a pair of overalls. Mistaken for a man who has threatened suicide she is taken to her sister's apartment where the mix-up occurs. There is also a burlesque fight with swords in this section. Between the rough and tumble stuff and the farce, there are a number of laughs to please the average patron.—C. S. Sewell.

"Songs of Central Europe"

(Pathe—Song Series—One Reel)

A NUMBER of old and familiar melodies are interwoven with the interesting action of this subject, one of the series of Famous Melody pictures. Peggy Shaw is the center of the action and adds a becoming touch of beauty. The songs include "Holy Night," "How Can I Leave Thee," "Oh Where Has My Little Dog Gone," "The Fir Tree," "Ach du Lieber Augustin" and the student songs of Old Heidelberg. Any orchestra, or single musician, can take advantage of this subject and accompany it in such a manner as to make it enjoyable for all.—Peter Milne.

"Dinky Doodle's Bed-time Story"

(F. B. O.—Cartoon—One Reel)

THIS IS ONE of the cleverest and most amusing of the series of cartoons made by Walter Lantz for Bray Productions. Lantz is shown tuning in on a radio for Dinkie and his pup. He gets "Fairyland" and several of the Mother Goose characters come out of the horn. By the usual combination of cartoon work and photography we see Humpty Dumpty getting his famous fall and several chickens coming out of the shell. Mary and her lamb next appear and the lamb eats the flowers Dinky picked for her, so Dinky knocks him into a lamb stew. Finally Tom, the Piper's Son appears with the pig he stole, and the pig runs all over the studio with Lantz chasing him. He escapes back into the horn and the station signs off. There is a lot of pep and a good share of laughs in this cartoon that should amuse any audience and delight the children.—C. S. Sewell.

"R. P. M."

(Pathe—Spotlight—One Reel)

GRANTLAND RICE'S latest "Spotlight," produced by J. L. Hawkinson, derives its title from the abbreviation of "revolutions per minute." This refers to the speed of gasoline motors and Rice has made a most interesting reel with shots on a speedway and in the waters off Florida during a motor boat race. He compares the increased horse-power and "r. p. m." of motors of today with those of the first day of the "gasoline buggy."—Peter Milne.

Educational Releases Maintain High Standard

EDUCATIONAL'S Short Feature release schedule for June shows no let-up in the high standard they have been noted for. This month there will be included among the two-reelers two subjects by Lloyd Hamilton, "Nothing Matters" and "Here Comes Charlie."

An exceptional Educational-Jimmie Adams Comedy titled "Chase Yourself" is one of the high spots this month. In the role of an esthetic tramp the Christie comedian offers something original and screamingly funny.

A Bobby Vernon Comedy which is quite out of the usual run is worthy of especial mention as well. "Till We Eat Again," the Vernon Comedy, is a story dealing with the experiences of a hungry couple, Bobby and Frances Lee—they endeavor to satisfy the pangs of hunger without a thin dime in their pockets and finally, by landing off a roof onto a stack of mattresses, Bobby lands into a job, some immediate money, and enough hot cakes to feed an army.

"Hitchin' Up," an Educational-Walter Hiers Comedy, shows the difficulties that bashful swain has in popping the question—and especially if he gets the license before the young lady gives an answer and she finds it out. Taking too much for granted gets Walter into a host of laughable situations.

Lige Conley in a fast action Mermaid Comedy, "Who's My Wife," of more than average entertainment value, completes the two-reel releases for the month.

The one-reelers include two corking good Cameo Comedies "Meet My Dog" and "Hold 'er Sheriff;" two Pat Sullivan animated cartoons, "Felix the Cat Rings the Ringer" and "Felix the Cat in School Daze" both in keeping with the former releases of this series; a Lyman H. Howe's Hodge-Podge "Peeking at the Planets," and the customary two kinograms news-reel releases each week.

"After Six Days"

Louis Weiss announces that Floyd St. John of San Francisco has secured for distribution in California, Nevada, Arizona and the Hawaiian Islands, the massive, big and magnificent film version of the Old Testament, "After Six Days." Other exchange men who have territory on this wonderful feature report big business everywhere. Very little territory remains open, and the man who wants to exploit this imposing feature, providing the territory is open, will have no trouble getting big returns, Mr. Weiss says.

Keeping 'Em Guessing

Series "B," the second release of Red Seal's "Keeping 'Em Guessing" one reelers, made by Max Fleischer in Association with the Magicians' Club of America was completed last week. This series is not an expose of magician and stage magic, but an entertaining number of interesting parlor tricks, explained to the audience by a number of well known Broadway actors, in an intimate fashion.

Ethlyne Clair



The Southern beauty selected by Julius Stern of The Stern Film Company to play Mrs. Newlywed in "The Newlyweds and Their Baby" series of two-reel comedies based on George MacManus cartoons.

A Big Step Forward In Short Feature Exploitation

A NEW step forward in short feature exploitation is to be seen in the press sheet which Educational Film Exchanges, Inc., is issuing on "The Vision," first of the new series of Romance Productions. In its advertising and exploitation backing of this picture Educational is working on a real feature basis. The press sheet has just been issued and reveals the biggest efforts that have ever been made to lay out publicity and exploitation campaigns on any short feature subject.

The press sheet is in eight pages, full newspaper size. An entire page is devoted to descriptions and illustrations of stage presentations, prologues, preludes, etc., for theatre managers to work out in connection with the showing of "The Vision." A large assortment of feature newspaper ads have been prepared which are available in either electro or mat form. These range in size from one column by three inches to three columns by twelve inches deep. Most of them contain illustrations in the form of sketches of the highest type.

Titles by Morrie Ryskind

Morrie Ryskind has been selected by Max Fleischer to title the "Carrie of the Chorus" series of two reel comedies which Red Seal Pictures will distribute. Morrie spends considerable time, as a result, at the Pathe Studios, Park Avenue and 134th Street, The Bronx, New York City.

Pathe News Presents First of Arctic Pictures

WITH the release May 26 of Pathe News No. 44, there is presented the first pictures of Byrd and Amundsen in the Arctic, giving the expectant world a pictorial story of two expeditions that is of far-reaching importance from an entertainment, scientific and educational standpoint.

To Emanuel Cohen, Editor of the Pathe News, must be awarded full credit for a tremendously important task successfully completed. His constantly reiterated intention to make the Pathe News a vital factor in the lives of Americans has again been made good, and Pathe has achieved a unique triumph through its co-operation with Lieut. Com. Byrd, the daring aviator who is the first to have accomplished the conquest of the North Pole by aeroplane.

This film episode, coming as a climax to this number of Pathe News, graphically tells the story of what transpired at Spitzbergen as the race for new glory and new conquest began, and of Byrd's return after having circled the top of the world.

The Chantier, Byrd's ship, as portrayed in the Pathe News, enters ice-bound Kings Bay, the base from which the two fearless explorers, Byrd and Amundsen, set out. In the absence of docking facilities the giant plane is taken ashore on an improvised raft so frail as to make disaster imminent in the treacherous ice. While Byrd's own preparations are being rushed, the Norge, Byrd's rival in the historic dash to the Pole, looms out of the Arctic fog. Scores of men of the landing crew quickly wrap the dirigible into the hangar, and later the Pathe News shows Amundsen and Ellsworth visiting Byrd's trim craft as it nears its readiness for departure.

Weiss Bros. Galaxy of Stars in Comedy Series

WEISS BROTHERS' Artclass Pictures Corporation announce the following comedy artists appearing in the two-reel comedy features, Winnie Winkle, Izzie and Lizzie and Hairbreadth Harry, which they are distributing: Al Ault, Jack Richardson, Elfy Fay, Eddie Lambert, Ethlyn Gibson, Earl McCarthy, Bess True, Charlotte Merriam, Dave Kirby, Martha Golden, Jack Dempster and the funny kiddies, Jack McHugh, with all his freckles, Little Billy Butts who plays Perry Winkle and Albert Legruer.

The directors are Arvid Gillstrom, Hugh Fay and Al Heeman, well known comedy directors. Al Martin is the title writer and Billy West, comedian, is supervising director for the West Brothers Happiness Comedies, producing the above series. In addition to the principals there are half a dozen gag men working with the directors.

August, 1926, Starts
Greater Movie Season

Greater Movie Season

Celebrating the Motion Picture's Thirtieth Birthday

Preliminary Plans for Campaign

Don't

DON'T talk too much about GREATER MOVIE SEASON at this time. If you begin your general campaign too far ahead of time you not only will wear out the public, but you will tend to discredit the pictures now showing, and might make the people believe that you are saving the best pictures for GREATER MOVIE SEASON.

DAY-BY-DAY PLAN FOR A CAMPAIGN

Experts Tell You How to Organize Your Forces and How to Start, and Maintain, A "Greater Movie Season" — Profit by Experiences of 1925.

GOING to theatres is a habit. People get out of that habit in the Summer time. GREATER MOVIE SEASON swings them back into the habit—whether they have stayed away from motion pictures for a month or for a year.

It attracts the attention of the public to the fact that a new season is opening and that the best pictures are being shown.

The celebration is to demonstrate the joys of going to motion picture theatres. The public comes, is pleased and keeps on coming, so that the celebration helps business throughout the year.

Therefore—watch your bookings. Second run and first run theatres have equal opportunity to profit from GREATER MOVIE SEASON since any show that is a good show brings folks back into the theatre-going habit.

Organize Your Exhibitors

Organize all the exhibitors who want to take part. Elect a General Manager, appoint committees and set the date upon which you will start your campaign.

(Continued on page 560)

Battery of Experts, Turned Loose on Details, Offers Suggestions With Regard to the Formation of Committees, and Their Duties—More Than a Month of Quiet Work to Precede Opening of Greater Movie Season—Campaign Managers Needed Immediately.

PRELIMINARY PLANS for Greater Movie Season, in August, are now engaging the attention of showmen throughout the United States. The Greater Movie Season Campaign Division of the Motion Picture Producers and Distributors of America, Inc., of which Jerome Beatty is Chairman, has gone into action with the distribution of a large, twenty-four-page press-book.

It is expected that the formation of theatre groups to participate in the event, which this year is coupled with the thirtieth anniversary of motion pictures, will start now and continue for the next five or six weeks, after which these groups will begin to advertise their season's celebration in local newspapers.

Approximately five thousands theatres took an active part in last year's Greater Movie Season, and from their experience plans have been laid for starting the advance campaign.

The plan, in brief, is this:

In each community the exhibitors—all or part of them—join to celebrate the opening of the new motion picture season—a season of better pictures, calling upon the public to start again the theatre-going habit.

It is as definite an event as the opening of

Attaboys!

TEN sturdy, gallant gentlemen of the press, experts 'every man of 'em in the art of advertising, publicity and exploitation, have been despatched from the Hays office to various parts of the country to assist showmen in putting over Greater Movie Season.

Jerome Beatty, Assistant to the President of the Motion Picture Producers and Distributors of America, Inc., who is directing the campaign for the Hays office, will supervise the work of these field men from his New York offices in 469 Fifth Avenue.

(Continued on page 558)

the baseball season, and as important to the public. In fact it is more important, since where one person goes to a baseball game scores go to the movies.

The exhibitors contribute to a general fund for a campaign conducted by a general manager elected by them. This general fund is used for co-operative advertising to celebrate the opening of the season and to call the attention of the public to the fact that the new season is starting and that now is the time to begin again the habit of going to motion pictures.

In the summer, business slumps in motion picture theatres. Outdoor amusement activities interest the regular patron. The Greater Movie Season Celebration is to call his attention sharply to the fact that the greatest of all entertainments is putting on its best clothes and is starting out on a new era.

In order to start the ball rolling, call a meeting of all the theatre managers and their assistants in your city. If you are in an exchange city include all the managers of the local film exchanges. Don't limit the meeting to theatre owners. Have them bring their most important assistants, especially their publicity and advertising men. And have the branch managers bring their exploitation men.

The best way to put on this first meeting is to make it a dinner in a private room in a restaurant or hotel. Have the price of the

dinner as low as possible and let each man pay for his own dinner.

At this meeting the entire campaign should be discussed and a committee of three should be named to report upon ways and means of conducting the campaign.

At the second meeting this committee should recommend a general plan of procedure and should nominate four or five candidates for the position of general manager of the local campaign. After the names are voted upon the final selection should be ratified by a unanimous vote.

A board of directors then should be named. This should be made up of one man from each theatre. In an exchange city representatives of film exchanges should be included on the board. This board should set a definite date upon which the season is to open. This date is optional, but should be early in August. Monday, August 2nd, will be the date used nationally as the opening day of the season. The General Manager is directly responsible for the success of the campaign. He should be a leader, a man of ideas, a favorite among his townspeople and, above all, a man who is willing to work with all his might for the good of the cause.

As soon as possible he should make a definite recommendation to the Board of Directors. A budget should be laid out, and when approved the apportionment of the expense should be worked out among the participating theatres.

This money should be paid in before the campaign starts so that the General Manager will have a fund to work with.

The general manager should appoint committees, who will work under his direction, as follows:

FINANCE COMMITTEE:

To collect and disburse funds to take care of the physical ordering of all material.

PUBLICITY AND ADVERTISING COMMITTEE:

This should be headed by a high-class local publicity and advertising man who will devote almost his entire time to the job. The committee should handle:

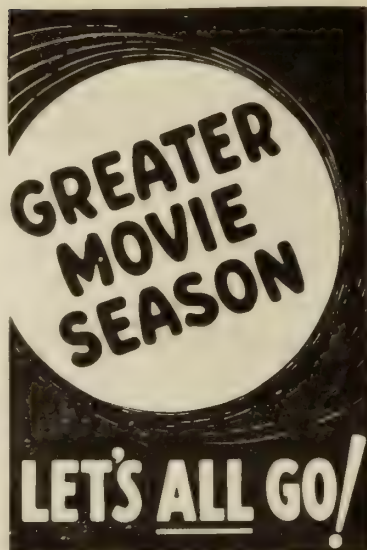
Newspaper Advertising: In addition to placing the newspaper advertising, preparing advertisements and O. K.'ing copy, the committee should make sure that each advertisement contains the name of each theatre participating in the celebration and the names of the pictures being shown during the celebration. It also should arrange with newspapers for their advertising managers to solicit co-operative advertising from local merchants.

This committee should order and distribute cuts and mats and should furnish each theatre sufficient cuts and mats for use in its house organs and local advertising.

Publicity: Arranging for newspaper publicity and also furnishing copy for house organs published by theatres.

Co-operative Advertising: The committee should call upon every local advertiser and persuade him to run in his local advertising, during the celebration, a GREATER MOVIE

SEAT-SELLING TIE-UPS are outlined in the Greater Movie Season pressbook. Write for your pressbook now.



Window card, finished in blue and yellow, shown in the Greater Season pressbook.

SEASON cut with a line stating that the advertiser endorses the movement.

Window Displays: To see that every big store in town and most of the little ones put on special GREATER MOVIE SEASON window displays. Bookstores, drug stores and department stores, especially, will help.

OUTDOOR COMMITTEE:

Billboards: The committee should make arrangements with the local bill-posting plant for a certain number of boards, posting to begin two weeks before the opening of the campaign. Probably the local bill-posting plant will be glad to donate a number of boards to add to the showing that the committee buys.

Important!

AS soon as a general manager of your campaign is chosen he should send his name and address to

Jerome Beatty, director, Greater Movie Season Campaign, Motion Picture Producers and Distributors of American, Ind., 469 Fifth avenue, New York City.

There will be many important tie-ups and other material arranged for by the committee, and not included in the pressbook. Send in your name and address so that you will get ALL the material and all the latest tie-ups.

Posters: The committee should assign the posters that are ordered. It should see that the proper four-sheet dates are printed to go with the twenty-four sheets. It should see that these and the twenty-four sheets are delivered at the proper time to the local bill-posting plant.

It should assign a certain number of one- and three sheets to each theatre for lobby display and should attend to all sniping.

Window Cards: This committee should see that the proper number of window cards

Contest Press Sheet Ready

THE complete details of the New Greater Movie Season Contest are explained in the Special Greater Movie Season Contest Press Sheet, which will be sent free upon application.

Write or wire now to Motion Picture Producers and Distributors of America, 469 Fifth Avenue, New York City.

are ordered and that they are properly placed. It should check the cards and see that they remain in place.

DECORATION COMMITTEE:

Theatre Decoration: Pennants and other theatre decorations should be paid for by the theatre that uses them. The committee orders such material for the theatres and checks up and does everything possible to see that the theatres are decorated for the celebration.

Novelties: Select and distribute all novelties, including heralds, balloons, etc. It handles buttons and badges for theatre employees to wear.

Street Banners and Street Stenciling: The committee should have influence with city officials so as to get permission to swing GREATER MOVIE SEASON banners across the streets and to stencil the walks, especially in front of theatres.

GENERAL COMMITTEE:

Endorsements: This should be an influential committee which should arrange for a GREATER MOVIE SEASON proclamation from the Mayor and Governor and should enlist the services of the Chamber of Commerce and other civic bodies. The General Manager of the campaign should head this committee.

Speakers: Four minute men to speak at Rotary, Kiwanis and Lions, Chambers of Commerce, Ad Clubs, etc.

Women: On the committee should be prominent local women who will organize women's clubs, speak before them and get their endorsement of the movement.

Parade: The committee has charge of the parade. It should round up Boy Scouts, American Legion members and other such organizations to march. It should get back of local theatre owners to see that they put displays in the parade, should interest local motor car dealers and others to enter the parade. It should get all the bands in town to parade. The Mayor, Police and Fire Department should be in the procession, if possible.

These committees should report daily to the General Manager in writing.

In many towns fewer committees will be needed. In many cases one committee can take care of everything.

Each committee chairman should understand his responsibility and should be chosen because he is a faithful worker who believes in the plan.

NOVELTIES AVAILABLE for Greater Movie Season will be found in the pressbook designed for the drive. Write and get yours.

Michigan Will Celebrate, Says H. M. Richey, Like Barnum: "Bigger and Better Than Ever"

By H. M. RICHEY

General Manager, Motion Picture Theatre Owners of Michigan.

THE SCENE: Lobby of Family Theatre, Monroe, Michigan.
TIME: Middle of December.

First Lady: (While waiting to get into the theatre, in conversation with her companion). "Looks good, doesn't it?" (speaking of the picture they were about to see).

Second Lady: "Fine, but haven't you noticed they have been having much better pictures this year."

First Lady: "Of course, but you know why don't you? The picture people are trying to make this Greater Movie Season and I have noticed a marked improvement."

The above is almost a verbatim report of what has happened not once, but several times in several localities where theatre owners have put on aggressive Greater Movie Season Campaigns.

Whether pictures have actually improved this year or not, this is true, that the psychological effect on the public has been the creation of a new interest in pictures, a feeling that they have improved and a desire to see more of them. Such is the statement of Joseph R. Deniston of Monroe, Michigan, former President of the Motion Picture Theatre Owners of Michigan in commenting on the success of the Greater Movie Season Campaign of last year.

Great Showmen Approve Campaign

What greater endorsement of the idea can be given than the statements of such men as August J. Kleist, Jr., of Pontiac, Michigan, President of the Motion Picture Theatre Owners of Michigan, E. C. Beatty and W. S. Butterfield of the Bijou Theatrical Enterprises of Michigan, George W. Trendle, General Manager of the Kunsky Theatrical Enterprises, Detroit, all theatre owners who invested large sums of money in an idea that turned out to be eminently successful? Smaller theatre owners are just as enthusiastic.

Michigan Will Celebrate

Of course, Michigan will celebrate Greater Movie Season this year, like P. T. Barnum, "Bigger and Better Than Ever."

There is a very significant truth in the opening conversation that puts to rout the argument that Greater Movie Season should be held in September instead of August. If that were done the entire campaign would lose one of its strongest talking points. This is to acquaint the public with the fact that

the motion picture season actually starts in August and not September. The effects of the campaign then will be felt not alone in August but through the coming season.

Did the 1925 campaign improve business in August? Most emphatically so, from 10 to 50 per cent. That's fair enough isn't it? Scores of Michigan exhibitors reported the biggest August for years. That's results, isn't it?

The Effect Is Permanent

The psychology of bringing the public mind around to the fact that not only during August but in the succeeding months

H. A. Cole, President of the M. P. T. O. of Texas, wires:

"This region is backing Greater Movie Season to a man."

Kansas and Missouri, under the leadership of R. R. Biechele, President, have endorsed the Greater Movie Season and pledged 100% co-operation.

H. N. McNeill, editor of the Motion Picture Journal, at Dallas, Texas, a regional paper which is supporting the season, wires Mr. Hays as follows: "Letters are pouring in and it looks like a big season in Texas, Arkansas and Oklahoma."

and years, motion pictures are improving by leaps and bounds and are more and more worthy of their support, is bound to have a beneficial effect on business. In addition, it will affect the class of pictures that will be produced. The public will learn that its patronage of good pictures encourages the

H. M. Richey



The General Manager of Michigan's Motion Picture Theatre Owners says his State will do P. T. Barnum's "Stunts" on Greater Movie Season.

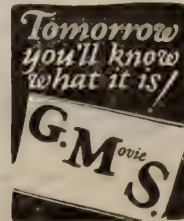
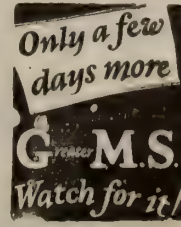
production and exhibition of mere good pictures. And, in turn, the producers will find a readier market for their best product.

Sure, Michigan theatre owners are already whooping her up for Greater Movie Season this year and what's more, they're going to put it over!

A Word to Theatre Owners

But a word to theatre owners who did not go into the campaign last year. If you are simply going to put out a little extra paper and a few advertisements and then sit down and wait for increased business, better save your money.

Greater Movie Season is not going to mean anything to you, unless you put behind it the efforts and showmanship you are capable of, and if the local exchange men assist you, as they must, it should mean a mighty profitable venture.



Thumbnail teaser cuts available for Greater Movie Season "copy."

ATTABOYS!

(Continued from page 335)

The New England territory will be covered by Bert Miller, who has conducted many activities in that region and is well known in the motion picture industry.

Jack A. Fieger, who lived in the Greater Movie Season of last year in Atlantic City, Philadelphia, Baltimore, Washington and Richmond will work in those same cities this year.

Harry L. Royter, who in 1925 aided the exhibitors in Detroit, Buffalo and Cleveland, this year has the Chicago, Detroit, Toledo and Milwaukee territory.

Boston, Cleveland, Pittsburgh and Columbus will be covered this season by J. F. Gillespie who last year was one of the leading workers in the very successful season at Atlantic City.

Paul Gray, who aided in last year's Greater Movie Season in various places in the Mid-

dle West, will assist this year at Indianapolis, St. Louis, Cincinnati and Louisville.

Louis F. Hammond, who has done important publicity and advertising work for several large producing corporations, will be the representative in Minneapolis, Des Moines, Omaha and Kansas City.

Denver, Salt Lake City, Oklahoma City, Little Rock and Memphis will be the territory of George A. McDermott, who was one of those in charge of the Oklahoma City season last year, which went over 100 per cent.

James F. Lundy, who has worked with exhibitors in 8 months in cities in the South will have for its territory Atlanta, Charlotte, N. C.; Jacksonville, New Orleans, Houston, San Antonio and Dallas.

On the West Coast the Los Angeles, San

Francisco, Portland and Seattle territory will be covered by Charles Raymond, who was an important factor in the success of the Kansas City campaign last season.

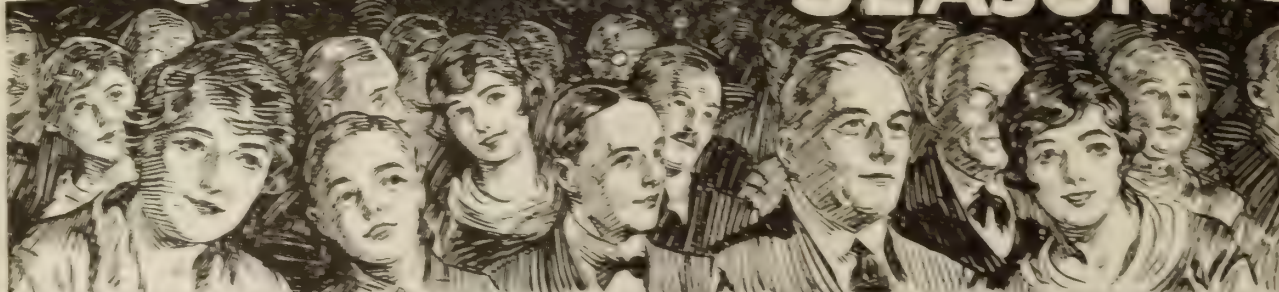
Louis K. Brager, who aided exhibitors in the great Chicago campaign in 1925, has New York City as his assignment during the present Greater Movie Season.

The first duty of these exploitation men is to help organize the Campaign Committee of exhibitors which will be in charge in each city which participates in the Season. Then, under the direction of these committees, the representatives of the Hays office will operate in every possible way to help make the campaign successful.

They have all had years of experience in publicizing and exploiting pictures, and their knowledge and cleverness is offered to the theatre owners for whatever use may be made of it. The men started out full of enthusiasm for their job, after a talk by Mr. Hays, and were confident that at their best efforts, in conjunction with the exhibitors, could do it. The 1926 Greater Movie Season would be an even more impressive success than last year's was.

**YOU HAVE
nothing to sell but seats in your
theatre.
GREATER MOVIE SEASON
WILL HELP YOU SELL 'EM!**

GREATER MOVIE SEASON



The whole family's going!

EVERYBODY'S going toward the motion picture theatre a veritable "throne." Here you find entertainment which is universal in its appeal, entertainment for all ages and all ages.

A night in the theatre is a night of adventure. A night in the South Sea Islands, or somewhere, the frozen North seems the setting of your story. The marvelous scenery of the motion picture brings to you a visualization of all the wonder places of the world.

Time was when the geography or an occasional bolt of travel represented the sum and substance of our knowledge of lands other than our own. Today we roam the plateau of Tibet or range the Continent with all the familiarity of seasoned travelers.

ONLY through the medium of the motion picture is it possible to offer a truly balanced entertainment, a blending of drama, comedy, travel and science. And only the motion picture theatre can offer such high entertainment value at an admission price within the means of fifty million theatregoers.

The opening of Greater Movie Season this year celebrates the Twentieth Birthday of the motion picture. In Eighteen Hundred and Nine, six a new-born infant, dazed, bewildered, stunted and physically tormented, in Nineteen Hundred and Twenty-six, lively, virile and mature, striding forward to greater triumphs and achievements.

Greater Movie Season is NOW! Let's ALL go.

LIST
CO-OPERATING
THEATRES
HERE

LIST
CO-OPERATING
THEATRES
HERE

Greater Movie Season

This half-page newspaper size co-operative ad has been prepared for theatres taking part in Greater Movie Season, with two cuts and necessary mats available on order as shown in the pressbook. As designed, it is 14½ inches wide and 12½ inches deep, and is one of the most appealing of the attention arresting ads prepared for the campaign.

Remember

Successful Showmanship is Fifty Per Cent Advertising

START your advertising in July and continue it well into August. Play every available medium to the limit, the newspapers, the mails, your screen, lobby and programs or house organ.

Post card advertising is effective. Its message ALWAYS gets over. And Uncle Sam supplies you the stock free.

There are times when a letter offers possibilities. GREATER MOVIE SEASON is one of those times. Make your paragraphs short to insure a reading. Seal your envelopes and use two cent stamps.

Your program or house organ is one of your best bets. Drop in some of the readers suggested on this page. Use them before, as well as during, GREATER MOVIE SEASON.

Teaser advertising has a very definite value. We have suggested two styles: a type ad which your newspaper will set for you, or, the other which utilizes cuts available to you at cost. Run them the last week in July.

Use the article "The World, a Better Place to Live In," either in your program or house organ and also as a throwaway. It can be printed as a slip-in if your program is too small to carry it. It is written for use during the opening week of the Season but it can be reworded for advance copy if you prefer.

Advertise liberally. The returns will be manifold.

(Reprinted from G. M. S. Pressbook.)

Dr. S. P. Cadman Endorses the Movement

DR. S. PARKES CADMAN, President of the Federal Council of the Churches of Christ in America, writes:

"I am informed that the Motion Picture industry will observe its thirtieth anniversary this year with a Greater Movie Season Celebration.

"The motion picture, in the brief years since its discovery, has made unbelievable strides forward. It has become an art of the first order and is influencing tremendously the course of civilization.

"Any attempts to improve the artistic and entertainment qualities of the motion picture and to impress upon the industry its great opportunity for national and world service should have the support of every right minded citizen. In your efforts along these lines, which are undoubtedly bearing fruit, you may count upon my support personally and the organization which I represent."

132-Day Trip Around World for Two Is First Prize In Contest

A TRIP for two around the world on the Red Star Liner Belgenland is the first prize in the Greater Movie Season Contest which will be conducted by leading newspapers throughout the United States during August. Additional national prizes will be announced later. These will include vacation trips in the United States and awards of articles of value, such as Eastman Cine-Kodaks, and, as one prize, annual passes to several hundred of America's important motion picture theatres.

These prizes will be in addition to the many prizes offered locally in the various cities. Last year in the local contests, theatres contributed annual passes, in addition to hundreds of one-performance passes. Dealers in various cities gave as local prizes such articles of value as automobiles, pianos and furniture.

The Greater Movie Season Contest last year was of distinct value to the newspapers that participated. In most cities it definitely increased the newspaper's circulation. That it was a popular contest and that it stimulated interest in motion pictures tremendously is proved by the 300,000 entries last year.

This year the contest will have an even

more popular appeal. With such a splendid list of prizes to work for, it is predicted that nearly a million entries will be received by the newspapers of the United States.

No Showmen's Group Should Miss It

The contest is limited to one newspaper in each city and is allocated with the approval of those theatre owners in each city who are taking part in Greater Movie Season.

The contest begins on Monday, August 2. Any group of theatre owners who do not place this contest in one of their newspapers is overlooking one of the biggest features of Greater Movie Season.

Outline of Budget

Newspapers Advertising	
List newspapers and schedule ads (size and when to be inserted).....	
Mats and cuts.....	
List number of mats and cuts to be used. Include estimate of postage.	
Local Printing	
Include estimates of any special material, such as badges, telephone hangers, blotters, etc., that you will need.	
Billboard Space	
Posters	
List number of one sheets, three sheets, twenty-fours and window cards necessary. Include estimate of express charges.	
Sniping	
Street Banners	
Stenciling streets	
Novelties and Herald's.....	
List material and quantities needed. Include estimate of postage or express.	
Parade Expenses	
Trailers and slides.....	
Stenographic help	
Include estimate for stamps, letterheads and other office material.	
Total.....	

**30th BIRTHDAY
CELEBRATION**

GREATER MOVIE SEASON

Let's Go!

This cambric banner, in yellow and blue, is nine feet wide and thirty inches deep, equipped for hanging. Shown in the Greater Movie Season pressbook.

MINIATURE REPRODUCTION OF 30 INCHES X 108 INCHES CANVAS BANNER, LITHOGRAPHED IN YELLOW AND BLUE, EQUIPPED WITH GYELETS

Day-by-Day Campaign

(Continued from page 555)

Once the date is set, all exhibitors should communicate immediately with the film exchanges so as to get the proper bookings—features and short subjects—for the opening weeks of the season.

Approve a budget, collect the money from the participating exhibitors so that the cash will be on hand to pay the bills, the C. O. D. charges and other expenses as they develop.

Order all your material from the manufacturers as listed in this press book.

Order all the local printing that you will need.

The General Manager should call upon the editor and advertising manager of each local newspaper and outline the campaign and obtain pledges of support.

At this time, the newspapers should be given a news story telling of the organization of the committee and the appointment of the General Manager and giving the names of all committee members and participating exhibitors.

Get Endorsement From Officials

Start after endorsements from Governor, Mayor and city organizations.

Start laying out your publicity and advertising.

Make your contracts for newspaper advertising.

Make your contracts for billboard advertising.

Print your ribbons reading, "It Starts August 2nd" (or whatever the date may be), which are to be worn by theatre employees with the big GREATER MOVIE SEASON buttons or badges.

Start Teasers Two Weeks Ahead!

Start teasers in newspapers and theatre programs (see advertising pages of this book).

Start furnishing news to the newspapers. Make your opening story a big one with interviews, with exhibitors' lists of new pictures and a statement about the National Campaign of which you are a part.

Follow with interviews with your Mayor and other important officials and local business men, telling what GREATER MOVIE SEASON means to the city.

All your committees should now be working at top speed.

Each theatre manager should call a meeting of ALL his employees. Every one should be given a big GREATER MOVIE SEASON button fastened on a yellow ribbon on which is printed in blue "BEGINS AUGUST" These should be worn until the opening day, at which time the ribbon should be removed and only the button should be worn.

This meeting of employees is important.



One of the teaser cuts available for newspaper ad "copy."

The manager should point out to them that their theatre is on trial, that it must make good in every particular. The best pictures have been chosen and the best service must be delivered.

The theatre manager should sell his organization solidly upon the season and the results will be apparent at once. Exhibitors find that after these meetings a new spirit is evident throughout the theatres. Unusual

President Coolidge Approves

PRESIDENT COOLIDGE approves of the Greater Movie Season Campaign. In a letter sent last year to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., the President said:

"My attention has been called to the fact that you are taking the twenty-ninth anniversary of the moving picture industry as an occasion to inaugurate a Greater Movie Season Campaign. Such a movement to emphasize the desirability of worthy motion pictures will be of real public value. The progress that has been made in both education and entertainment in this tremendous enterprise is an outstanding achievement of the opening years of this century. I congratulate you and wish you a continuation of your success."

Very truly yours,
Calvin Coolidge.

courtesy is shown. Every employee makes it his duty to see that the show, the service and the surroundings are a credit to the motion picture industry.

One Week Ahead Of Opening

Prepare your newspaper advertising for next Sunday's papers. Post your 24-sheets with a 4-sheet date added, giving the date of the opening of the campaign and the names of the theatres that are participating.

Start your slides and trailers. Contribute your teasers and news about the coming celebration.

Three Days In Advance

Let 'er go. Your posting and window cards should be up. Your slides and trailers should be running full force.

Start your radio talks.

Smash them with your newspaper advertising and publicity—but hold back the knockout punch for Saturday and Sunday.

Shoot out, one after the other, speakers, novelties, street banners.

Be Ready for "The Day Before!"

On this day and the opening day make your big smash. Issue your proclamations from Governor and Mayor announcing the big things that are coming. All participating theatres should carry GREATER MOVIE SEASON announcements in their regular advertising so as to tie in with the general advertising paid for by the campaign committee.

If your newspapers are getting out special GREATER MOVIE SEASON editions, here's the date for them to be released.

Break out your theatre decorations. Cover the fronts with flags, banners and posters.

Stencil the streets and sidewalks. Paint arrows in front of and leading to the theatres. (For this you should have arranged for special permission from the city officials.)

First Week of Campaign

During the week hold special matinees all week for kids, giving away buttons, balloons, etc.

Release your merchants' co-operative advertising.

Distribute heralds and novelties.

Your window displays should break out on Monday.

Merchants should be using the GREATER MOVIE SEASON cut in their advertising.

This is the week in which you stage the big show, holding back only enough for more shots during the week following.

Keep things going for two or three weeks.

You have started them coming. The shows you have delivered have convinced them that you are delivering the goods.

Send out speakers to Rotary Clubs, etc., following up—telling the people how you have demonstrated the entertainment value of motion pictures, how you have made good on your promise.

Carry this same thought through your advertising and publicity.

All theatre advertising should continue to carry the GREATER MOVIE SEASON cuts and every picture and short subject should be advertised as "A GREATER MOVIE SEASON PICTURE."

Keep fresh GREATER MOVIE SEASON posters in front of the theatres.

Gradually your campaign ends.

You have built business. And you're well under way for a great Fall and Winter.

AN IMPOSING LIST of United States Senators, Governors of States, heads of national organizations of religious, political and social character, etc., will be found in the pressbook. Be sure to get your copy of the pressbook early.

EXPLOITATION AIDS will be found in the pressbook prepared by the Motion Picture Producers and Distributors of America, Inc., Greater Movie Season Campaign Division. Write and get yours.

A group from which comes much of the intense drama of Universal's big picture, "The Midnight Sun"



First National's East Studios Going Full Blast

FIRST NATIONAL'S eastern production units are going at full blast at present with three pictures in the making, three in the cutting room and others in preparation.

Ray Rockett last week started filming his first production for First National. It is the screen version of Cosmo Hamilton's novel, "Paradise." Milton Sills is starred, with Betty Bronson featured in the leading feminine role. Noah Beery heads the supporting cast which includes Kate Price, Charlie Murray, Lloyd Whitlock, Claude King and Jack Raymond. Irvin Willat is directing. This picture is being filmed at the Cosmopolitan studios in Harlem.

Al Rockett is producing "Subway Sadie" at First National's own studios at 175th street, The Bronx, with Alfred Santell directing and and Dorothy Mackaill and Jack Mulhall in the featured roles. "Subway Sadie" is now in its third week of production and is moving along rapidly. The cast includes Charlie Murray, Peggy Shaw, Gaston Glass, Bernard Randall and others. "Subway Sadie" is the film version of Mildred Cram's story, "Sadie of the Desert."

This week should see the completion of Earl Hudson's picture, "Mismates," which Charles Brabin is directing. This is a Doris Kenyon vehicle with Warner Baxter co-featured with her. In the cast are Philo McCullough, May Allison, Charlie Murray, Maude Turner Gordon, John Kolb, Cyril Ring, Nancy Kelley and Charles Beyer. "Mismates" is the film version of Myron Fagan's stage play of the same title.

Motion Pictures Entering New Era in Opinion of W. R. Sheehan

Demand for New Things Strong, Avers Fox Vice-President

MOTION pictures are entering an era of new things, the most important epoch since the action camera was invented. New faces, new themes, new styles of production—everything new to meet the demands of audiences that must be kept interested lest one of America's greatest industries slip from the lofty pinnacle it has attained. This is the opinion of Winfield R. Sheehan, vice president and general manager of Fox Films, and one of the men whose far sightedness has contributed greatly to the marvelous advancement of cinema art.

"There was a time," Mr. Sheehan told me yesterday, "when audiences would sit through a picture with a mediocre plot, played by mediocre actors. Today they are more discerning. Motion pictures must meet this discernment."

Motion picture themes today must be big and different. And with this change we must have new faces, for, good as they are, a little group of screen idols cannot go on forever. Youth cannot be denied. It must be heard—or seen. Another five years will see dozens of names in lights that today are unheard of. And with this metamorphosis of the picture industry must come new ways of telling stories, new treatments, new methods of production and presentation. Everything must be new! We cannot stand still.

"If you will pardon me, I'll illustrate my point with Fox Films productions, because I am most familiar with them. Take 'What Price Glory.' It is a war story, but it is a new war story. Although it has a battle background it is really a psychological story and nothing like it has ever been done. It has new faces—Victor McLaglen, Dolores Del Rio and Edmund Lowe in an entirely

new characterization. Raoul Walsh is making every effort to give this picture a new directorial treatment and I believe he is succeeding famously.

"Then we have the David Belasco-David Warfield plays which were purchased for two reasons—one because of their great success and the other because their style is absolutely new to the screen. They are love stories, every one of them, but they get far away from the hackneyed type. 'The Music Master,' 'The Return of Peter Grimm,' 'The Lily,' 'The Auctioneer' and 'The Grand Army Man.'"

"This era into which motion pictures are entering is an era of new things and we intend to keep up with the parade."

Mix Begins New Play

Tom Mix has just begun work on his latest starring vehicle, "The Arizona Wildcat," written for the Fox Films star by Adela Rogers St. Johns, and originally titled, "Western Society." Miss Dorothy Sebastian has been signed as the feminine lead.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

6,055

Feet

"The Rainmaker"—Paramount

Different Drama of Race Track and Dance Hall
Narrowly Misses Being Another "Miracle Man"

Drama

Reviewed by Epes W. Sargent

CAST:

Bobby Robertson . . . William Collier, Jr.
Nell Wendell . . . Georgia Hale
Mike . . . Ernest Torrence
Doyle . . . Brandon Hurst
Father Murphy . . . Joseph Dowling
Chocolate . . . Tom Wilson
Head Nurse . . . Martha Mattox
Hospital Doctor . . . Charles K. French
Western Doctor . . . Jack Richardson
Berson . . . Melbourne MacDowell
Based on story "Heaven-bent" by Gerald

Beaumont

Scenario by Hope Loring and Louis D.
Lighton

Directed by Clarence Badger

HERE, AT LAST, is a racing drama in which the jockey hero does not ride his greatest race to save the old home from the mortgagor or the heroine from the powerful clutches of the villain. That may sound as though the impossible had been achieved, but Bobby Robertson is seen astride a runner only in the earliest sequence of the play and there achieves the injury which debars him from the track more effectually than the Jockey Club ever could have done. Thereafter the play becomes the problem of the regeneration of the tough jockey and a girl from the dance halls who seeks respectability through the arduous career of a trained nurse, only to be driven back to the old life by an austere head nurse.

There is fine material here, with an underlying idea of such dramatic force and emotional intensity as to possess possibilities of achieving a result like the famous "Miracle Man" but the result just misses being such an achievement although it possesses good dramatic material heightened through the excellent work of the players.

The play takes title from the character of Bobby Robertson, known as "The Rainmaker" through his seemingly uncanny ability to pray for rain for the owners of "mud horses." In reality a war wound tells him when his prayers are likely to be efficacious.

Thrown in a race, he is taken to a hospital where he comes under the ministrations of Nell Wendell, a probationary nurse. Nell has been a Honkatonk girl and seeks the hospi-

tal as a way out. Mike, who owns a dive in which she has worked, seeks her for a new dive in a recent oil development and when she is dismissed, she seeks him out. There Bobby finds her and in the stress of an epidemic they work out their salvation.

William Collier, Jr., as the jockey, does as fine a piece of acting as he has yet contributed to the screen. He plays with a fineness that makes him a real character. Georgia Hale, as the girl, also remains human in spite of the poorly drawn character provided by the play. She plays with a sureness that is delightfully convincing. Ernest Torrence, in a character different from his usual roles, is the warm hearted and thoroughly likeable dive keeper. Tom Wilson, as a negro horse valet, provides the comedy relief; not always well timed and a number of other familiar players labor heroically with poor material.

In the later scenes there is no little interest, but this arises more from the players than in the situations provided, and in spite of the labored development there is good dramatic appeal.

6,822

Feet

"The Love Thief"—Universal

Norman Kerry in Gorgeous Uniforms Pleases
in a Romantic Story of Mythical Kingdoms

Romantic
Drama

Reviewed by Peter Milne

CAST:

Prince Boris . . . Norman Kerry
Princess Flavia . . . Greta Nissen
Prince Karl . . . Marc McDermott
King . . . Emilio Borgato
Prime Minister . . . Oscar Beregi
Prince's Guard . . . Charles Puffy
Princess' Duenna . . . Cissy Fitzgerald
Story, Scenario and Direction by
John McDermott

NOT ONE, BUT TWO, mythical European kingdoms figure in "The Love Thief." It seems that war between Mauraine and Norvia can be averted if Prince Boris marries Princess Flavia. Boris is a gay blade. Every pretty face and well-turned ankle makes his heart go pit-a-pat. He doesn't want to marry Flavia any more than he wants to marry. But he meets her in the sunlit garden, incognito, in short laces and bobbed hair and swears eternal love for her.

This leads to complications. Boris renounces his throne, he is drummed out of his prancing regiment, and is severely beaten up by Norvian guards. When he comes to his faithful friend informs him that Flavia and his girl of the garden are one and the same and that she is even at that very moment walking up the cathedral aisle with Boris' younger brother, now the crown prince.

So Boris hastens to the cathedral. His henchman pulls the younger brother out of wedding procession. Boris takes his place. Flavia is so upset about her pricked love bubble that she doesn't even notice the substitution until the altar is reached. At that point everybody discovers Boris and they just have to accept him as the groom of the occasion.

It appears as if John McDermott, who wrote, scenarioized and directed "The Love Thief," originally set out to satirize the mythical kingdom photoplay. But evidently its conventional though romantic possibilities tempted him before he had progressed far in this direction with the result that he has evolved a picture that should strike the popular fancy in the same spot it has been struck so often before by films of the romantic mythical Girgdom school.

Norma Kerry, the star of the piece, dresses resplendently in a wardrobe of mythical uniforms. He plays with the ease and grace that has won him his host of feminine admirers. Greta Nissen makes a very charming princess. Charles Puffy introduces some effective comedy. Marc McDermott is excellent as the heavy and the support is good throughout.

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7,979
Feet**"The Unknown Soldier"—P. D. C.**War Drama of Smiles, Tears and Sensations
with Finely Selected Cast of Able Players

Drama

SHELL SHOCK was the outstanding contribution of the World War to the films, and shell shock is the real basis of "The Unknown Soldier." The buddy was a by-product of the conflict and buddies bring to this presentation a wealth of comedy that serves to lighten the grimness of the war scenes. The elements of war drama have been combined somewhat mechanically, but the result is a play that makes a strong appeal to the emotional and unusually good photography and careful casting add very materially to the effect, though at times the director seems to have required his players to overwork their expressions. He lingers too long on certain sequences, chiefly because he realizes their effect without realizing that too long continued the effect begins to fall. This is notably true of the parting between the soldier and his mother. In half the length the scene would have been much stronger.

The theme is simple. Fred Williams, back of the main line, meets the daughter of his former employer, who has come over as an entertainer. They are married by a camp chaplain and the next morning his regiment is moved up to the front. The girl discovers

Reviewed by Epes W. Sargent

CAST:

Fred Williams.....Charles E. Mack
Mary Phillis.....Marguerite de la Motte
Phillips.....Henry B. Walthall
His Sister.....Claire McDowell
Corp. Fogarty.....George Cooper
Peaceful Perkins.....Syd Crossley
Mike Ginsberg.....Jess Devorska
Rev. Dr. Mortimer.....Willis Marks
Story by Dorothy Farnum.
Scenario by James J. Tynan.
Directed by Renaud Hoffman.

to her horror that the supposed chaplain is a deserter who seeks to cover his escape with a stolen uniform. Madly she dashes after the regiment, but it is too late.

Letters miscarry and it is not until she writes that she and her baby are in a military hospital that he finally learns what has happened. He goes to the rescue of a lost company because they are between him and the hospital. He is shell shocked and assumed to be lost because his identification tag, utilized as a tourniquet, is lost.

Back home the father refuses to permit the child a home and she goes to live with the boy's mother. The unknown soldier is

buried in Arlington. The hard heart of the parent melts and a reconciliation is effected just as the mother bursts in with the boy, who has been brought to the ceremony with other wounded men.

The direct story occupies but a small part of the footage, much of which is given to local color; mostly comedy, not essential to the plot, but contributing very materially to acceptance of the play.

Much of the comedy lies with George Cooper, Syd Crossley and Jess Devorska, three excellent types, but there are some amusing general scenes, notably a camp entertainment in which the men participate.

Charles E. Mack is a winning hero, boyish and unaffected when the director leaves him alone, and Marguerite de la Motte photographs beautifully and plays creditably her heavier scenes. Henry Walthall cannot well be poor and Ethel Wales is delightful.

The photograph throughout is excellent both in the natural backgrounds and the staged sets, and the war scenes are admirably handled to get over the tragedy and comedy of war without being too horrible. It ranks rather better than a program picture.

5,853
Feet**"The Devil Horse"—Pathe**Rex, the Wonderful Horse, Scores Again in
Exciting Story of Frontier Days in WestMelo-
drama

Reviewed by C. S. Sewell

CAST:

The Devil Horse.....Rex
A Black and White.....The Killer
Lady.....Herself
Dave Garson.....Yakima Canutt
Marion Morrow.....Gladys Morrow
Prowling Wolf.....Robert Kortman
Major Morrow.....Roy Clements
Young Dave.....Master Fred Jackson

Story by Hal Roach.
Directed by Fred Jackman.

In "The Devil's Horse," which is being distributed by Pathe, Hal Roach scores another success with a production starring his magnificent and talented black horse, Rex, assisted by the silver mare, Lady, and the black-and-white-spotted equine The Killer. As with the two previous starring vehicles for Rex, this picture was directed by Fred Jackman.

Without detracting from the interest in Rex and the other horses, which is always kept paramount, there is more of the human angle here, for the story of Rex and that of a boy from whom he was torn when still a wee colt, again merge and continue through the picture, and the action comes to a climax in a situation where this pair save a frontier fort by reaching the wagon train and bringing ammunition in the nick of time.

The story is set in the frontier days of the West and opens with a punch, showing an Indian attack on a wagon train, resulting in the death of all but the boy and his pony. There is a novel element introduced here which serves the keynote of the story and offers opportunities for thrilling situations. The pony, mistreated by Indians, learns to hate them, and when he has grown up in a wild state uses all his jungle cunning to kill them at every opportunity. This gives the picture its title, for the Indians, in superstitious fear, call him "The Devil Horse." The lad, now grown up, is Dave Garson a scout. A renegade Indian, Prowling Wolf, jealous of Dave's attentions to the white heroine, Gladys, captures Dave and places him where the horse will de-

stroy him. The maddened animal rushes up to Dave, rears on his hind legs, snorts, but something holds him back. Then comes mutual recognition between the man and the boy. Rex even submits to the saddle in a crisis where he needs the man's help, to rescue his sweetheart, Lady, and later proves his mettle when he brings back the ammunition alone.

The entire picture, with the exception of a few romantic moments, is thrilling and intensely exciting. Rex's work is wonderful and enthralling and scarcely less so is that of the other two horses. The marvelous work of these animals is certainly a tribute to Mr. Jackman's skill and patience. As thrilling a situation as ever appeared on celluloid is the fight between Rex and the Killer where they rear, kick and bite at each other. Oh, boy! what a punch.

As for the human characters, Yakima Canutt, a former rodeo champion, is excellently cast as Dave and introduces some skillful and daring horsemanship equaling anything of its kind that has yet been

filmed; the manner in which he makes flying leaps into the saddle, vaults off the horse over obstacles and back on the animal, and especially the sequence, where he is breaking Rex to the saddle and the animal bucks with him all the way down a hill. There is an excellent comedy touch here, where Dave boasts and Rex throws him. Gladys McConnell is attractive as the girl and Robert Kortman is convincing as a villainous Indian.

"The Devil Horse" should prove a tie-up box-office attraction. It will satisfy the thousands who enjoyed the previous offerings and win a myriad of new fans for Rex. With the younger generation, particularly the boys, it should prove a riot, for it has everything they dote on, Indian fights and war dances, U. S. cavalry, plenty of fighting, both battles and hand-to-hand encounters, hundreds of Indians and droves of horses, magnificent horsemanship and towering even above this is the wonderful performance of Rex and the other horses.

"Pathe Review No. 23"

(Pathe—Magazine—One Reel)

AQUAINT SECTION dealing with oriental atmosphere and scenes in occidental surroundings, including geisha girls, tea houses, etc., introduced this review. Particularly interesting are the views of a government hatchery for rainbow trout, while there is a Pathecolor section covering "Princeton" in the series dealing with famous American colleges.—C. S. Sewell.

5,462
Feet**"Volcano"—Paramount**Thrilling Volcanic Eruption and Earthquake
in West Indian Story Starring Bebe DanielsMelo-
drama

ADAPTED FROM Laurence Eyre's stage success, "Martinique," "Volcano" not only offers Bebe Daniels one of the finest opportunities she has had to demonstrate her acting qualities, but it adds an eruption and earthquake to the cyclones and typhoons of other recent productions that surpasses in convincingness these earlier achievements, although the volcanic eruption may not convince the more exacting, but the chaos of the accompanying earthquake has been handled in a scenically spectacular fashion that creates a powerful impression as literally tons of masonry and acres of lumber crash upon a panic-stricken people. It is literally tremendous and a splendid background for the finely directed mob scenes in which the inhabitants cast themselves into the sea to escape the deluge of fire.

Dramatically "Volcano" is good material, though the theme is rather unpleasant. The plot hinges on the supposition that the heroine is an octoroon, and the tragedy comes from the efforts of the proud French settlers

Reviewed by Epes W. Sargent

CAST:

Zabette	Bebe Daniels
Stephane	Ricardo Cortez
Quembo	Wallace Beery
Maurice	Arthur Edmund Carewe
Cedriene	Dale Fuller
Madame De Chauvalons	Eulalie Jensen
Andre De Chauvalons	Brandon Hurst
Marie	Marjorie Gay
Pere	Robert Perry
Azaline	Emily Barrye
Madame Timbuctoo	Madame Comont

Based on play "Martinique" by Laurence Eyre

Scenario by Bernard McConville
Directed by William Howard

to resent her father's elopement by forcing the child of that escapade into the mulatto quarter.

Eventually the purity of her blood strain, if not the legitimacy of her birth, is proven, to provide the necessary happy ending. With the scenes laid in the Island of Martinique,

the backgrounds are beautiful and characteristic, and no pains have been spared to gain realism. The interiors in "the Quarter" are as interesting in their way as are the natural landscapes of singular beauty. The production is all that the eye may desire.

Miss Daniels is given many opportunities for sincere dramatic work and she rises to her occasions. She is convincing and restrained.

She depicts the victim of ill fortune without rant and without excess. Wallace Beery, as the leader of the blacks, plays a character role without eccentricity. His is a commanding and sinister figure dominating the evil influences. Ricardo Cortez is given small opportunity, but he contributes a likable personality, while Arthur Edmund Carew, as his elder brother, is given a little more chance to display his fine technique.

"Volcano" should appeal as a sight picture, for it is a tremendous climax. It should appeal to Miss Daniels' admirers. It is something different—decidedly different.

5,367
Feet**"Hands Across the Border"—F. B. O.**Whirlwind of Action and Stunts in Newest
Fred Thomson Film Should Please the Fans

Western

ABOUT as rapid-fire a production as has been produced in a long time is "Hands Across the Border" the newest F. B. O. picture starring Fred Thompson who as usual appears with his remarkable horse Silver King.

The story concerns Fred Drake, a wealthy idler, who during a horse show sees a beautiful Spanish girl dragged into an auto. He follows her and eventually frees her from her captors and starts to clean up the place when he learns that it is a young ladies' school and she simply wanted to get back home. When his father tries to get him to go to the Mexican border and help clean up smugglers he consents and again sees the girl. He gets mixed up with the band and after a number of exciting experiences the smugglers

Reviewed by C. S. Sewell

CAST:

Fred Drake	Fred Thomson
John Drake	Tyrone Power
Ysabel Castro	Bess Flowers
Grimes	William Courtwright
Don Castro	Clarence Goldert
Breen	Tom Santschi

Story by Frank M. Clifton.

Scenario by W. E. Wing.
Directed by David Kirkland.

are captured and Fred of course wins the girl.

There are an unusual number of thrilling and exciting stunts, including a jump on horseback over a seven-foot hurdle, a wild

chase over rough hills, Fred's ride through a crowded railroad station, down through a passageway and out on the tracks after a train, a daring hold-up of the bandits, the rescue of the girl's father by hauling him up on the rafters, rescue of the girl from a wild bull, and an almost continual array of chases, fights, leaps, etc. Fred is excellent in all of these, and Silver King performs almost uncannily his role, although some of the stunts including the one where he saves Fred by setting off an explosion signal calling the troops is too implausible to be real, but it is a good stunt all the same.

Fred Thomson fans and all who like stunts and fast action will certainly find a plenty here and will be vastly entertained. It should prove a winner for the average house.

4,962
Feet**"Black Paradise"—Fox**Thrilling Volcanic Eruption, Detectives,
Crooks and Rum Runners in Exciting FilmMelo-
drama

Reviewed by C. S. Sewell

CAST:

James Callahan	Leslie Fenton
Sylvia Douglas	Madge Bellamy
Graham	Edmund Lowe
Murdock	Edward Pell
Hazy	Harvey Clark
Captain	Paul Panzer
Leona	Marcella Daly

Scenario by L. G. Rigby.

Story and direction by R. William Neill.

ACROOK who reforms and turns out to be a rotter, his salesgirl sweetheart, a detective and a one-eyed master crook he sent to prison and later became a boss bootlegger and owner of a rum-runner, and a South Sea Island vamp are the principal characters in "Black Paradise," an exceedingly melodramatic William Fox production featuring Madge Bellamy, Edmund Lowe and Leslie Fenton.

The story opens with the crook seeking refuge with the girl while the detective trails him. There is a chase ending on the rum-runner which sails to a Pacific tropical island peopled entirely by escaped criminals and ruled by the

master crook who brings the detective along and when he interferes with his plans to get the

girl forces him to slave in a veritable inferno on the gang that hauls the sulphur train from a mine at the brink of a volcano. The reformed crook falls for a native girl and a romance springs up between the detective and the crook's sweetheart. Eventually there is a terrible battle between the detective and the master crook followed by a volcanic eruption that devastates the island wiping out all but hero and heroine.

Edmund Lowe gives a pleasing performance in the role of the detective hero while Leslie Fenton does good work in the unsympathetic character of the reformed crook. Madge Bel-

(Continued on page 565)

5,830
Feet

"Tramp, Tramp, Tramp"—First National

Harry Langdon's First Feature Comedy Has Scores of Laughs and Should Prove a Hit

Farce
Comedy

Reviewed by C. S. Sewell

CAST:

Harry	Harry Langdon
Betty Burton	Joan Crawford
John Burton	Edwards Davis
Roger Caldwell	Carlton Griffin
Harry's Father	Alec B. Francis
Taxi Driver	Brooks Benedict
Argentine	Tom Murray

Directed by Harry Edwards

POSSESSED of the attributes which immediately placed him well up in the front as a comedian in two-reelers, it was inevitable that Harry Langdon would eventually find his way into comedies of feature length. The plunge has been made in "Tramp, Tramp, Tramp," released through First National, and Harry emerges triumphantly.

As is usual with vehicles of this type, the story is slight and serves mainly as a background for the continual succession of gags. Harry is the son of an old shoemaker who is being forced out of business by the big factories and needs a sum of money to stave off failure. A big competitor hits on an advertising scheme of having celebrated walkers hike across the continent in his shoes. His pretty daughter is attracted to Harry's forlorn attribute and enters him in the race. Of course, he wins the race and also the girl.

With the space of the whole continent to deal with and a multitude of different situations at his disposal, Director Harry Edwards had an ample field from which to choose his material, and that he has done his work well is shown by the fact that "Tramp, Tramp, Tramp" develops a succes-

sion of smiles, chuckles, laughs, roars and some thrills, too, that have all been handled with the comedy angle in view.

Harry's big card is his thoroughly amusing personality in make-up. In several of the scenes, such as his entry into the race and his coming into the western town during a cyclone, his appearance is good for a spontaneous laugh before he does a thing. This is back up by a genius at handling his hands, feet and face for comedy effect, nothing boisterous, but always subdued, which scores with a bang.

Of course, no matter how good a comedian is he must have the material. Harry has a lot of new gags and even those which

are along familiar lines are given a new twist through his handling. The sure-fire gags are too numerous to mention, but among them are, his making love to a girl on a billboard and his embarrassment when he faces her in person; his climb over a fence to escape a flock of sheep only to find himself facing a precipice, to save himself he pulls out the nails, the section of the fence gives way and he slides down hill, sitting on it like a sled. This introduces good thrill comedy, as does the cyclone sequence where he is blown around the place. There is a genuinely funny sequence that reminds one of Don Quixote where Harry throws bricks into the vortex of the cyclone and they bounce back and hit him, but he finally conquers. These scenes introduce some new angles in storm stuff. Another good touch in the manner in which Harry's father keeps in touch with his progress by going to a movie and seeing him in a newsreel.

"Tramp, Tramp, Tramp" is good, clean, wholesome fun, suitable for the entire family and of the type that will amuse every member. It looks like good box-office stuff for any type of house, for it contains in generous measure the universal appeal of laughter.

5,580
Feet

"Paris"—M-G-M

Colorful and Picturesque Story of Parisian Apaches with Charles Ray and Joan Crawford

Drama

Reviewed by C. S. Sewell

CAST:

Jerry	Charles Ray
The Girl	Joan Crawford
The Cat	Douglas Gilmore
Rocco	Michael Vassaroff
Marcello	Rose Dione
Pianist	Jean Galeron

Story, scenario and direction by Edmund Goulding.

IN "Paris," a Metro-Goldwyn-Mayer production, written, scenarized and directed by him, Edmund Goulding has placed on the screen a colorful and picturesque and strongly atmospheric story of the underworld life of the French capital.

The attitude of the French apache toward his sweetheart, as expressed in the familiar dances of this class that have proven a stage and cabaret attraction, the manner in which he mistreats and abuses her and still retains her affection and devotion, furnishes the keynote of this story, in which Charles Ray and Joan Crawford are featured. Ray appears as a happy-go-lucky American of wealth, who uses his money more liberally than he does his brains. In the Paris slums he is attracted to an Apache girl portrayed by Joan Crawford, and follows her into a notorious resort. Her sweetheart resents his attentions and stabs him. The girl, knowing Ray's death means the guillotine for her lover, takes him home and nurses him back to health, and in the meantime persuades her sweetheart, who is a thief, to give himself up and serve a prison term so that she may free and happy in the future. Ray, under the plea of gratitude, gives her money, jewels, everything, without obligation on her part. Her sweetheart misunderstands and abuses her on a visit to the prison. When he gets out he threatens to kill her. Ray pleads him love, but she says she must go to "her man" and does, giving up all her finery. The Apache sways between distrust and belief and finally, giving way to jealousy, almost kills her. Ray comes to her rescue and is beating

the Apache when the girl begs him to stop for her sake. He consents, understanding her grove love, and leaves.

The atmosphere of the Paris underworld is excellently conveyed, and there is considerable dramatic tension with quite a few scenes of real dramatic power. The ending, however, while not really an unhappy one, will not appeal to patrons, who demand that the hero must always get the girl. There are strong elements of human interest and the development of the main theme playing up a woman's unswerving love in the face of brutality and distrust, is colorful. There is a division of sympathy so far as the male characters are concerned that has the effect of making the interest in their outcome more detached than personal. You admire the self-sacrifice of the Apache and condemn his treatment of the girl, on the other hand you can hardly feel extreme pity for Ray when he loses the girl, because he does not seem very distressed over the situation himself.

In a word, "Paris" is really a dramatization of the idea behind an Apache dance, of the idea of unswerving love in the face of

suspicion and brutality. Its main appeal is from the standpoint of its colorful presentation of Paris underworld life.

"Black Paradise"

(Continued from page 564)

lamy capably portrays the girl. The outstanding performance, however, is that of Edward Peil as the sinister, cruel, brutal, cunning master crook, a veritable arch villain.

The opening chase is exciting, the plotting of the master crook and the development of his schemes introduces considerable tension and there is an excellent thrill climax with a real kick where the torrent of molten and crumbling lava sweeps away houses, engulfs the crooks and destroys everything in its path.

Apparently, R. William Neill, who wrote and directed the story, has sought to make it as melodramatic as possible, building his situations with the view of getting the most power and punch, rather than in making them logical or realistic. Where melodrama of this type appeals, "The Black Paradise" should prove a popular attraction.

"The Little Parade"

(Pathe—Cartoon—One Reel)

THIS number of the Aesop Fable series chiefly concerns itself with showing how a large number of cats and mice crash the circus gates. It is one of the brightest of the lot both in invention and comic results.—Peter Milne.

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Quebec Amusement Parks Offer Free Shows

*Moving Picture World
Bureau, Ottawa,
June 1.*

TWO of the outdoor amusement parks of Hull, Quebec, are making a big specialty of free moving pictures as an attraction. The Royal Park, Hull, announced no less than 12 reels of pictures for the week of May 24. Luna Park made a similar announcement, pointing out that all of its pictures were comedies. M. S. Phillips is the manager of Luna Park, where the screen has been set up in a grove of trees. J. Basio is the manager of Royal Park.

HOLIDAYS BENEFICIAL

Exhibitors of Ottawa, Ontario, have been enjoying the benefit of a series of government holidays to a greater extent than those of any other city in Canada. First of all there was Ascension Thursday, a holiday being declared by Premier King for the 12,000 civil servants of the city. The Roman Catholic schools were also closed on that occasion. Queen Victoria's Birthday was

generally observed on May 24 and then there was a government and school holiday on June 3, King George's Birthday. When a government holiday is declared, the leading exhibitors of Ottawa do not charge evening prices for the afternoon shows because the day is no different to those not employed by the government, yet the matinee crowds are exceptionally large.

MILLIKEN TO SPEAK

Carl E. Milliken, former Governor of Maine and now secretary of the Motion Picture Producers and Distributors of America, Inc., is scheduled to give an address on the "Importance of Moving Pictures as an Ally to Peace" at the annual convention of International Kiwanis at Montreal, Quebec, on June 8. This address is listed as one of the important features of the convention which will attract 10,000 delegates and visitors from all parts of the United States and Canada, it is predicted.

COMMUNITY INTEREST

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, revealed genuine

community interest on May 29 when announcement was made that he had made a handsome presentation to the Philharmonic Society of Halifax, N. S., in the form of two tympani drums. For many years Mr. Franklin was a resident of Halifax, where he was the proprietor of the Strand and Community Theatres and he still retains personal interest in various activities there. Two years ago he went to Ottawa where he opened the Franklin Theatre and he is now the director of the Keith house there.

TRUCE WITH UNION

After several weeks of disagreement, a contract has once more been signed by Fred Leduc, proprietor of the Casino Theatre, and representatives of the labor unions who had previously declared the theatre on the "unfair list." Somewhat of a labor war had been carried on in the interval, with union pickets stationed in the vicinity of the theatre and parades of organized workers being conducted in the neighborhood. Three unions were involved, the musicians, moving picture operators and stage hands. Those who signed for the unions were R. R. Marcell, William York and L. Goold.

California Owners in Drive for Voters

*Moving Picture World
Bureau, San Francisco,
May 29.*

THE Allied Amusement Industries of California, of which Thomas D. Van Osten is secretary-manager, is co-operating in the campaign that has been launched to secure a larger registration of voters in Northern and Central California. Slides carrying the appeal to voters to register are being shown in more than five hundred theatres in the territory served by San Francisco film exchanges. This is just another example of theatre owners showing their willingness to co-operate to the fullest extent in furthering civic betterment.

WANTS TO SETTLE

E. Pellettieri, for years a moving picture exhibitor of Oconto, Wis., was a recent visitor at San Francisco with his family. He is looking for a theatre site, having decided to locate in the Golden State if an advantageous opportunity presents itself.

NEW ROSEVILLE THEATRE

The new Roseville Theatre, the latest house in the Blumenfeld chain, opened its

doors at Roseville, May 22, with a number of visitors from San Francisco in attendance. This theatre is a splendidly appointed one, with a seating capacity of about 1,100, and replaces a house in use for several years. William G. Smeltzer, formerly of the Daly Theatre, Daly City, has been made house manager.

DUNSMUIR HOUSE

The California Theatre at Dunsmuir is nearing completion and arrangements are being made for the opening program.

VISITORS

Recent visitors on San Francisco's Film Row have included Frank Parker, Lyric Theatre, Modesto; James McNery, Solano Theatre, Fairfield; T. H. Theller, Yreka; Gus Johnson, Newman; Max Weiss, Lyric Theatre, Sacramento; Jack Ryan, Vallejo, and George Roy, Reno, Nev.

DU BOIS ADDS ANOTHER

Sam Du Bois, of Dos Palos, has added another theatre to his chain, having taken over the Rex Theatre at Firebaugh. He now controls four houses, the others being at Chowchilla and Riverbank.

JUNIOR SHOWS END

The season of junior matinees at the U. C.

Theatre, Berkeley, Cal., offered by the management of this house in co-operation with the Parent Teachers' Association, has been brought to a close. These were originally known as kiddies' matinees and were offered in the morning, but the name was changed a few months ago and the opening hour shifted to 1 o'clock in the afternoon. When the season opens again in the fall, Manager H. W. Sherburne plans to have the show on Saturday morning again, finding that too many youngsters park in the theatre all afternoon when the show starts at 1 o'clock, with some mothers taking advantage of the opportunity of having their children cared for in this manner.

BARON VISITS

Edward B. Baron, manager of the San Francisco interests of Publix Theatres, recently made a short business trip to Los Angeles in connection with forthcoming attractions. He brought back word that Eddie Peabody, recently transferred to the southern city, is making the same hit there as he did at the Granada Theatre in this city.

VESLEY IN CHARGE

Frank Vesley has been placed in charge of Beatty's American Theatre at San Jose, Cal., conducted by the National Theatres Circuit.

Shea Honored Guest at Buffalo Dinner

*Moving Picture World
Bureau, Buffalo,
June 3.*

BUSINESS mingled with pleasure at the Get-Together Dinner held by the Service Department of Shea's Buffalo Theatre, Saturday evening, May 29, at 11:30 P. M. The dinner was held in the offices of the house. At the speaker's table were Vincent R. McFaul, managing director; William Brett, house manager; Johnny Carr, manager, Shea's Hippodrome; Robert T. Murphy, manager, Shea's North Park; Theodore Hersey, Shea's Buffalo; Rindcen Walker, treasurer, Shea's Buffalo. All the members of the service department were in attendance and brief talks were given by

th various managers. Refreshments were served. The Get-Together Dinners are held every month or so and are proving of real profit. Michael Shea, president of the Shea Operating Company, was the guest of honor.

KING COMEDY

"Comedy is king in the field of screen entertainment," said Eric T. Clarke, managing director of the Eastman Theatre, Rochester, in an address before the Rotary Club of Buffalo in the Hotel Statler on Thursday, May 27. "The American people like to laugh," he said. "They would rather be amused than thrilled and respond most readily to the lighter forms of entertainment. A comic character will draw two people where a heavy dramatic presentation will draw one."

VALLEY DIES

Matt Valleley, prominent Lackawanna, N. Y., exhibitor, died suddenly at his Buffalo home last week. His death was a great shock to many exhibitor friends in western New York.

PUBLIX OPPOSITION

Plans have been completed for the erection of a new theatre on Main street, between Shea's Buffalo and the new house being erected by Coplon Brothers, by Michael Shea and Publix Theatres. The theatre will be Spanish in design.

RUDOLPH VISITS

Gerald K. Rudolph, publicity manager of the Fox Film Corporation, was in Buffalo last week-end, en route from the West Coast to New York. While in town he visited old friends along Film Row where he formerly managed the Fox exchange.

F. & R. Acquire Three in Eau Claire, Wis.

*Moving Picture World
Bureau, Minneapolis,
June 1.*

FINKELSTEIN & RUBEN have taken over three theatres of the Eau Claire Amusement Company at Eau Claire, Wis. Included in the deal are the Grand Theatre, the Wisconsin Theatre and the Unique. The former house will continue with road shows, while the latter two will show pictures as previously. The State, a new movie house at Eau Claire, has been operated by the Finkelstein & Ruben interests for some time. A report that the two houses of the Eau Claire Amusement Co. at Chippewa Falls are included in the transaction is unconfirmed.

BLANK SELLS ONE

The Rialto Theatre at Cedar Rapids, Ia., has been taken over by Alleman & Rea. The A. H. Blank enterprises formerly controlled it.

WALKER IN CONTROL

E. G. Anderson has sold the New Garrick, Princess and New State at Aberdeen, S. D., to the Walker Amusement Co., giving it complete control of the theatres of that city.

NEW MANAGER

The Princess Theatre at Dubuque, Ia., has a new manager. He is Jack Rothschild, a former film salesman in the Northwest territory.

TRANSFER

John Meester has sold the Majestic Theatre at Ellsworth, Wis., to John Nordman.

REWARD FOR BOMBERS

A reward of \$500 has been offered by Chief of Police Frank Brunskill of Minneapolis for the arrest and conviction of those responsible for the bombing or attempted bombing of four Minneapolis theatres within the last 12 months. The most recent bombing, that which wrecked the Main Theatre, was the immediate cause of the offer.

ASHLAND DESTROYED

Fire has destroyed the Ashland Theatre at Ashland, Wis., one of the oldest theatres in the state.

SILLIMAN HOUSE

A \$250,000 house is being planned in Milwaukee by the Silliman Theatres. It will be located at Thirty-seventh and Center streets.

RENOVATING

The Crystal Theatre in Minneapolis is having a new front, new sign and new canopy installed. William Weisman, new owner, will retain Anton Jansen as manager.

OWNERSHIP CHANGES

Leo Bale and Leo E. Perry have taken over the Opera House at Rhodes, Ia. L. F. Hoppenrath is now proprietor of the Odeon Theatre at Belview, Minn., having taken it over from R. H. Lehman. Mr. and Mrs. Fred Brinkham have taken over the interests of G. S. Harding in the Grand and Elko Theatres at Bemidji, Minn.

Summer Slump Hits Detroit Theatres

DETROIT is settling into the midst of the summer season and the long-expected drop in receipts is now being noted, especially in the community theatres, where strong counter attractions have a tendency to wean the steady moviegoers away for a few weeks. The downtown houses also have been hit, but not so hard, due to the fact that extra efforts have been made to put forth added attractions. On top of that the first runs have been fortunate in securing a steady line of quality product, with only a few misses. However, the worst weeks for the test are yet to come.

PUBLIX THEATRE RUMORED

Rumors of new theatres in Detroit and Michigan continue apace and if all of them are built there will be a movie house for every man, woman and child in the state. The latest report is that Publix is to build a

2,500-seat house in Bay City and that William Watson will manage it. There is another report that a deal has been closed whereby Publix takes over the Mecca-Palace in Saginaw from Charles Carlisle.

ROWAN FUND

The Bob Rowan fund continues to grow at an enthusiastic and encouraging rate. Rowan, former manager of the Standard Film Service in Detroit, was stricken seriously ill about one year ago and since has been incapacitated. The theatre owners, together with the exchanges, have combined to raffle off an automobile, on which it is expected that \$2,500 will be raised. Many prominent exhibitors have contributed \$100 and \$50 to the ticket fund.

CHARNAS MARRIES

Phil Charnas, nephew of Harry Charnas, president of Standard Film Service, with exchanges in four cities, was married last week in Benton Harbor to Miss May Cohen. Harry Charnas and Mrs. Charnas, together with Mr.

and Mrs. Jess Fishman, attended the ceremony.

PARAMOUNT SCREEN TESTS

The Capitol this week is offering the Publix and Paramount combined presentation specialty of a screen test on the stage and a Charleston tournament. The winner of the screen test will get a scholarship in the Paramount school and the Charleston winner will receive a contract with Publix for a tour of its houses.

KAPLAN ILL

Sam Kaplan, vice-president of the Metropolitan Motion Picture Co., has been ill for the past four weeks and is now taking a rest in Ann Arbor. He will return to business at the end of the summer months.

INDIANAPOLIS MEMBERS

Among those driving to the Indianapolis speedway races Memorial Day were Jacob Sullivan, manager of the De Lodder Theatre Circuit, together with Mr. and Mrs. Fred De Lodder.

Uptown Theatre Opens in Indianapolis

*Moving Picture World
Bureau, Indianapolis,
June 2.*

THE Uptown Theatre, a new neighborhood house, at Forty-second street and College avenue, was formally opened May 29. The new house has a seating capacity of 1,200 and is fitted out in a most luxurious and attractive manner. The building is of Spanish design.

An informal reception was held in the evening for directors, local exhibitors and exchange managers. The theatre will be operated under the supervision of the Circle Theatre Co., of which Ace Berry is general manager.

Robert G. Hasseldenz, resident manager of the Uptown, has had sixteen years experience in the neighborhood picture house business. During this time he has operated five theatres including the Stratford, College and Nineteenth street. The Circle Theatre Company, which built the Uptown, has as its officers: A. L. Block, president; Robert Lieber, vice-president; Fred C. Gardner, treasurer, and Leo Rappaport, secretary.

STANLEY THEATRES

Formation of the Stanley Theatres Corporation to operate the Laurel Theatre in Indianapolis and the Alhambra Theatre in Terre Haute, was recently announced. Incorporators are Louis R. Goulden, Indianapolis representative of the Celebrated

Players, Inc.; Edgar F. Stanley and Abe P. Madison. The corporation expects to add other theatres to its chain.

LIEBER ENTERTAINS HINES

Robert Lieber, president of the First National, entertained Johnny Hines, appearing at the Circle Theatre, and his manager,

Roy Boomer Adds to Duties in Spokane

*Moving Picture World
Bureau, Seattle,
May 31.*

ROY BOOMER, who recently resigned from the management of the Clemmer Theatre, Spokane, has been appointed vice-president of the Stillwell Theatre and Liberty Lake Boat Companies, in addition to his general advertising business and booking agency for various theatrical and vaudeville companies.

EXHIBITOR BUYS EXCHANGE

W. D. Gross, pioneer Alaska showman who recently purchased the Rainbow Theatre in Seattle, has bought out the Seattle Film Exchange here and will maintain his downtown headquarters at 2020 Third avenue. Mrs. Nina Snyder and D. Bowen, partners in the Seattle Film, will maintain an office at the same location, for the sale of some of their product to the Orient, and as a headquarters for their Chinchilla rabbit industry, into which they have entered extensively.

REPEATS

Hamrick's new Uptown Theatre opened May 25th with the "Sea Beast," which has played Hamrick's Blue Mouse and Egyptian Theatres to big business.

GROMBACHER BACK

It is reported that George Grombacher will locate in Spokane and become actively interested with his brother, Ray, in the conduct of the Grombacher Theatres, Inc. Mr. and Mrs. George Grombacher came West two months ago after an absence of several years, and have moved here permanently. Mr. Grombacher spent several days in Seattle recently renewing old acquaintances of his early film days here as Grombacher and Bailey. He has been out of the industry for about four years.

CALVERT NEW MANAGER

Harry Calvert has been appointed branch manager of the Casino and Egyptian, Spokane. He was manager at the Columbia, which has been closed for the summer.

Johnson Joins Laemmle Chicago Chain

*Moving Picture World
Bureau, Chicago,
June 1.*

WALTER JOHNSON, for ten years with the Ascher circuit and lately resident manager for the Parkway Theatre at Roseland, Ills., has been named as general manager of the Louis Laemmle circuit of theatres. Bruce Godshaw, publicity manager for the Chicago offices of Universal, will assist Manager Johnson in getting up presentations and publicity for the Laemmle circuit.

LEASE CANADIAN HOUSE

The Orpheum circuit offices here announced the lease of a new 3,000-seat theatre to be built at Vancouver, British Columbia, by local capital for a long term of years. Work has started on the new house and it will be rushed to completion. The theatre will be operated throughout the year and will feature vaudeville and pictures.

REMODEL ASCHER HOUSE

Work has started on the remodeling of the Ascher circuit theatre at 6236 South Ashland street.

COONEY NEWS

Harry Turrell, house manager of the Capital Theatre of the Cooney circuit, has been transferred to the management of the Jeffrey Theatre, recently taken over by the circuit and has been succeeded by W. S. Donaldson as house manager of the Capital. The

Avalon Theatre, that is under construction on the South Side for the Cooney circuit, is expected to be ready for an early fall opening. The Empress Theatre, recently taken over by the Cooney organization, will continue to show vaudeville on Saturday and Sunday with their regular picture program.

ORGANIZE

Philip B. Beviton, Albert Baskind and Jacob A. Cohen have organized the Haymarket Operating Company to operate and carry on the business of the Haymarket Theatre at 732 West Madison street.

FINED \$50

Joseph Handelman, manager of the Campus Theatre in Evanston, was fined \$50 and costs by Police Magistrate Charles G. Franklin on a charge of showing an uncensored film. Mrs. Helen Randolph, censor, complained when she heard that Handelman was showing "Long Pants," a comedy, without first having submitted it to her for approval.

COLORS QUESTION

The right of theatre owners to deny seats to colored persons on the ground their houses are sold out, was raised in a suit filed in the Supreme Court for review last week at Springfield. The suit comes up from Canton, where Charles Kichan, theatre owner, was assessed \$70 damages for refusing to sell a seat to Jessie Pickett, colored.

KRAMER'S FIGURES

According to Publicity Director Kramer of the Lubliner and Trinz circuit, it will take twenty million feet of cool and purified air

every hour during the summer months to keep the temperature of the five big theatres of that circuit, the Harding, the Senate, the Grove, the Pantheon and the State at a comfortable degree for the patrons.

MANAGERS CHANGE

Harry Harmon has been named as manager of the Michigan Theatre of the Lubliner and Trinz circuit, succeeding Samuel Harris, who has gone to the new Grove Theatre, which opened May 12th. Harmon came from the Oak Park Theatre and is succeeded there by Jack Jungers as manager.

ARCADE READY

The Arcade Theatre at St. Charles, Ill., being built by Lester Norris, will be ready for opening this month, according to report.

REOPENS

The Four Cohans Theatre on Clark street opened May 25th.

JOINS B. & K.

Herbert R. Ellisburg has joined the publicity department of the Balaban and Katz circuit.

MILTON BUYS

John Milton has taken over the Marlowe Theatre at 6254 South Stewart avenue and will make some improvements in the house.

DECREASE STOCK

The State Lake Building Corporation, who own the State Lake Theatre Bldg., have decreased their capital stock from one million dollars to five thousand shares of no par value.

Omaha Prepares for New Universal House

*Moving Picture World
Bureau, Omaha,
June 1.*

WITH Omaha's elaborate program of theatre building, the biggest and most sensational of all, which has been rumored for some time, is now confirmed, namely, that Universal will build a \$1,150,000 house in Omaha, taking the site of the old Gayety burlesque show, and extending through north to the alley and east to Fifteenth street. It is said to be likely that a 16th street entrance will also be provided, as negotiations are on for a place to cut through the Neville Block for that purpose. The definite announcement that the theatre will be built and that work will start at once, came from Carl Laemmle, president of the Universal Film Co., Los Angeles.

SUNDAY FIGHT

R. L. Stewart, owner of a theatre at Manson, Ia., and the Rev. J. G. Waterman, of that city, are locked in a bitter fight on the Sunday theatres question. Stewart has on two different occasions operated his show on Sundays, in plain violation of the law. In each case the Rev. Mr. Waterman caused his arrest and conviction, whereupon in each case he paid a fine of \$5. The show man says he intends to keep on showing on Sunday, and the clergyman is just as determined that every time he does he must pay a fine, and so the war goes on.

MUSIC TAX AGAIN

Attorney E. N. Blazer, of Omaha, retained here by Irving Berlin, music composer, has filed a suit against Fay Whitfield, of Peru, Neb., charging that she played one of Berlin's selections recently in a movie there without permission from the holder of the copyright and without paying the music tax.

This is about the first suit of this nature filed in this section, and according to Attorney Blazer, a lot of similar suits are to be filed. The music tax is \$10 for the year, but many theatre owners in this section take the attitude that it is unjust and would rather fight in court occasionally than pay it, while others pay the \$10 and go on about their business for the rest of the year unmolested.

VISITORS

F. M. Honey, of the Folly Theatre, Sterling, Neb., was an Omaha visitor recently. Andy Moore of the Parmela Theatre at Plattsmouth, Neb., was in Omaha recently on Film Row.

LOSES SPECIAL ELECTION

Glenn Miller, of the Strand Theatre, Liberty, Ia., financed a special election to fight the Sunday theatre closing law there and lost by 394 to 297.

Myer Schine to Operate in Lake Placid

*Moving Picture World
Bureau, Albany,
June 2.*

J. MEYER SCHINE, together with Noel Feldstein and George C. Owens, the latter two residents of Lake Placid, were the incorporators of a company that will be known as "Mirror Enterprises," and which will operate a motion picture theatre in Lake Placid.

VISITOR

M. Conory, who has a string of houses in several small places, including Clarksville, Ghent, East Schodack and Westerlo, was a visitor along Film Row last week, as he booked pictures for the summer months.

DAILY CHANGE

L. N. Sanschagrin, of Saranac Lake, was in town last week. He has come to the conclusion that Saranac Lake is not large

enough for two-day runs and from now on will give his patrons a daily change.

BENEFIT

The Fairyland Theatre in Warrensburg is to do its bit on July 3 for the benefit of the American Legion in that village, which in turn will contribute the entire proceeds of the evening to the Christy Mathewson Memorial at Tupper Lake.

JULY OPENING

E. J. Rothstein, of Utica, will open his theatre at Inlet on July 1. Louis Buettner, of Cohoes, and William Smalley, of Coopers-town, were in town during the week.

CUTTING DOWN

Mrs. A. E. Milligan, of the Broadway, in Schuylersville, is now running three nights a week instead of five. William Curry, of the Victory in Cambridge, is also planning to run three days a week during the summer.

DOUBLE FEATURES

Frank Wurme, of the Star in Salem, who is rather new to the business, has made up his mind that he will try out double features from now on, particularly throughout the summer months.

SUMMER HOUSE

Mrs. M. A. Carpenter has opened her theatre in Lake George for the season. During the past few months, many alterations have been made, including new seats and ventilators. For a short time, or until the summer visitors begin to arrive, the house will be open only on Saturday nights.

PREDICTS GOOD BUSINESS

Claude Wade, of North Creek, came to Albany last week, accompanied by his daughter. Mr. Wade believes that there will be a good season in the Adirondacks this year, and has booked a large number of pictures for the weeks to come.

New Kansas City Theatre Ready August 1

*Moving Picture World
Bureau, Kansas City,
June 1.*

THE Vaughan-Lynn-Vaughan Circuit's new theatre at Thirty-ninth and Bell streets, Kansas City, will be ready for opening by August 1, it was said this week. The theatre, which is to be a 1,200-seat house, is being specially constructed so as to allow for compartments at the side for the installation of an Arctic-Nu-Air system.

PERSONAL APPEARANCES

William Desmond, motion picture star, was renewing old friendships in Kansas City this week while making a personal appearance at the Main Street Theatre, while Noah Beery, his wife and 10-year-old son also were visiting in Kansas City, Mr. Beery

making a personal appearance at the Newman Theatre.

VISITORS

Among the out-of-town exhibitors in the Kansas City territory this week were: S. E. Andrews, Gem, Olathe, Kas.; L. A. Wagner, Princess, Eureka, Kas.; J. J. Newcomb, Hawk's Theatre, Burlington, Kas.; J. C. Staple, Victor, Rockport, Mo.; J. M. Hitchcock, Gem, Baldwin, Kas.; Arthur T. Perkins, Schnell Theatre, Harrisville, Mo.; John Schieferocks, Dresden, Kas.; C. C. Robertson, Fayetteville, Ark.; Glenn W. Dickinson, Dickinson Enterprises, Lawrence, Kas.; G. L. Rugg, Opera House, Troy, Kas.; S. A. Davidson, Princess, Neodesha, Kas.; Ed. Peskay, Tootle Theatre, St. Joseph, Mo.

NEW CURTAIN

C. C. Robertson, Fayetteville, Ark., exhibitor, who is an inventor "on the side," de-

cided to break away from his theatre long enough for a trip to Kansas City this week. He proceeded to sell one of his automatic curtain controls to the Colonial Theatre, Pittsburgh, Kas. The device, which operates from the booth, controls the curtain and stage lights at the same time.

FOX VISITS

Last spring there was a persistent rumor that Fox was looking for a site for a first-run theatre in Kansas City, it having been said that Thirteenth street and Grand avenue was the site selected. Then the rumor died out, like all other good rumors. Last Thursday William Fox paid an unheralded visit to Kansas City and made a quick tour of the city with a real estate man, presumably, it is said, for the purpose of selecting a theatre site. Anyway, the rumor still is alive.

Castle Heads St. Louis Uptown Company

*Moving Picture World
Bureau, St. Louis,
June 1.*

THE Uptown Theatre Company has been incorporated in St. Louis. It has \$50,000 capital fully paid up.

The incorporators listed in the papers and their holdings are: J. B. Castle, 252 shares; N. Koplar and George P. Skouras, 122½ shares each; S. P. Skouras, L. Rassieur, Jr., and H. Koplar, 1 share each.

HICKMAN AWARDS CONTRACT

R. W. Hickman has awarded the contract for his new theatre in Greenville, Ill., to George Trost, Greenville. The house will be two stories, 84x124 feet, and be located at College avenue and Third street.

WEEKS PLANS HOUSE

Charles Weeks is having plans prepared for a new theatre at Dexter, Mo. The house will cover a site 50x140 feet and cost upwards of \$25,000.

NEW ST. JOE HOUSE

Bids will be taken at once by the Sun Amusement and Realty Company, St. Joseph, Mo., for a new theatre to be erected at Illinois and Gordon streets, South St. Joseph. Plans have been prepared by Edwin G. Kratz, Kansas City, Kas., architect, and call for a one-story house, 65x120 feet. It will cost about \$45,000.

NEGRO FILM

There was much local color displayed on

the boards of Booker Washington Theatre at 2248 Market street, St. Louis, Mo., May 26, when a number of young St. Louis negroes competed in film tests conducted by the recently organized Colored Motion Picture Company, to determine which should be picked for star parts in two-reel comedies to be turned out by the company. The company is headed by Morris M. Burke, a white real estate operator, and plans to make motion pictures by negroes for negroes. T. J. Ray, formerly of Hollywood, is director for the company.

VISITORS

Visitors of the week included Mrs. I. W. Rodgers, Cairo, Ill.; Tom Reed, Duquoin, Ill.; Jim Reilly, Alton, Ill.; John Pratt, Fulton, Mo.; Earl Craddock, Macon, Mo.

1,300-Seat House for Middletown

*Moving Picture World
Bureau, Cincinnati,
June 1.*

AMONG the more important building operations in the Middle West is included a house which will be erected by John Demetriou and James Pappas, Middletown, Ohio, who formerly were part owners of the Strand Theatre in that city, which house they recently sold to Gustave and Theodore Chifos. The new theatre, upon which work will be started within 30 days, will have a seating capacity of 1,300, with space for the subsequent construction of a balcony which will accommodate several hundred more.

HETTESHEIMER RECOVERED

Andrew G. Hettesheimer, the popular manager of the Orpheum and Sky Theatres, Cincinnati, who has completely recovered from a series of major operations, is spending his vacation at Houghton Lake, Mich. He is accompanied by a party included in which is Percy Girard, former owner of the Idle Hour Theatre, Carthage, a Cincinnati suburb.

SUMMER RUN

The Keith-Albee house, Ned Hastings, manager, has opened for summer run of pictures, and at last accounts, is "mopping up."

Hoppen Negotiates for Broadway, Pueblo

*Moving Picture World
Bureau, Denver,
June 1.*

PH. HOPPEN, who recently purchased the Majestic Theatre of Pueblo, will soon be the owner of the Broadway Theatre, Pueblo's newest and best, if present negotiations go through. Mr. Hoppen

reports that all details are practically arranged and agreed upon and that the deal will probably be closed this week.

SCHLAIFER VISITS

L. J. Schlaifer, Universal executive, was a visitor in Denver last week conferring with Ray P. Allison, manager of Denver's Universal first run house, the America Theatre. He



MATTY RADIN

He has joined the sales executives of the Commonwealth Film Corporation, one of the outstanding independent exchanges in New York. Years ago, when Sam Zierler was manager of the New York Universal exchange, Radin was a member of his organization. Radin's affiliation with Commonwealth again makes him a co-worker of Zierler.

is enthusiastic about Denver's outlook as a show town. The America Theatre is under Mr. Schlaifer's personal supervision.

FISH STORY

Several exhibitors and exchange managers forgot all their troubles and joined together in a mountain trout fishing trip for the week-end holidays. They journeyed to the Thompson resort on the Poudre River, up near Ft. Collins. Film Row expects to be supplied with an abundance of trout about next Tuesday, as the place has been tried and proven and the ability of the fishermen is unquestioned. Among the exhibitors in the party are Max Schuback, of the Midwest Theatres Company; Frank Culp, of the Rex Theatre, Denver; W. M. McFarland, of the Gem Theatre, Golden, Colo., and Dan Loberger, one of the officials of the Midwest chain of theatres.

Brody to Build Fifth Cleveland House

*Moving Picture World
Bureau, Cleveland,
June 2.*

DR. B. I. BRODY, not content with having built the Detroit, Kinsman, New Broadway and Cedar-Lee Theatres, all within a space of a few years, now announces that he will build still another picture house on Kinsman road at East 143d street. The house will cost about \$60,000, and will be built on a site 80x160 feet, which he recently leased for ninety-nine years.

LOEW TAKES OVER HOUSE

Loew's Ohio Theatres, Inc., operating a chain of local theatres, among which is the Liberty Theatre, which has been operated under lease from the Liberty Theatre Company, has acquired the entire property in a transaction closed by Joseph Laronge, Union Trust Building, Cleveland. The property consists of a 1,500-seat theatre, six store units, twelve suites of offices. It stands on land 130 feet by 156 feet, which is leased from the Union Trust Company for ninety-nine years.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

CAMILLE OF BARBARY COAST. (5,308 feet). Star, Mae Bush. Truly a very good picture and is suitable for any type of patronage. Give it plenty of advertising. Print new. Tone, good. Sunday, yes. Special, no. Appeal, very good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Columbia

MIDNIGHT EXPRESS. Star cast. An extra good railroad story. Our audience was well pleased with it. Tone, okay. Special, no. Town of less than thousand. Draw all classes. Admission 10-25. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

F. B. O.

ALL AROUND THE FRYING PAN. (5,329 feet). Star, Fred Thomson. Thomson and his horse Silver King in another good box office attraction. Those who are not playing the Thomsons better go after them. They mean money. Tone, good. Sunday, yes. Special, no. Appeal, very good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

ARIZONA STREAK. (5 reels). Star, Tom Tyler. My patrons said not as good as "Born to Battle." Ran one day with short subjects and also had a big prize nite, so they couldn't very well kick. Sunday or special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

COWBOY MUSKETEER. Star, Tom Tyler. Tom Tyler and his pals are a great combination. A new star, but he is all there and has made plenty of friends. This picture very good. Tone, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DESERT SHEIK. Star cast. Extra good. Shows sights in Egypt. Educational as well as a love story. Tone, okay. Special, no. Town of less than thousand. Draw all classes. Admission 10-25. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

FLASHING SPURS. (5,068 feet). Star, Bob Custer. Reports from the audience on this picture say that it is a different action picture. A western with an out of the ordinary story. Good for a change. Seemed to please. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Draw small town class. Admission 25. Mitchell Conery, Concoat Projection Service, Menands, New York.

FORBIDDEN CARGO. (5,850 feet). Star, Evelyn Brent. Not a box office attraction. Below the average as a program offering. This star is weak for our audience. Tone, none. Sunday or special, no. Appeal, 40 per cent. Town 2,900. Draw all classes. Admission 10-25; specials, 15-30. A. E. Andrews, Opera House (436 seats), Emporium, Pennsylvania.

GIRL OF THE LIMBERLOST. (6,500 feet). Star cast. A fine picture. Many thought it as good as Keeper of the Bees. F. B. O. are fine people to deal with. Tone, good. Sunday, yes. Special, hardly suitable. Appeal 90 per cent. Town 400. Draw farmers. Admission 10 and 25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

HANDS ACROSS BORDER. Star, Fred Thomson. Fred's best to date. He certainly is coming along. Only keep giving him good pictures. Packed them in. City 35,000. Draw

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.

general class. Admission 25-35. C. D. Buss, Strand Theatre (200 seats), Easton, Pennsylvania.

IF MARRIAGE FAILS. (6,000 feet). Star, Jacqueline Logan. Another society drama. Nothing to rave about. Tone, fair. Sunday or special, no. Appeal, fifty per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre, (480 seats), David City, Nebraska.

KEEPER OF THE BEES. (6,712 ft.). Star, Robert Frazier. Excellent picture. Tone, good. Sunday or special, yes. Appeal, ninety-five per cent. Town 400. Draw farmers. Admission 10 and 25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

KEEPER OF THE BEES. (6,712 feet). Star cast. An excellent box office attraction that it will pay anybody to run. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

THE IMPOSTER. Star, Evelyn Brent. While this may not be as good as some others with this star, it is okay and went over with the fans. Tone, yes. Sunday, yes. Appeal, yes. Town 300. Draw small town type. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LADY ROBINHOOD. (5,500 feet). Star, Evelyn Brent. A fine program picture and went over in good shape. Believe this is the best one of Miss Brent's pictures that we have shown. Miss Brent is getting to have quite a drawing here. Don't hesitate to buy this one. Tone, good. Sunday, yes. Special, no. Appeal, 90 per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SIR LUMBER JACK. Star, Lefty Flynn. A picture that's fine. Flynn is dead as far as the public is concerned, but Flynn is better than he used to be. Tone, good. Sunday, yes. Special, no. Appeal, 95 per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. A knockout. Any show that has a class of workers or negro audience can make money on this. Tone, good. Sunday or special, no. Appeal, extra. Town 412. Draw farmers. Admission 10-25. J. C. Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Best bet at box office. Thomson and "Silver King" are my best. Had a packed house for this picture. Tone, good. Sunday, yes. Special, no. Appeal, 99 per cent. Town 150. Draw mixed class. Admission 15 and 30. Robt. W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

WHEN LOVE GROWS COLD. (6,500 feet). Star, Natacha Rambova. This picture drew good, and heard no kicks, so it must have

pleased. If the regulars don't like a picture they sure let me know. Tone, good. Sunday, yes. Special, no. Appeal, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHITE THUNDER. (4,350 feet). Star, G. Canutt. Pretty good picture. Canutt is fair, just an average western. Tone, good. Sunday, yes. Special, no. Appeal, 90 per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. Went over fairly well and seemed to please everybody. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

First National

BEAUTIFUL CITY. (6,466 feet). Star, Richard Barthelmess. Somewhat better than some of Dick's recent efforts but not as good as the pictures that first brought Barthelmess back into melodrama and it wouldn't be long before Richard's pictures would again be in demand; that is, here. This picture was good program entertainment and was well directed. Tone, fair. Sunday, yes. Special, no. Appeal, fair. Town about thousand. Draw all classes. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BLUEBEARD'S SEVEN WIVES. Stars, Ben Lyon, Blanche Sweet. Again we have got to compliment Bob Kane. Our patrons liked this one and told us so. The house was in an uproar when they set out to find the Ford coupe and ran into hundreds of them. This makes you feel good when you send them home smiling. H. Tammen, Moon Theatre (400 seats), Yankton (5,000 population), South Dakota.

CHICKIE. (7,000 feet). Star, Dorothy MacKaill. Good comedy program, well liked. Tone, fair. Sunday or special, no. Appeal, 75 per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

DESERT FLOWER. (6,837 feet). Star, Colleen Moore. Another good one. Colleen, you shine in this kind, keep going. Lots of pep and fun in this, boys, nuf sed. Tone, good. Sunday, no. Special, almost. Appeal hundred per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

HALF WAY GIRL. (7,570 feet). Star, Doris Kenyon. This is a dandy good picture and story. Well played by the stars. The wreck at sea is wonderful. Tone, fair. Sunday or special, no. Appeal, eighty per cent. Town 2,200. Draw general class. Admission 10-25. A. J. Jenkins, Community Theatre (480 seats), David City, Nebraska.

HEART OF A SIREN. (6,705 feet). Star, Barbara LaMarr. Just a fair picture. Not as good as the press sheets would have us believe, although acting of Miss LaMarr and Conway Tearle very good. Don't promise too much on this one and you will get by. Tone, good. Sunday, yes. Special, no. Appeal, 75 per cent. Town 600. Draw general class. Admission 10-25; 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

HER SISTER FROM PARIS. (7,255 feet). Star, Constance Talmadge. This is a wow. Many thought she had a twin sister and never thought she was playing double. Very clever and well liked. Tone, good. Sunday, no. Special, almost. Appeal, 80 per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

HIS SUPREME MOMENT. (6,565 feet). Star, Ronald Colman. A beautiful picture in colors as well as a thrilling melodrama. If

you want something different show this. It's entertainment that entertains. Tone, good. Sunday, no. Special, yes. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

INFATUATION. Star, Corinne Griffith. Good show. Griffith well liked here and generally gets them out for us. H. Tammen, Moon Theatre (400 seats), Yankton (5,000 population), South Dakota.

JOANNA. (7,900 feet). Stars, Dorothy MacKaill, Jack Mulhall. In the big cities where the serial was published this will no doubt prove a big winner, but out here in the sticks it just went over. Very little better than an ordinary program. No knocks, no boosts. Average attendance. H. Tammen, Moon Theatre (400 seats), Yankton (5,000 population), South Dakota.

KIKI (3,275 feet) Star Norma Talmadge. Must have been good. Heard laughter all through the show. Several ladies remarked while going out it was darling. Eric Garrett, Richard Theatre, Ahoskie, North Carolina.

THE LIVE WIRE. (7,000 feet). Star, Johnny Hines. If box office receipts are any indication of a good picture this is a knock-out. Broke our record for two day run. Book it. Boost it. You won't be sorry. Tone, good. Sunday or special, yes. Appeal, 100 per cent. Phoenix Theatre, Neola, Iowa.

MAKING OF O'MALLEY. (7,571 feet). Star, Milton Sills. Good action program for Saturday night. Tone, good. Sunday or special, no. Appeal, 75 per cent. Town 2,200. Draw general class Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

MAKING OF O'MALLEY. (7,571 feet). Star, Milton Sills. Uninteresting. Poor in every sense of the word. Tone, poor. Sunday or special, no. Appeal, 15 per cent. Town 2,500. Draw 50 per cent. Spanish-Americans. Admission 10 and 20. K. M. Murray, Hurley Theatre (400 seats), Hurley, New Mexico.

MEMORY LANE. (6,825 feet). Star cast. Will increase your receipts 25 per cent. over other program pictures and please everybody. Eric Garrett, Richard Theatre, Ahoskie, North Carolina.

NEW COMMANDMENT. (6,860 feet). Stars, Blanche Sweet, Ben Lyon. Went over exceptionally well for us and gave good satisfaction. This is another of the Kane productions that have pleased us this year and we only hope that Bob will keep it up. H. Tammen, Moon Theatre (400 seats), Yankton (5,000 population), South Dakota.

ONE WAY STREET. (5,600 feet). Star, Ben Lyon. Ben is speeding right along. This is a very good picture. Tone, good. Sunday or special, no. Appeal, 75 per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

SCARLET WEST. (5,391 feet) Star cast. This is a very good western of the old Indiana days, although it is nothing to rave about. Have had program pictures that pleased better, of course. All it takes nowadays to make specials is eleven or twelve reels. Tone, good. Sunday, optional. Special, yes. Appeal, 80 per cent. Town 500. Draw small town and country type. Admission 10-25-30. A. F. Schriever, Onida and Blunt Theatres (225 seats), Onida, South Dakota.

SPLENDID ROAD (7,646 feet). Stars, Anna Q. Nilsson, Robert Frazer. Gave fine satisfaction. Our patrons told us that they liked it and we had lots of comments that were all good. Attendance above the average. H. Tammen, Moon Theatre (400 seats), Yankton (5,000 population), South Dakota.

THOSE WHO DANCE. (7,500 feet). Star, Warner Baxter. Excellent program picture. Press sheets say "a punch in every inch." That's putting it pretty strong, as there are a lot of inches, but the picture is great. Book it. Would like to see Bessie Love play the part of "Ella Cinders" as pictured in the comic strips in the newspapers. Sunday or special, yes. Appeal, 100 per cent. Town 150. Draw rural type. Admission 20-40. L. L. Ilke, Dreamland Theatre (150 seats), Drummond, Montana.

WHY MEN LEAVE HOME. (8 reels). Star cast. Played on Friday and Saturday nights

A "Painful" Pair



Kathryn Perry and Matt Moore
in William Fox's "Early to Wed"

and my patrons enjoyed it very much. A good comedy-drama. Tone, fair. Sunday, yes. Special, no. Appeal, 90 per cent. Town 1,800. Draw town and country type. Admission 15 and 25. O. G. Odell, Odolph Theatre (400 seats), Hughesville, Pennsylvania.

WHY WOMEN LOVE. (6,520 feet). Stars, Blanche Sweet, Robert Frazer. Just an ordinary program picture. They did not break down the doors to see it, so I concluded they did not care why women loved—or else they knew all about it. H. Tammen, Moon Theatre (400 seats), Yankton (5,000 population), South Dakota.

WINDS OF CHANCE. (9,354 feet). Star cast. A very splendid effort from First National and it pleased the majority. Splendid condition of film made the picture all the more enjoyable and some said it was the best they had ever seen. Tone, okay. Sunday or special, yes. Appeal, strong. Town of about a thousand. Draw general type. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Fox

DESERT'S PRICE. Star, Buck Jones. Buck gets better and better. His pictures are clean and entertaining and please my patrons. Tone, good. Sunday or special, no. Appeal, 100 per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

DICK TURPIN. (6,224 feet). Star, Tom Mix. While the discriminating ones pronounced this one of the best Mix pictures they had ever seen, still it didn't do as well as the usual Mix productions generally do. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

DURAND OF THE BAD LANDS. Star, Buck Jones. When it comes to westerns, Buck, the hero of the cowboys, is equal to any of them. This is a finely directed picture, beautifully photographed, with a well laid plot, a good cast, fine touches of humor and pathos, and enough action to please anybody. This is a good picture. Tone, fine. Sunday, yes. Special, no. Appeal, strong. Town about thousand. Draw all classes Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

EVERLASTING WHISPER (5,611 feet). Star, Tom Mix. The poorest Mix picture yet. No action in it. Why kill two people over a piece of bacon? Tone, okay. Sunday or special, no. Appeal, 50 per cent. Phoenix Theatre, Neola, Iowa.

FIGHTING BUCKAROO. Star, Buck Jones. The best Jones in a long time. Patrons liked this immensely. Good business. City 35,000. Draw general class. Admission 25-35. C. D. Buss, Strand Theatre (200 seats), Easton, Pennsylvania.

FIRST YEAR. (6,028 feet). Star, Matt Moore. Fair comedy feature. Tone, good. Sunday or special, no. Appeal, 50 per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

HAVOC. (9,283 feet). All star cast. This is truly a great picture. One of Fox's specials, and they do not ask you for a mortgage on the house and car if you have one. A World War story with plenty of war scenes and a story and moral that cannot be beat. Your patrons will be more than pleased with this picture. Tone, fine. Sunday or special, yes. Appeal, 100 per cent. Town 500. Draw town and country class. Admission 10-25-30. A. F. Schriever, Onida & Blunt Theatres (225 seats), Onida, South Dakota.

HUNTED WOMAN. (4,954 feet). Star, Seena Owen. A good picture. I hunted for the shekels at the box office but found them out. Very tame picture for me. Print good. Tone, good. Special, no. Appeal, poor. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

JOHNSTOWN FLOOD. (6,258 feet). Star, George O'Brien. The greatest flood scenes ever put on film. Tone, yes. Sunday, yes. Appeal, yes. Town 300. Draw small town type. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LAST OF THE DUANES. (6,842 feet). Star, Tom Mix. One of last year's Mix and is a dandy. Wish this new picture were as good as his '24, '25 products. Tone, okay. Sunday or special, no. Appeal, good. Town 3,300. Draw general class. Admission 10-25. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

LIGHTNING. (8,050 feet). Star, Jay Hunt. This is a real picture. Splendid story and acting. Well liked by everyone. Tone, good. Sunday, no. Special, almost. Appeal, 100 per cent. Town 2,200. Draw general class. Admission 10-25. A. J. Jenkins, Community Theatre (480 seats), David City, Nebraska.

Metro-Goldwyn

BREAD. (6,726 feet). Star cast. Considered a fair picture here and attracted quite a number who had read Morris's book. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

DIXIE HANDICAP. (6,905 feet). Star, Robert Frazer. A fair picture that played to fair business. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

EXCHANGE OF WIVES. (5,300 feet). Star, Eleanor Boardman. A good program picture. Has some good comedy and several rather snappy spots. We think that sex appeal is poor stuff. On the whole a good picture. Sunday or special, no. Appeal, good. Town 3,300. Draw general class. Admission 10-25. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

MERRY WIDOW. (10 reels). Star, Mae Murray. This is a costume play. Beautiful colored scenes; fair story, a little wild. Liked by nearly all. Pretty draggy; too long. Had four people walk out, but the box office didn't suffer any. Showed three days. Tone, doubtful. Sunday, no. Appeal, eighty per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

REVELATION. (6,738 feet). Star cast. While several considered this a good picture, it fell absolutely flat here. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. Fair entertainment with a fair amount of laughs. Well received by the majority. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SUN UP. (5,819 feet). Star, Conrad Nagle. A dandy story of the Southern type with some world war stuff in it. Very good program. Tone, good. Sunday, no. Appeal, eighty per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

TIME THE COMEDIAN. (4,752 feet). Star cast. Very fair picture. Holds interest all the way through. Tone, fair. Sunday or special, no. Appeal, seventy-five per cent. Town 2,500. Draw fifty per cent Spanish-Americans. Admission 10 and 20. Chino Theatre (400 seats), Hurley, New Mexico.

Paramount

CROWDED HOUR. (6,508 feet). Star, Bebe Daniels. A program picture with a good cast. Not so bad, but not as good as others on the Paramount program. War background is good. Tone, poor. Sunday or special, no. Appeal, seventy per cent. Town 850. Admission 10 and 25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

FLOWER OF THE NIGHT. (6,324 feet). Star, Pola Negri. Not so good and not so bad. For some reason or other, Pola is a dead one here. I personally believe that she is a fine actress, but look at the stories they are giving her. It's a shame. Tone, okay. Sunday, yes. Special, never. Appeal, fair. Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. Very good picture but rental too high for small town. Did not have the box office value that "The Freshman" had. Good tone and appeal. Yes for Sunday and special. Draw farmers and merchants, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GRAND DUCHESS AND THE WAITER. (6,324 feet). Star, Adolphe Menjou. Very good. This will please all. Tone, okay. Sunday, yes. Special, no. Appeal, eighty per cent. Town 1,380. Draw farming class. Admission 10-25. James B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

GRASS. Star cast. An education picture. Has very little entertainment value. Older patrons seemed to find interest. Younger set walked out. Should be released through an exchange specializing on educational subjects. Scenery and photography fine. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

GROUNDS FOR DIVORCE. Stars, Florence Vidor and Moore. This program picture is below the average I have had from Paramount. Nothing objectionable to it, in fact there isn't much to it any way. Miss Vidor looks charming, but that isn't a story, the lack of which makes it a dull affair. Special, no. Appeal, not much. Town 850. Admission 10 and 25. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

HANDS UP. (6,500 feet). Star, Ray Griffith. Like "He's a Prince," this one did not go over very well. I think he is a good comedian but still his stuff does not seem to register here at all. And the rental is pretty high. Too high. Tone, okay. Sunday, yes. Special, no. Appeal, fair, Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HANDS UP. (6,500 feet). Star, Ray Griffith. Very good comedy feature. Tone O.K. Very good appeal. O.K. for Sunday, no as special. Draw general class, town 3,300. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

HE'S A PRINCE. Star, Ray Griffith. Too light. Put something else with it. Good if you are using vaudeville. Tone O.K. Appeal, fifty per cent. Yes for Sunday, no as special. Draw farming class, town 1,328. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. Very good and interesting picture. It should take any place. No rough stuff, but a good, clean picture showing places of interest in Ireland. It has a good



Evidently Helene Costello is not falling for Raymond Griffith's alibi in this effective silhouette scene from the latter's Paramount vehicle "Wet Paint"

plot. Tone, good. Sunday or special, yes. Appeal, good. Town 600. Draw farmers and small town type. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. A splendid picture. Meighan came back in fair shape. He had been dead at our box office. This Meighan pleased. Tone, okay. Sunday, yes. Special, no. Appeal, very good. Town 3,300. Draw general class. Admission 10-25. Kreighbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

NIGHT CLUB. (5,731 feet). Star, Raymond Griffith. A good comedy. Several good laughs. Last two reels are almost slap-stick, but get over okay. Special, no. Town 600. Draw farmers and small towners. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

NOT SO LONG AGO. (6,943 feet). Star cast. Rather a tame picture; slow and draggy. Tone, good. Sunday, yes. Special, no. Appeal, fair. Town 600. Draw small towners and farmers. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. It pleased my patrons, but I did not care for it. Meighan took a poor part in this picture. We made good on it, so I am satisfied. Tone, fair. Sunday, yes. Special, no. Appeal, ninety-five per cent. Town 3,000. Draw laborers. Admission 10-25. C. N. Fisk, Orpheum Theatre (323 seats), Proctor, Minnesota.

A REGULAR FELLOW. Star, Raymond Griffith. A fine comedy, but the adults don't take to comedies here in this burg. In fact nothing in the line of comedy features will draw them in except a Harold Lloyd show. Tone, good. Special, no. Appeal, good. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

STREET OF FORGOTTEN MEN. (6,986 ft.). Star cast. Good picture. Had several favorable comments on this one. It is not big, but well worth showing. Tone and appeal, good. Sunday, yes. Special, no. Small town class and farmers' town of 700. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THE SWAN. (5,889 feet). Star, Adolphe Menjou. Ran this picture for two days at fair business. Some liked it, but others did not. A poor picture to give patrons on Sunday. Tone, good. Sunday or special, no. Appeal, seventy per cent. Town 3,000. Draw laborers. Admission 10-25. C. N. Fisk, Orpheum Theatre (323 seats), Proctor, Minnesota.

THAT ROYLE GIRL. (10,252 feet). Star,

Carol Dempster. Played three days to special prices and the smallest crowds in a year on a big show. They did not take to this show at all. Story and action very jumpy. Only fair. Tone, so-so. Sunday, no. Special, maybe. Appeal, fair. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TOO MANY KISSES. (7 reels). Star, Richard Dix. Poor title—many didn't come—thought it was a "fussy kind." Dix—hundred per cent; picture—ninety-eight per cent. Prints not very good—scratched—spoils any picture. Tone, good. Sunday, yes. Special, no. Appeal, ninety-eight per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

THE WANDERER. (8,172 feet). Star cast. Artistic picture, fine acting and good action, but not the great super-production it was cracked up to be. The scene in the innermost sanctum-sanctorum of the Siren just about set the hair on some of my customers. Special, yes. Appeal, slight. H. P. McFadden, Reel Theatre, Natoma, Kansas.

WOMAN OF THE WORLD. (6,363 feet). Star, Pola Negri. The best Negri I have ever run. If I must buy them keep on making those kind. Tone, okay. Sunday, yes. Special, no. Appeal, sixty-five per cent. Town 1,380. Draw farming class. Admission 10-25. James B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

Pathe

BATTLING ORIOLES. (5,600 feet). Star, Glen Tryon. Not as good as represented. Over advertised, which did not attract more than the regular amount of business. Liked mostly by the kids. Tone, fair. Sunday or special, no. Appeal, about sixty per cent. Town 2,900. Draw all classes. Admission 10-25; specials 15-30. A. E. Andrews, Opera House Theatre (486 seats), Emporium, Pennsylvania.

BLACK CYCLONE. (5,038 feet). Star, Rex. A wonderful picture. People are still wondering how it could be gone. Tone, good. Sunday or special, yes. Appeal, hundred per cent. Town 400. Draw farmers. Admission 10 and 25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

GIRL SHY. (7,457 feet). Star, Harold Lloyd. Just a fair Harold Lloyd production that will get by nicely. Just another case of where the exchange gets all the money and you the hard work. You won't be long in going broke. Tone, fair, if any. Sunday, optional. Special, no. Appeal, eighty per cent. Town 500. Draw small town and country class. Admission 10-25-30. A. F. Schriever, Onida and Blunt Theatre (225 seats), Onida, South Dakota.

Producers' Dist. Corp.

BRAVEHEART. Star, Rod La Rocque. Indian pictures good some years ago—but not now. New public don't want it and you cannot force it. Might suit some place but not the majority. Too much DeMille and not enough entertainment. You cannot bull the public but a few rounds unless you make good. Tone, okay. Sunday, yes, special, no. Appeal, fifty per cent. Town 3,600. Draw general class. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

OFF THE HIGHWAY. Star cast. An excellent production. The work of Wm. V. Mong is especially good. Special, yes. Town 600. Draw farmers and small type class. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

SIMON THE JESTER. Star, Eugene O'Brien. A fair program offering not strong at the box office. Will satisfy at regular admission prices. Tone, fair. Sunday or special, no. Appeal, about sixty per cent. Town 2,900. Draw all classes. Admission 10-25; specials 15-30. A. E. Andrews, Opera

House Theatre (486 seats), Emporium, Pennsylvania.

THREE FACES EAST. (7,419 feet). Star, Jetta Goudall. The best one from Producers, but poorly named, as no one knew what "Three Faces East" meant. Poor photos too. Producers should make a change in this department, as their advertisement is weak. Tone, okay. Sunday, yes. Special, no. Appeal, seventy per cent. Town 3,600. Draw general class. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

United Artists

GARRISON'S FINISH. Star, Jack Pickford. Fairly good picture. Appeal, fair. D. Buffo, Liberty Theatre, Hartshorne, Oklahoma.

ROBIN HOOD. Star, Douglas Fairbanks. This is getting real old, but if you have not played it you will make no mistake in doing so, as the print is in first class shape and their price on it now is right. Pleased all who saw it here. Tone, good. Sunday or special, yes. Appeal, ninety-five per cent. Town 500. Draw small town and country class. Admission 10-25-30. A. F. Schriever, Onida and Blunt Theatres (225 seats), Onida, South Dakota.

Universal

ALL SHOW YOU THE TOWN. (7,400 feet). Star, Reginald Denny. Fair comedy but nothing big. Not as good as we were led to believe. Tone, good. Sunday or special, no. Appeal, fifty per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

LITTLE GIANT. Star, Glen Hunter. Fairly good picture. Appeal, fair. D. Buffo, Liberty Theatre, Hartshorne, Oklahoma.

MEDDLER. Star cast. Just a common western that you will have to have a good short subject to go with. Sunday or special, no. Appeal, seventy per cent. Town 1,800. Draw town and country class. Admission 15 and 25. O. G. Odell, Odolph Theatre (400 seats), Hughesville, Pennsylvania.

OUTSIDE THE LAW. (8,000 feet). Star, Priscilla Dean. Universal reissue good but does not compare with present day features. Has lots of new titles, but even then does not get over and please the people as it should. Tone, yes. Sunday, yes. Special, no. Appeal, some. Town 300. Draw small town class. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

PHANTOM BULLET. Star, Hoot Gibson. Another Hoot Gibson that rings the bell. Laughs, comedy and action with Hoot doing his stuff. What more can one want? Tone, yes. Sunday, yes. Appeal, yes. Town 300. Draw small town type. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

PHANTOM OF THE OPERA. (11 reels). Star cast. This is a big picture, not a small town show. Wonderful scenes and good action, but the small town folks won't pay double for a picture like this. Tone, good. Sunday or special, yes. Appeal, fair. Town 600. Draw small towners and farmers. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

PRICE OF PLEASURE. Star cast. Good entertainment; very interesting, with some good comedy touches worked in. I would say book it by all means, better than lots that are called specials. Tone, good. Sunday or special, yes. Appeal, good. Town 600. Draw farmers and small town type. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SKINNER'S DRESS SUIT. Star, Reginald Denny. Another rib tickler from Reginald Denny. Laughed till their sides ached and roared until they could laugh no more. Tone, good. Sunday or special, yes. Appeal, hundred per cent. Town 300. Draw small town class. Admission 10-25. Roy E.



Here's the phantom bullet! says Hoot Gibson to his pal Nelson McDowell. One of the tense moments in Hoot's new Universal picture "The Phantom Bullet"

Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WESTERN WALLOP. Star, Jack Hoxie. An ordinary western. Tone, good. Sunday, yes. Special, no. Appeal, fifty-fifty. Town 600. Draw small towners and farmers. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WHITE OUTLAW. Star, Jack Hoxie. Picture will draw but story nothing. I would like to see Isadore Bernstein, the writer of the story. He must be at least 15 years old and out of the marble class. Tone, okay. Sunday, yes. Special, no. Appeal, seventy per cent. Town 3,600. Draw general class. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

Vitagraph

CODE OF THE WILDERNESS. (7,000 feet). Star cast. Good entertainment. Pleased our audience. Town of less than thousand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

HAPPY WARRIOR. Star, Alice Calhoun. A good clean picture that will please all classes of patrons. Print new. Tone, good. Sunday, yes. Special, no. Appeal, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Warner Bros.

LADY WINDERMERE'S FAN. (7,816 feet). Star, Irene Rich. Wonderful picture in every respect. Tone, good. Sunday or special, yes. Appeal, ninety per cent. Town 2,500. Draw fifty per cent Spanish-Americans. Admission 10 and 20. Chino Theatre (400 seats), Hurley, New Mexico.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. A dandy melodrama. Plenty of comedy and well liked. Tone, good. Sunday or special, no. Appeal, hundred per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

MAN ON THE BOX. (7,491 feet). Star, Syd Chaplin. Oh, boy, this was sure good. Didn't follow the book very close and not liked as well as "Charley's Aunt." But it suits mighty well. Good comments. Tone, good. Sunday, no. Special, almost. Appeal, hundred per cent. Town 2,200. Draw general class. Admission 10-25. A. F.

Jenkins, Community Theatre (400 seats), David City, Nebraska.

MAN WITHOUT A CONSCIENCE. Star, Irene Rich. Well liked by the majority and played to fair house. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WHY GIRLS GO BACK HOME. Star, Patsy Ruth Miller. Nice entertainment with absolutely nothing objectionable in the picture. Some, judging by the title, may think that the girl goes back home broken in spirit, but in this picture the girl goes back home to show her new husband which she has fairly wooed and won, without competition. Gang, this one is well worth playing and the title will bring them in. Tone, good. Sunday, yes. Special, no. Appeal, strong. Town of about thousand. Draw all classes. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

Independents

HARD HITTING HAMILTON. (Artclass). Star, Buffalo Bill, Jr. A dandy good western, as Bill always does bring us good pictures. One thing about Bill, he acts his parts with a vim—no make believe when he hits a fellow, it looks like he hits him good. Tone, good. Appeal, 100 per cent. No for Sunday or special. Draw oil field class, town 300. Admission 10-20. H. W. Clower, Liberty Theatre, Wirt, Oklahoma.

HIS LAST RACE. (State Rights). Star, Snowy Baker. Another hundred per cent. lemon of the 1926 crop. Did I say lemon? I should have said grape fruit. In fact, I think from all indications the way the actors wandered around in this that a large number of them got lost before the picture was finished. Appeal, none. Town 300. Draw small town class. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LIGHTING JACK. (State Rights). Star, Jack Perrin. A very good western picture that pleased the western action fans. Print new. Tone, good. Sunday or special, no. Appeal, good. Draw better classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

PARISIAN LOVE. (State Rights). Star, Clara Bow. A very good picture but not well named. Tone, okay. Sunday, yes. Special, no. Appeal, sixty per cent. Town 3,600. Draw general class. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

RANGE BUZZARD. Star, Bob Custer. Good while since I played this, but to the best of my recollection it was a good western. Draw oil field class, town 300. Admission 10-20. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

SHINING ADVENTURE. (State Rights). Star, Jack Perrin. A good one. Nuff sed. Town 300. Draw oil field type. Admission 10-20. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

SPEED SPOOK. (State Rights). Star, Johnny Hines. This is good entertainment—pleased our audience. Tone, okay. Appeal, ninety per cent. Town of less than thousand. Draw all classes. Admission 10-25. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

THREE KEYS. (State Rights). Star, Virginia Lee Corbin. A rather indifferent effort—just another picture. Played, however, to fair business. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

UNTAMED. (State Rights). Star, Stewart. Can't say too much for this one, it's good. Town 300. Draw oil field type. Admission 10-20. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

WHITE MAN. (State Rights) Star cast. A fair offering from the Independent field. Did very well for Saturday. Lots of comments from people who had read the book. Tone, fair. Sunday or special, yes. Appeal, eighty per cent. Town 2,900. Draw all classes. Admission 10-25; specials 15-30. A. E. Andrews, Opera House (486 seats), Emporium Theatre, Pennsylvania.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

Tests Laugh Reactions With New Sound Device to Demonstrate Laughs Gained by "Topics of Day"

SOME months ago the newspapers gave generous space to the tests of a new machine, the Audiometer, designed to register the volume of sound. The device was moved to various parts of New York and other cities and it was demonstrated that Fifth avenue at Forty-second street was the noisiest corner in town. Comparisons were made with other prominent intersections.

After the possibilities of city noises had been exhausted, the device was employed to register the volume of sound at Niagara Falls and elsewhere and the device stayed in the newspapers for weeks. Even now it bobs up now and then both in the news columns and in the humorous paragraphs.

Saw an Opening

But it remained for Don Hancock, of the Topics of the Day, to perceive the exploitation possibilities of the new device.

Topics, as you probably know, is the only "motion picture" which consists entirely of printed matter; a compilation of current newspaper humor. He arranged with the Graybar Electric Company, manufacturers of the device, to install a pair in the Riverside Theatre, New York City, placing one on the stage and the other at the rear of the house.

These devices registered the laughs on 26 jokes selected by the editor, Charles McDonald, and the nineteen getting the highest score were selected for a current release.

The highest score was 50 units, which was about equal to the traffic roar on Fifth avenue's busiest corner, and the nineteen selections averaged 43¾ units.

Proving Up

Although primarily intended as an exploitation stunt: a stunt which seemed to appeal to newspaper editors, the further idea was to check up on the editorial staff, for the jokes are not selected at random, but are weeded out until the final result is practically the cream of the week's humor.

To this end the jokes were scored as usual by the editorial staff before being screened at the Riverside, and the editor room scores were within five points of the laughs gained by actual audience test.

Interested only in the newspaper publicity, Mr. Hancock did not explain the stunt to the spectators, arguing that to let them know what was being done might impair the accuracy of the test. Two machines were used as a check on each other. The results were practically even.

Can Be Adapted

All of the above serves to fatten Mr. Hancock's scrapbook, but the reason for this is to explain the stunt; which can be adapted to any comedy release.

The Audiometer is not a toy, but a scientific measuring instrument, manufactured by the Scientific Equipment Division of the Graybar Electric Company, a subsidiary of

the Western Electric. If you wish to look into the matter, you can write the nearest office, or in a pinch communicate with A. L. Green, Graybar Electric Company, 100 East 42nd street, New York City, who worked out the idea with Mr. Hancock.

Of course, it is not limited to Topics of the Day. It can register the laughs on any comedy, and can be worked up into a production by introducing and explaining the device before the test is made.

Easily Worked

As the illustration shows, the device is portable; it has to be moved around, and the installation is not elaborate. The company is pushing the device for factory and scientific tests and is anxious to bring it before the public, and we believe that they will be found in a receptive frame of mind at this time.

If you work it on a Topics of the Day it may be possible to frame the stunt through the Pathe Exchange, which distributes the release, but if you do not use the Topics it will work just as well for Harold Lloyd or Buster Keaton or a Christie production.

But the big idea is to get it before the other man gets it, for it is going to be a self-started only on the first trip, but the first time out you don't have to break into the newspapers. You can just fall in.

The Fourth of July is coming. Ever try a picnic for your patrons? It's a great stunt.



TESTING THE LAUGHS IN A TOPICS OF THE DAY
Using the Audiometer to register the volume of laughter won by each of the 26 jokes from which the 19 with the highest scores were selected for the current release. It's a good stunt for any comedy production.

Miss Classified Was Newspaper Protegee

Tying the Houston Chronicle to the production of Classified at the Queen Theatre, Houston, Texas, got Harry Van Demark all he could reasonably ask for in the way of advertising, and he only put up a few passes.

The Chronicle offered ten prizes for the best stories dealing with classified topics, giving contestants a choice of five themes. These were "Why Chronicle classifieds are read the most," "Why people in the market for a used car should read the classified," "Chronicle real estate ads offer wonderful opportunities," "How Chronical rental columns help those seeking new quarters" and "Why the Chronicle for sale columns should be read by every household."

She Worked in the Lobby

These offers were made in the classified ads and on the front page, as well.

In return the Chronicle gave extra space to the Griffith play and announced that "Miss Classified" could be met in the lobby of the Queen and would give copies of the plunger song to those who asked.

Miss Classified was a remarkably pretty girl in a dress made from cheap white material which had been run through the press with the plates of the classified pages. The garment was cut so that the text ran straight across. Her title was printed on a white hat and repeated on a sash. As a lobby bally she was decidedly effective.

Cliff Lewis Gets Crowd for Stunt from a Fire

A Fire Helped Get a Crowd for Cliff

Cliff Lewis, of the Strand Theatre, Syracuse, N. Y., believes in fairies—now.

Cliff was trying to sell *The Vanishing American* and, as there is an Indian reservation just outside the town, he arranged to bring in a bus load. Four of the chiefs came in full regalia, but most of them wore regular clothes and were more interesting than picturesque.

He had the big sightseeing car parked in front of the theatre while they sat out the first show, and then he lined them up on the street side of the bus to take a flashlight, warning the photographer not to be too darned quick about it.

Cliff was just congratulating himself on the crowd he was getting when a fire broke out only three doors below the theatre, and all that part of the town came to see. It was not much of a fire, so the crowd stuck around to see the picture made and those who did not take in the show when the bus drove off, evidently came later in the week.

I certainly did start something when I suggested printing some copy for ads.

But, believe me, I am glad.

We are all learning something from them. I know, my instructions were a little lax, but, you see, I know my ad man personally. He knows me and knows just what I want. In fact, there is hardly a week passes that he doesn't call on me in my office after work hours to read Sargent's pages in the M. P. W.

On a larger paper in a larger town I would have to be more explicit—until I made friends with the printer. M. W. Larmour, National Theatre, Graham, Texas.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Ben Bernie and his Hotel Roosevelt Orchestra was the stage attraction for the week that had Raymond Griffith in "Wet Paint" as the feature photoplay.



It was a return engagement for Bernie and an entirely new repertoire was worked out so that two of the Mark Strand artists could assist in the presentation of the act. The incident was named, "I Hope You Like It" or "Broadcasting a la Bernie." Besides this stage number there was the overture house orchestra and a concerto piano number by Lilly Kovacs, the girl pianist. Shorter film subjects besides the feature picture were the usual Mark Strand Topical Review, 8 minutes, and James Fitzpatrick "Songs of Ireland," 9 minutes.

The Paramount picture, "Wet Paint," was 55 minutes long. The stage numbers required 40 minutes, which brought the entire performance up to 1 hour and 52 minutes.

Each of the four deluxe performances of the day was opened by the overture, "La Forza del Destino," (Verdi) by the Mark Strand orchestra. This marked the debut of Willy Stahl as conductor, and also a new associate conductor in the person of Emil Baum. This overture was 8 minutes long and was lighted as follows: color blend floods from the bridge covering the entire surface

of the fabric cyclorama which closed in the small production stage; 2 Klieg light blue floods from the dome on the musicians; blue borders and blue stars in the cove ceiling above the orchestra; entrance spots of blue on the ceiling.

For the James A. Fitzpatrick "Songs of Ireland," one of the melody series, green bridge lamps lighted the fabric drapes on either side of the picture screen. Green floods from the dome covered the musicians.

Lilly Kovacs played her solo from her place in the orchestra. The selection was Weber's "Concerto." A small lemon spot was on the pianist from the dome and bridge lights of dark violet covered the orchestra and the fabric cyclorama.

After the topical review came the Bernie number. A scrim was painted representing a living room with the family gathered about the radio set. At opening lights from the dome hit this scrim as the orchestra played the opening strains of "My Buddy." As the orchestra went into its first number this scrim was raised and the lights were dimmed up on the set showing the orchestra seated in front of a black back-drop which was outlined in white a huge radio set taking up practically two-thirds of the drop. Bernie came out from the wings on the conclusion of the first number and made his announcements through a microphone. It was this way that he introduced, between orchestra selections, Lilly Kovacs and Harry Breuer, xylophonist.

Had Rodeo Stars

We don't know what cowboys were doing around Birmingham, Ala., but a couple of them came through the town on their way to Oklahoma and Rodney Bush, of the Galax Theatre, was quick to pinch them off to advertise Desert Gold.

They rode around town in a car and at important points they got out and did roping tricks, winding up with the offer of one of the men of \$25 to anyone who could tie him so that he could not escape. The bannered car stood alongside advertising the picture all the time. The cost was very small and the stunt drew big business.



MONEY DID NOT JUST TALK, IT SHOUTED FOR EXP. PRIGGS OF THE RIALTO, PUEBLO, COLO.
He threw out \$100 in coins of various denominations to advertise this Metro-Goldwyn-Mayer release, making stops at five points previously announced. Four of these were in front of business places of co-operating advertisers. One picture shows the track with a Uniphone, but you could not hear the latter while the coins were being thrown out.

Don't Spoil a Stunt by Telling Joke Too Soon



A Metro-Goldwyn Release

PUTTING MIKE OVER AT THE VICTORY THEATRE, DENVER
The Victory has a very high lobby, but most displays are made to create a false ceiling line to save filling space. Here the two men are played up over Sally O'Neil, who has the nominal leading role.

Lloyd Dolls Won Hook-up Pages

John Plumb, advertising manager of the Orpheum Theatre, Topeka, Kans., bought 5,000 Harold Lloyd dolls and sold them off to merchants at two-thirds of the cost to the theatre. Then the merchants came in on a double truck hook-in that spread to other sections of the paper because there was not room for all on the two-page spread. All of the adds offered the dolls to purchasers of their wares, and the theatre got an exceptional distribution for the novelties while the stores built up their business, too.

Cutout head, backed by phonographs, face both ways on the marquee and were announced by the newspaper as relayed laughter from the audience.

Timely

The Capitol Theatre, Sacramento, Calif., made effective use of a three sheet cutout on *The New Klondike*. This shows Meighan in the act of pitching a ball, and in his baseball uniform.

As a cutout it was made the centre of a fine display of baseball goods in the window of a big sporting goods store and hogged the entire window. A generously sized card hooked the figure to the showing at the Capitol.

Bouts for Annie

L. R. Guyer, of the Queen Theatre, Austin, Texas, made a drive on the kiddies for Little Annie Rooney, and among other things staged some juvenile boxing bouts at the matinees. The idea proved to be a knockout.

Spoiled a Stunt by Spilling the Beans

What might have been a crackajack press story was spoiled by blowing it too soon. This was the man who cracked a rib laughing at Harold Lloyd, and it was pulled by Miller Meriwether, of the Auditorium Theatre, Winston-Salem, N. C.

During the opening matinee a man laughed so heartily as to attract attention and finally he fell out of his seat. House attendants rushed up and a call was sent for an ambulance, which came dashing down in the street with suspicious promptness. The man was placed on a stretcher and carried to the ambulance, but the sides bore a sign stating that he had cracked his sides at the Lloyd comedy.

That made it a press stunt instead of news. They laughed and forgot it. Had the signs been omitted and the patient taken to the hospital for treatment, the papers would have given it larger space and the effect would have been much better.

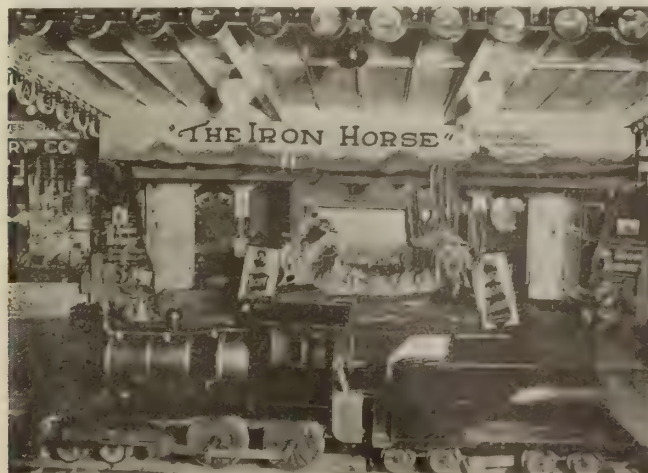
The chief objection to this handling is that the audience probably resented the interruption of the show for a purely avoidable press stunt. Had it appeared that the accident was genuine, they could not have objected to the unavoidable. If banners are used, the stunt should be employed some time when there is no audience present.

We think it was C. B. Stiff who originated this particular idea, but he worked it just before the house opened, and inconvenienced no patron.

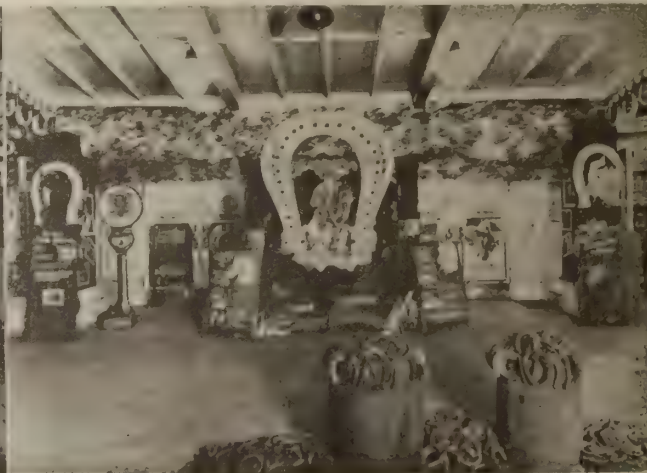
A New Angle

Here's another new one on the local talent angle. In Melville, La., the boys and girls in the high school had quartets.

H. H. Hedberg, of the Amuse-U Theatre, suggested that the rival fours appear at each performance of *The Keeper of the Bees* and sing it off, letting the audience decide as to which was the best. It gave him a packed house, plus a considerable turnaway, and all it cost was the prize.



Fox Releases



FRANK HAMBURGER EXPLOITS FROM CURB TO CASHIER IN PORTLAND, OREGON
The lobby of the Circle Theatre dressed for *The Iron Horse* and *The Lucky Horseshoe*. For the latter he gave a horseshoe matinee and sold the shoes for the benefit of charity. The barrels overflowed. For *The Iron Horse* he borrowed a locomotive and section of track from a local amusement park and set it just as the curb line.

White Space Sells Sea Beast Well in Baltimore

Hand Lettering is Still Boston Bane

It would be difficult to beat this circle for the Colonial Theatre, Boston, on Ben Hur. It would be difficult to beat this same display for stupidity in lettering in the prices when type would have been easier and better.



A Metro-Goldwyn Release

OF COURSE IT'S BOSTON

There is some excuse for the hand-lettered "The Spectacle of a Thousand Wonders" since this works too close to the drawing of the hand, but it might have been possible to have achieved a prettier letter and to have made a cut that did not leave a line in the cast. But there is no excuse for those prices when this could have been set up in type and pasted to the art work if the management did not care to mortise. This is a blot on what otherwise would have been a good display advertisement, but coming from Boston it seems almost necessary that there should be some such blot. There must be something in a bean diet that kills off common intelligence, for even when someone is sent over from New York to put over a show the same thing happens.

Linear Letter A Nice Effect

This 50x2 from Chicago on The Fool uses a lot of hand lettering where type would be



A Fox Release

A NICE TITLE

more legible, but it gives a nice effect for the title.

The use of a linear letter, shaded, gives a full effect without using too much black. A solid black letter so large in so small a space would be repellent, but the lined letter gives sufficient color to achieve prominence without killing off the rest of the space as a black letter would assuredly would. This is practical only in titles up to six letters in a two-column space, but it is useful for shorts.

An Open Space Is Best Attractor

In this advertisement on The Sea Beast at the Metropolitan Theatre, Baltimore, we think that the chief merit of the cut is found in its freedom from background. The white space is a better attractor than the cut itself, though it requires the cut to give emphasis to the space.

"Where Happiness Waits You"

WARNER'S METROPOLITAN

The Greatest Picture of All Time

3RD WEEK
Regardless of the Public Demand, Engagement Must End Saturday, March 13th.

The World's Greatest Living Actor
JOHN BARRYMORE
—in—
"The Sea Beast"
with **DOLORES COSTELLO**
A PICTURE SO GREAT IN APPEAL YOU CAN SEE IT AGAIN AND AGAIN

PLEASE NOTICE
"The Sea Beast" is Presented Promptly at 1:30, 3:10, 5:00, 7:30, 9:30 P. M.
By Attending at These Hours, We Guarantee You Satisfaction

LARGEST ORCHESTRA OF 20
NEXT WEEK "THE JOHNSON FLOOD"

A Warner Brothers Release

WHITE SPACE WORKS

Putting a background to the cut would have made it just another clinch in a long series of similar poses, but by silhouetting the players the white space gives a strong attractor value, and throws into prominent relief the fact that the play is in its third and last week.

The space is well displayed except for two lines of all caps just below Miss Costello's name. Each kills the other off, and yet these two lines are important in their appeal if they are put over. On any holdover picture the suggestion of a return visit is always an important factor. Here the appeal is apt to pass unnoticed.

Small Plan Book Cut Basis of This Space

The Eastman Theatre, Rochester, makes a plan book cut the basis of its two sixes on The Black Bird. By keeping the rest small, it gets a three-column value for a two-column space.

EASTMAN

All Week
(Including Thursday Afternoon and Evening)
The "Man of a Thousand Faces" In a Striking Drama of Regeneration

LON CHANEY
in his newest film-triumph—
The BLACK BIRD

WITH
Owen Moore and Rene Adoree
Fog of London Streets—Mystery Behind Strange Locked Doors—Tense Drama and Refreshing Romance.

Special Novelty Act
"The Singer and the Big Bass Viol"
DAVID HOWELL AND NELSON WATSON

"España"
Eastman Theatre Orchestra
Saturday Morning—10c—Betty Compton in "The Little Minister"
Week April 4—Harold Lloyd in "For Heaven's Sake"
N.V.A. Midnite Show, April 8. Seats, Mo-day, March 28. Eastman Theater Box Office.

A Metro-Goldwyn Release

AN EASTMAN SPACE

The layout is rather too much on the straight line order to be effective, and the sales lines have no real punch, but the star and title are given a chance to do their selling without much interference from the other lines.

The Eastman is so much a local institution that the usual intensive selling is not so necessary here, but even at that we think that many of the sales lines are too casual. They lack the ring of conviction.

Better Than Pastors

Ernest Morrison, of the Howard Theatre, Atlanta, realizes that the windshield sticker is—or should be—out. The thing has become such a pest that the sticker is now an irritation rather than an advertisement.

For "Behind the Front" he appealed to motorists with a modification of the door-knob, the punch hole permitting the card to be placed on the steering wheel and yet be easily removed.

A showing to the patients of a military hospital added to the general press work.

Nice Type Box is a Newark Feature

Working a panel of straight type into a drawn design gives the Capitol Theatre, Newark, about as nice a display as might be desired. This is approximately a four nines; a nice proportion, and it forms one of the

Kiki Provides Snappy Figures for Ad Layouts

prettiest displays we have seen in a long time.



An Associated Exhibitors Release

A PARTICULARLY NICE DISPLAY

This is an effort to sell Peggy Joyce. The name is set out in large letters on a star-dotted reverse that suggests the midnight sky into which the skyrocket is ascending.

Miss Joyce is attractive, and so three cuts of the star supplement her name. These are contrasty, suggesting a variety of costumes. They are pretty, so it does not have to be told that she is beautiful.

The rest is done with a bank of text set in straight Roman that can be read without effort. It is enthusiastic without being over-exuberant, and the reader who can turn from that space without being sold probably would not go if he were offered a free ticket.

Even the signature is so nicely set in that it seems to be a part of the design, and it is put where it will do the most good. You get the star and the house in one glance.

That sort of layout is worth money to any theatre. It's good selling with no detracting faults.

Another Vet

Ed. A. Zorn, of the Stratford Theatre, Poughkeepsie, has dug out the penny card to find that it will bring in as much money as ever. He put out 300 cards with a penny glued to each and with "This card and 39 cents will admit," etc. He used it for Sally, Irene and Mary and got most of the cards back again. But that wasn't all. The cards were shown around, achieving a large circulation.

Crowded Space Saved by Faces

This two sevens from the Metropolitan Theatre, Baltimore, is almost perilously crowded. There is about twice as much talk as this space can conveniently carry, and less careful type selections might have spoiled the lower half.

The cut assures a prominent display for Miss Talmadge and her play. That part is safe, but only a careful choice of faces saves the lower. Had any of this been set in bold

face, it could not have been read, but with six point italic and Roman it is all legible and reasonably well displayed.

In the panel the largest type is a twelve point "Sunday Treat," and the other names are in eight point bold, the only fullface



A First National Release

A BALTIMORE KIKI

in the space. With no other black faces to fight, the eights have the value of twelves, and the entire space gets over as nicely as is possible with so much copy. Less careful composition would have made this a terrible thing.

Receding Letters Reduce the Display

This 60x3 from Boston on Ben Hur uses a familiar but useful device to get attention for the title, but the angle of the letters is a little too great and the display value is somewhat reduced, though not beyond the point of usefulness.



A Metro-Goldwyn Release

A FAMILIAR DEVICE

It would have been better to have slightly altered the angle to get a larger letter to-

ward the end, but it is much more important to get legible letters for the remainder of the announcement. The panel on the right might be worse, but the matter below could not well be much worse without being a total loss. It is nearly a complete washout as it is. You can barely make out the showing times and have to look very closely to note the prices. It would have been a simple matter to have set this material in type, either in a notch or by pasting a printed slip to the layout, but this is Boston and they seem to imagine that the sacred codfish would fall out of the dome of the State House if they used advertising even halfway as good as small town stuff.

Considering the fact that this is from Boston, it is a good display. Most cities would be ashamed of such a mess.

Valentine Space is Fine Kiki Display

Now and then Loew's Valentine Theatre, Toledo, produces some execrable hand lettered advertisements. But lately they have been turning out sound work, and one of the best of the new efforts is this four nines on Kiki.



A First National Release

VERY WELL DONE

It is interesting to note how the outline letters of the star name as made to hook to the white reverse of the circular play title. A black "Talmadge" and a white "Kiki" would not have been good, but with the outline letter the star matches the reverse and yet the title gets the full advantage of the more conspicuous circle.

Outside of star and title there are only two lines of all caps in the display and the selection of the other faces is unusually good. The Valentine has spread itself on this space.

C. T. Perrin, of the Sterling Theatre, Greeley, Col., was given one thousand pencils with which to advertise The American Venus. Instead of tying cards to these, he slit the cards and pushed the pencils through the slits, saving both time and trouble.

The stunt also brought him a fine window with a display of Venus pencils and stills from the play, the display remaining in more than a week.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

A Find-It-Quick Chart With All the Information You Want

ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
1925		
Manhattan Madness (Dempsey-Taylor).....	Action melodrama	Aug. 1.. 5,580
Under the Rouge (Percy T. Moore).....	Crook drama	Aug. 1.. 6,055
His Buddy's Wife (Glenn Hunter).....	Sentiment drama	Aug. 1.. 5,226
Headlines (Alice Joyce).....	Sacrifice drama	Aug. 1.. 5,600
Fifty-Fifty (Hampton-L. Barrymore).....	Drama	Aug. 1.. 5,531
Keep Smiling (Monty Banks).....	Comedy	Aug. 1.. 5,400
Camille of Barbary Coast (O. Moore-Busch).....	Drama	Aug. 1.. 5,308
Never Weaken (Harold Lloyd).....	Reissued comedy	Aug. 1.. 3,000
1926		
The Skyrocket (Peggy H. Joyce).....	Drama	Jan. 23.. 7,350
Counsel for the Defense (Compson).....	Human Int. melo.	Feb. 13.. 6,622
Pinch Hitter (Glenn Hunter).....	College baseball dr.	Feb. 20.. 6,250
Lovers' Island (Hampton-Kirkwood).....	Romantic melodrama	Feb. 27.. 4,624
Hearts and Fists (John Bowers).....	Logging camp melo.	Mar. 6.. 5,438
North Star (Strongheart).....	Dog melodrama	Mar. 6.. 4,715
Shadow of the Law (Bow).....	Crook melo.	Mar. 20.. 4,526
White Mice (Jacqueline Logan).....	Romantic melo.	Mar. 27.. 5,412
Broadway Boob (G. Hunter).....	Comedy drama	Apr. 3.. 5,683
Nut-Cracker (Horton-Busch).....	Farce Comedy	Apr. 17.. 5,786
Two Can Play (Clara Bow).....	Drama	Apr. 24.. 5,465
The Highbinders (W. T. Tilden).....	Melodrama	May 8.. 5,486
The Big Show (Lowell).....	Circus drama	May 15.. 5,385
Galloping Cowboy (B. Cody).....	Western	May 22.. 4,639
Earth Woman (Mary Alden).....	Drama	May 29.. 5,830

CHADWICK PICTURES CORP.

Kind of Picture	Review	Feet
1925		
Man of Iron (L. Barrymore).....	Drama	July 4.. 6,200
American Pluck (G. Walsh).....	Action melodrama	July 11.. 5,900
The Bells (L. Barrymore).....	Drama	
Blue Blood (G. Walsh).....	Action romance	
Paint and Powder (E. Hammerstein).....	Stage life drama	Oct. 17.. 7,000
Some Pun'kins (Chas. Ray).....	Rural comedy-drama	Dec. 26.. 6,500
1926		
Perfect Clown (Larry Semon).....	Feature comedy	Jan. 2.. 5,700
Prince of Broadway (G. Walsh).....	Prize ring drama	Jan. 9.. 5,800
Count of Luxembourg (G. Walsh).....	Romantic drama	Feb. 27.. 6,400
Transcontinental Limited (all star).....	Railroad melodrama	Mar. 6.. 6,400

COLUMBIA PICTURES CORP.

Kind of Picture	Review	Feet
Danger Signal (Novak).....	Railroad melo	5,548
Unwritten Law (Hammerstein).....	Drama	5,345
Steppin' Out (Revier-Sterling).....	Comedy	5,221
S. O. S. Perils of Sea (Hammerstein).....	Melodrama	5,106
Lure of the Wild (Novak-Lightning).....	Dog melodrama	5,700
Ladies of Leisure (Hammerstein).....	Drama	5,770
Screen Snapshots.....	Novelty	1,000

Waldorf

Kind of Picture	Review	Feet
Enemy of Men (Revier).....	Drama	5,507
Price of Success (Lake-Glass).....	Drama	5,567
Sealed Lips (Revier).....	Drama	5,613
When Husbands Flirt (Revier).....	Comedy drama	5,505
Fate of a Flirt (Revier).....	Comedy drama	5,793

Perfection

Kind of Picture	Review	Feet
Fighting Youth (W. Fairbanks).....	Melodrama	4,781
Speed Mad (W. Fairbanks).....	Racing melodrama	4,441
New Champion (W. Fairbanks).....	Boxing melodrama	4,498

A Dollar for Your Error-Tips

We want this chart to be as close to perfect as human effort can make it. The title, star, and style of story are furnished to us by the producers and these you can generally assume to be correct—unless the type gets "balled up" as may happen.

On the review date we get the information in as the issue is published, so this only goes "floopy" when the type is "pied" accidentally in shifting it around each week.

On the picture footage, however, the information which comes with the review may be incorrect some time later if the picture is cut, edited or otherwise changed—and when the producer does not tip us off to this footage change, you may catch a major error of half a reel or more—and we want you to tip us off quick, so we can give accurate information.

For major errors pointed out, we will send you a dollar to pay you in a way for your trouble in writing us a letter.

Great Sensation (W. Fairbanks).....	Melodrama	4,470
Fight to the Finish (W. Fairbanks).....	Fight melodrama	4,514
Handsome Brute (W. Fairbanks).....	Police drama	4,779

EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
1925		
Pictorial Proverbs.....	Hodge Podge	Aug. 15.. 1,000
Be Careful (Adams).....	Christie comedy	Aug. 22.. 2,000
Pleasure Bound (Conley).....	J. White prod.	Aug. 22.. 2,000
Watch Out (Vernon).....	Christie comedy	Aug. 29.. 2,000
Felix the Cat Trifles with Time.....	Sullivan cartoon	Sep. 5.. 1,000
Soup to Nuts (Neal Burns).....	Comedy	Sep. 5.. 2,000
Props and the Spirits.....	Pen and Ink Vaud.	Sep. 5.. 1,000
Off His Beat (Hiers).....	Comedy	Sep. 12.. 2,000
Wild Beast of Borneo.....	Animal special	Sep. 12.. 2,000
Busts into Business.....	Sullivan cartoon	Sep. 19.. 1,000
Fair Warning (St. John).....	Comedy	Sep. 19.. 2,000
The Movies (Lloyd Hamilton).....	Comedy	Sep. 26.. 2,000
Felix the Cat Trips Thru Toyland.....	Cartoon	Oct. 3.. 1,000
In Deep (Bowes).....	Comedy	Oct. 3.. 2,000
A Misfit Sailor (Billy Dooley).....	Comedy	Oct. 3.. 2,000
Dog Daze (Cliff Bowes).....	Cameo comedy	Oct. 10.. 1,000
Felix Cat on the Farm.....	Sullivan cartoon	Oct. 10.. 1,000
Who Which?.....	Cameo comedy	Oct. 10.. 1,000
The Story Teller.....	Hodge-Podge	Oct. 10.. 1,000
Maid in Morocco (Lupino Lane).....	Comedy	Oct. 17.. 2,000
Scrambled Eggs.....	Cameo comedy	Oct. 17.. 1,000
Spot Light (Lige Conley).....	J. White comedy	Oct. 17.. 2,000
Baby Be Good.....	Juvenile comedy	Oct. 24.. 2,000
A Goofy Gob (Dooley).....	Comedy	Oct. 31.. 2,000
Slippery Feet (Vernon).....	Comedy	Oct. 31.. 2,000
Felix the Cat on the Job.....	Sullivan cartoon	Oct. 31.. 1,000
Knicknacks of Knowledge.....	Hodge-Podge	Oct. 31.. 1,000
Sweet and Pretty (Cliff Bowes).....	Cameo comedy	Nov. 7.. 1,000
Fire Away (St. John).....	Mermaid comedy	Nov. 7.. 2,000
Felix, the Cat in the Cold Rush.....	Sullivan cartoon	Nov. 7.. 1,000
Cleaning Up (Johnny Arthur).....	Comedy	Nov. 14.. 2,000
Hot Feet (Bowes).....	Comedy	Nov. 14.. 1,000
Hot Doggie (Hiers).....	Comedy	Nov. 14.. 2,000
On Edge (Conley).....	J. White prod.	Nov. 21.. 2,000
Eats Are West (Felix-cat).....	Sullivan cartoon	Nov. 21.. 1,000
Slow Down (Bowes).....	Comedy	Nov. 28.. 1,000
Framed (Hamilton).....	Comedy	Nov. 28.. 2,000
Magical Movies.....	Hodge-Podge	Nov. 28.. 1,000
Fighting Dude (Lane).....	Acrobatic comedy	Dec. 5.. 2,000
Marionettes.....	Color fantasy	Dec. 5.. 1,200
Felix the Cat Tries the Trades.....	Sullivan cartoon	Dec. 5.. 1,000
Cheap Skates (Conley).....	Jack White prod.	Dec. 12.. 2,000
Bachelor's Babies.....	Juvenile comedy	Dec. 12.. 2,000
What's Up (Bowes).....	Cameo comedy	Dec. 12.. 1,000
Weak But Willing.....	Walter Hires comedy	Dec. 19.. 2,000
Yes, Yes Babbette (Vernon).....	Christie comedy	Dec. 19.. 2,000
Felix the Cat at Rainbow's End.....	Cartoon	Dec. 26.. 1,000

Kind of Picture	Review	Feet
1926		
A Salty Sap (Dooley).....	Christie comedy	Jan. 2.. 2,000
Live Cowards (St. John).....	Mermaid comedy	Jan. 2.. 2,000
Hodge-Podge No. 40.....	Howe scenic	Jan. 2.. 1,000
My Stars (Arthur).....	Tuxedo comedy	Jan. 23.. 2,000
Felix the Cat Kept on Walking.....	Sullivan cartoon	Jan. 23.. 1,000
Parisian Modes in Color.....	Special	Jan. 30.. 1,000
Brotherly Love (Bowes).....	Comedy	Jan. 30.. 1,000
For Sadie's Sake (Adams).....	Comedy	Feb. 6.. 2,000
Be Careful, Dearie (Joe Moore).....	Cameo comedy	Feb. 6.. 1,000
Felix the Cat Spots the Spook.....	Sullivan cartoon	Jan. 30.. 1,000
Careful, Please.....	Hamilton comedy	Feb. 13.. 2,000
Run Tin Can (Burns-Steadman).....	Christie comedy	Feb. 20.. 2,000
Sea Scamps.....	Juvenile comedy	Feb. 20.. 2,000
Page Me (Vernon).....	Comedy	Feb. 27.. 2,000
Keep Trying (Bowes).....	Cameo comedy	Mar. 6.. 1,000
Hold Your Hat (St. John).....	J. White prod.	Mar. 13.. 2,000
Light Housekeeping (Conley).....	J. White prod.	Mar. 20.. 2,000
Wireless Lizzie (Heirs).....	Christie comedy	Mar. 20.. 2,000
Home Cured (Johnny Arthur).....	Comedy	Mar. 27.. 2,000
Don't Stop (Bowes).....	Cameo comedy	Mar. 27.. 1,000
Whoa Emma (Adams).....	Christie comedy	Mar. 27.. 2,000
Felix Fans the Flames.....	Sullivan cartoon	Mar. 27.. 1,000
Felix Laughs It Off.....	Sullivan cartoon	Mar. 27.. 1,000
Quick Service (Bowes).....	Cameo comedy	Mar. 27.. 1,000
Fool's Luck (Lupino Lane).....	Comedy	Apr. 3.. 2,000
Dancing Daddy (Jack Duffy).....	Christie comedy	Apr. 10.. 2,000
Congress of Celebrities.....	Hodge-Podge	Apr. 10.. 1,000
Felix Weathers the Weather.....	Sullivan cartoon	Apr. 10.. 1,000
Nobody's Business (Hamilton).....	Comedy	Apr. 24.. 2,000
Tonight's the Night (Bowes).....	Cameo comedy	Apr. 24.. 1,000
Lest We Forget.....	Free to exhibitors	Apr. 24.. 1,000
Felix the Cat Uses His Head.....	Sullivan cartoon	Apr. 24.. 1,000
Broken China (Vernon).....	Christie comedy	May 8.. 2,000
Felix Misses the Cue.....	Sullivan cartoon	May 8.. 1,000
The Vision.....	Technicolor drama	May 15.. 2,000
Mr. Cinderella (Arthur).....	Tuxedo comedy	May 22.. 2,000
Shore Shy (Dooley).....	Christie comedy	May 22.. 2,000
Somebody's Wrong (Bowes).....	Cameo comedy	May 22.. 1,000
Gimme Strength (Adams).....	Christie comedy	May 29.. 2,000

FILM BOOKING OFFICES OF AMERICA

Kind of Picture	Review	Feet
1925		
Speed Wild (Flynn).....	Melodrama	May 16.. 4,770
Alias Mary Flynn (Brent).....	Regeneration melo.	May 23.. 4,700

Quick Reference and Accurate Footage

	Kind of Picture	Review	Feet
Drusilla with a Million (Mary Carr)	Human Interest dr	June 6.	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6.	5,470
White Thunder (Yakima Canutt)	Western	June 13.	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13.	6,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20.	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4.	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11.	4,800
That Man Jack (Bob Custer)	Action western	July 25.	5,632
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8.	5,280
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15.	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5.	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10.	5,182
Keeper of the Bees (all star)	Drama	Oct. 17.	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17.	6,074
Ridin' the Wind (Thomson)	Western action drama	Oct. 24.	5,010
Adventures of Marie (Vaughn)	Comedy series	Oct. 24.	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31.	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7.	5,452
Mazies Won't Tell	Mazie series	Nov. 14.	2,000
Constant Simp	Mazie series	Nov. 14.	2,000
Or What Have You?	Mazie series	Nov. 14.	2,000
No Man's Law (Custer)	Action western	Nov. 21.	4,042
So's Your Old Man	Mazie series	Nov. 28.	5,519
All Around Frying Pan (Thomson)	Action western	Nov. 28.	1,000
How the Camel Got His Hump	Bray cartoon	Dec. 5.	1,150
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5.	1,000
On the Links (fat men)	Col-Slapstick	Dec. 5.	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19.	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26.	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26.	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26.	2,000
Leopard's Spots	Bray unnatural history	Dec. 26.	1,000
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2.	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6.	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13.	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13.	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20.	6,500
In the Air	Fat men comedy	Feb. 20.	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27.	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27.	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6.	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13.	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20.	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27.	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3.	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3.	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Sir Lumberjack (Lefty Flynn)	Spy Melodrama	Apr. 17.	5,486
Secret Orders (Evelyn Brent)	Action Western	Apr. 24.	5,149
Fighting Boob (Bob Custer)	Western	May 1.	4,546
Wild To Go (Tom Tyler)	Western	May 8.	4,570
The Imposter (Brent)	Crook melodrama	May 15.	5,457
Ostrich's Plumes	Bray cartoon	May 15.	1,000
Wild West	Bray cartoon	May 22.	1,000
Isle of Retribution (L. Rich-Frazier)	Melodrama	May 29.	6,200
Pelican's Bill	Bray cartoon	May 29.	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
Learning to Love (C. Talmadge)	Comedy drama	Mar. 7.	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21.	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28.	8,636
Declasse (Corinne Griffith)	Society drama	Apr. 4.	7,869
One Way Street (Lyon Nilsson)	Society drama	Apr. 4.	5,604
My Son (Nazimova)	Emotional drama	Apr. 18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18.	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25.	6,565
Chickie (Mackail)	Drama	May 9.	7,767
Soul Fire (Barthelmess)	Emotional drama	May 16.	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23.	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23.	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6.	6,263
Desert Flwer (C. Moore)	Comedy drama	June 13.	6,837
White Monkey (La Marr)	Society drama	June 13.	6,121
Making of O'Malley (Sills)	Police romance	July 4.	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18.	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25.	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8.	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15.	6,971
Winds of Chance (A. O. Nilsson)	Klondike drama	Aug. 29.	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5.	7,255
Dark Angel (Johnny Hines)	Comedy feature	Sep. 19.	7,000
Graustark (Norma Talmadge)	Romance	Sep. 19.	7,311
Shore Leave (Barthelmess)	Sailor drama	Sep. 26.	5,900
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10.	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10.	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24.	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31.	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7.	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14.	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14.	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21.	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5.	6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12.	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12.	8,000
Splendid Road (A. O. Nilsson)	Gold rush drama	Dec. 19.	7,646
Joanna (Dorothy Mackail)	Newspaper drama	Dec. 26.	7,900
Bulebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16.	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30.	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30.	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6.	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13.	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6.	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13.	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20.	6,200

	Kind of Picture	Review	Feet
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27.	6,229
Kiki (Norma Talmadge)	Comedy Drama	Apr. 17.	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1.	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8.	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15.	9,710
Wilderness Woman (Pringle)	Comedy	May 22.	7,533
Ransom's Folly (Barthelmess)	Romantic drama	May 29.	7,322

FOX FILM CORP.

	Kind of Picture	Review	Feet
Hunted Woman (Seena Owen-Earl Schenck)	Curwood drama	Apr. 4.	4,954
Marriage in Transit (E. Lowe)	Secret service drama	Apr. 11.	4,808
Where the Waters Divide	"Varieties"	Apr. 25.	1,000
Rainbow Trail (Mix)	Zane Gray western	May 2.	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9.	5,783
Neptune's Stepdaughter	Comedy	May 9.	2,000
Wings of Youth (Bellamy-Clayton)	Modern Life drama	May 9.	5,340
Concerning Cheeze	Varieties	May 9.	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23.	5,000
White Paper	Varieties	May 23.	1,000
Papa's Darling	Sunshine comedy	May 23.	2,000
Scandal Proof (Shirley Mason)	Drama	June 6.	4,400
Scientific Husband	Sunshine Comedy	June 6.	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13.	4,361
Honeycomb Limited (Lee Moran)	Comedy	June 13.	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1.	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 1.	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29.	6,597
A Business Engagement	Helen and Warren	Aug. 29.	2,000
Shoes	O. Henry series	Aug. 29.	2,000
Sweet Marie	Imperial comedy	Aug. 29.	2,000
The Wrestler	Van Bibber	Aug. 29.	2,000
Sky Jumper	Van Bibber	Aug. 29.	2,000
My Own Carolina	Varieties	Aug. 29.	1,000
The West Wind	Varieties	Aug. 29.	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5.	7,264
Big Game Hunter	Van Bibber	Sep. 5.	2,000
Havoc (George O'Brien)	War drama	Sep. 12.	9,283
On the Go (Sid Smith)	Comedy	Sep. 12.	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19.	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19.	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26.	6,978
Cuba Steps Out	Varieties	Sep. 26.	1,000
Love and Lions	Imperial comedy	Sep. 26.	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3.	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3.	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10.	7,500
Cloudy Romance	Comedy	Oct. 10.	2,000
The Sky Tribe	Magazine	Oct. 10.	1,000
Toiling for Rest	Varieties	Oct. 10.	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17.	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17.	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24.	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31.	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31.	7,234
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31.	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1.	8,975
Peacemakers	Helen & Warren	Nov. 7.	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28.	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28.	2,000
River Nile	Varieties	Nov. 28.	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5.	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12.	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19.	5,709
His Own Lawyer	Helen & Warren	Dec. 26.	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26.	2,000
Cupid a la Carte	O. Henry Series	Dec. 26.	2,000
Parisian Knight	Van Bibber series	Dec. 26.	2,000
Iron Trail Around the World	Variety	Dec. 26.	1,000
The Feud	Van Bibber series	Jan. 2.	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16.	6,200
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23.	5,467
Old Virginia	Variety	Jan. 23.	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30.	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	6,038
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeycomb	Comedy	Feb. 6.	2,000
Yankee Senator (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,345
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	2,000
Officer of the Day	Imperial Comedy	Feb. 20.	5,600
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20.	2,000
Egypt Today	Variety	Feb. 27.	2,000
Pawnshop Politics	Imperial comedy	Feb. 27.	2,000
Moving Day	Helen and Warren	Mar. 6.	2,000
Drops from Heaven	Varieties	Mar. 6.	1,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13.	6,258
Woman of Letters	Helen and Warren	Mar. 13.	2,000
Die Merchant (Bellamy)	Drama	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	Apr. 10.	5,994
From the Cabbie's Seat	O. Henry comedy	Apr. 10.	2,000
Sandy (Madge Bellamy)	Drama	Apr. 17.	7,850
Two Lips in Holland (Marian)	Comedy	Apr. 17.	2,000
Siberia (Rubens-Lowe)	Melodrama	Apr. 24.	6,950
A Polar Baron	Imperial comedy	Apr. 24.	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
Too Many Relations	Helen and Warren	May 15.	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Canary Island	Varieties	May 22.	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
Wild America	Varieties	May 29.	900

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)	Railroad drama	6,239
Police Patrol (Kirkwood)	Melodrama	6,100
Little Girl in a Big City	Noted play	6,040

Star and Type of Story to Help You

	Kind of Picture	Review	Feet
His Master's Voice (Thunder, dog).....	Melodrama		5,975
Part Time Wife (Alice Calhoun).....	Domestic drama		5,950
Shadow on the Wall (Hale-Percy).....	Drama		6,010
One of the Bravest (Ralph Lewis).....	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog).....	Drama		5,500
Speed limit (McKee-Shannon).....	Romantic com.		5,860
Racing Blood.....	Racing drama		5,900
Hearts and Spangles.....	Circus Romance		6,000
Sign of the Claw (Thunder, dog).....	Dog picture		6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Denial (Claire Windsor).....	Drama	Mar. 21.	4,791
Seven Chances (Keaton).....	Comedy	Mar. 28.	5,113
Confessions of a Queen (Terry-Stone).....	Mythical romance	Apr. 4.	5,809
Way of a Girl (Boardman).....	Thrill-comedy	April 11.	5,000
Man and Maid (Lew Cody).....	Elinor Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman).....	Romantic com.	Apr. 25.	5,770
Prairie Wife (Rawlinson-Devore).....	Domestic dr.	May 16.	6,487
Zorbing the Great (Marion Davies).....	Human interest	May 16.	6,484
Sporting Venus (Sweet).....	Romantic drama	May 23.	5,958
White Desert (Windsor-O'Malley).....	Snow-R. R. drama	July 18.	6,464
Pretty Ladies (Pitts-Moore-Pennington).....	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer).....	Drama	Aug. 1.	5,906
Never the Twain Shall Meet (Stewart).....	South Sea com.	Aug. 8.	8,143
Unholy Three (Lon Chaney).....	Drama	Aug. 15.	6,948
Sun-Up (Starke-Nagel).....	Mountain tragedy	Aug. 29.	5,819
Merry Widow (Murray-Gilbert).....	Romantic drama	Sept. 12.	10,627
Mystic (Pringle-Tearle).....	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman).....	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star).....	Drama	Feb. 21.	7,811
Rag Man (Coogan).....	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana).....	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer).....	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman).....	Married life com.	Oct. 17.	5,300
Midshipman (Ramon Novarro).....	Naval com.-drama	Oct. 31.	7,498
Go West (Buster Keaton).....	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies).....	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan).....	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray).....	Type com.-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel).....	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mac Murray).....	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast).....	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Busch-Cody).....	Unique drama	Dec. 26.	4,757

	Kind of Picture	Review	Feet
His Secretary (Shearer).....	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro).....	Lew Wallace story	Jan. 16.	12,000
Soul Mates (Lowie-Pringle).....	Glyn story	Jan. 16.	6,073
Mike (Sally O'Neill).....	Human interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor).....	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney).....	Crook Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.).....	Ibanez Novel	Feb. 27.	
La Boheme (Gilbert-Gish).....	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray-Boardman).....	Comedy-drama	Feb. 27.	6,239
Ibanez' "Torrent" (Cortez).....	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry).....	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer).....	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies).....	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian).....	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor).....	Farce comedy	May 22.	5,139

PARAMOUNT

	Kind of Picture	Review	Feet
Old Home Week (Meighan).....	Comedy	June 6.	6,780
Any Woman (Star cast).....	Comedy drama	June 13.	5,963
Little French Girl (Mary Brian).....	Drama	June 13.	5,628
Are Parents People? (Betty Bronson).....	Domestic problems	June 20.	6,586
Eve's Secret (Betty Compton).....	Romantic drama	June 20.	6,205
Beggar on Horseback (all star).....	Imaginative	June 20.	6,874
Manicure Girl (Daniels).....	Drama	June 27.	5,959
Lost—A Wife (Menjou).....	Sophisticated com.	July 4.	6,420
Light of Western Stars (Holt).....	Vivid west dr.	July 4.	6,850
Paths to Paradise (R. Griffith).....	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor).....	Drama	July 11.	5,692
Lucky Devil (Richard Dix).....	Auto race comedy	July 18.	5,935
Night Life of New York (All-star).....	Comedy-drama	July 25.	6,908
Marry Me (Vidor).....	Small town idyl	July 25.	5,526
Street of Forgotten Men (all star).....	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson).....	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson).....	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor).....	Farce comedy	Aug. 15.	6,489
Wild, Wild Susan (Bebe Daniels).....	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt).....	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star).....	Prodigal son epic	Sep. 5.	8,173
Man Who Found Himself (Meighan).....	Crook drama	Sep. 5.	7,298
Coast of Folly (Swanson).....	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen).....	Comedy drama	Sep. 12.	5,904
Golden Princess (Betty Bronson).....	Bret Harte western	Sep. 19.	6,546
Pony Express (Cruze production).....	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love).....	Western drama	Oct. 10.	6,925
A Regular Fellow (R. Griffith).....	Typical comedy	Oct. 17.	5,027
Vanishing American (Dix-Wilson).....	Indian spectacular	Oct. 24.	10,063
Flowering of the Night (Negri).....	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels).....	Farce-comedy	Oct. 31.	6,570
Best People (Star cast).....	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou).....	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean).....	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love).....	W. DeMille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove).....	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont).....	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson).....	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan).....	Melodrama	Dec. 5.	7,008
Cobra (Valentino).....	Drama	Dec. 19.	6,895
A Woman of the World (Negri).....	Comedy-drama	Dec. 26.	6,353
The Splendid Crime (W. DeMille prod.).....	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson).....	Warrior whimsical	Jan. 9.	9,621
Enchanted Hill (Holt).....	Western	Jan. 9.	6,326
Womanhandled (Richard Dix).....	Western Satire	Jan. 16.	6,765

	Kind of Picture	Review	Feet
That Royle Girl (Dempster).....	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello).....	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith).....	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier).....	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star).....	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton).....	War farce-com	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou).....	Romantic comedy	Feb. 27.	6,314
Moana.....	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor).....	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow).....	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson).....	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish).....	Farce-comedy	Feb. 6.	9,000
Miss Brewster's Millions (Daniels).....	Comedy-drama	Mar. 27.	6,200
New Klondike (Thos. Meighan).....	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson).....	Society drama	Apr. 3.	5,132
Crown of Lies (Pola Negri).....	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason).....	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd).....	Typical comedy	April 17.	5,356
Blind Goddess (Holt-Torrence).....	Mystery Drama	April 17.	7,363
That's My Baby (Douglas MacLean).....	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou).....	Comedy drama	May 1.	6,025
The Runaway (Clara Bow).....	Melodrama	May 8.	6,218
Fascinating Youth (Juniors).....	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray).....	Drama	May 29.	8,514

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	Kind of Picture	Review	Feet
Tea for Two (Alice Day).....	Sennett comedy	Aug. 1.	2,000
Innocent Husbands (Chase).....	Comedy	Aug. 1.	2,000
Kivalina of the Ice Lands.....	Eskimo life	July 11.	5,700
Bubbles.....	Terry cartoon	Aug. 8.	1,000
Iron Nag.....	Sennett comedy	Aug. 8.	2,000
Sons of Swat.....	Sportlight	Aug. 8.	1,000
Tame Men and Wild Women (A. Stone).....	Comedy	Aug. 15.	2,000
Lucky Stars (H. Langdon).....	Comedy	Aug. 22.	2,000
Mary, Queen of Tots.....	Our Gang	Aug. 22.	2,000
Seven Ages of Sport.....	Sportlight	Aug. 22.	2,000
Butter Fingers (Bevan).....	Comedy	Aug. 29.	2,000
Cold Turkey (Alice Day).....	Comedy	Aug. 29.	2,000
The Window Washers.....	Terry cartoon	Aug. 29.	1,000
Over the Plate.....	Terry cartoon	Aug. 29.	1,000
A Runaway Taxi.....	Stereoskopik	Sep. 5.	1,000
Barrier Busters.....	Sportlight	Sep. 5.	1,000
Barnyard Follies.....	Terry cartoon	Sep. 5.	1,000
Wild West (J. Mulhall-H. Ferguson).....	Circus serial	Sep. 12.	10 ep.
No Father to Guide Him (Chase).....	Comedy	Sep. 12.	2,000
Madame Sans Jane (Findlayson).....	Comedy	Sep. 12.	2,000
Ugly Duckling.....	Terry cartoon	Sep. 19.	1,000
Somewhere in Somewhere.....	Comedy of war zone	Sep. 19.	2,000
Big Kick (Engle-Mohan).....	Fight comedy	Sep. 26.	1,000
Your Own Back Yard.....	Our Gang	Sep. 26.	2,000
Hungry Hounds.....	Terry cartoon	Sep. 26.	1,000
Nuts and Squirrels.....	Terry cartoon	Sep. 26.	1,000
Moonlight and Noses (Clyde Cook).....	Comedy	Oct. 3.	2,000
Outings for All.....	Sportlight	Oct. 3.	1,000
Lion and the Monkey.....	Terry cartoon	Oct. 3.	1,000
Caretaker's Daughter (Chase).....	Comedy	Oct. 10.	2,000
Hero Wins.....	Comedy	Oct. 10.	1,000
Love and Kisses (Alice Day).....	Terry cartoon	Oct. 10.	2,000
Solid Ivory (Mohan-Engle).....	Sennett comedy	Oct. 10.	2,000
Clever Feet.....	Sportlight	Oct. 17.	1,000
Cuckoo Love (Tryon).....	Comedy	Oct. 17.	2,000
Good Morning Madam (Graves).....	Comedy	Oct. 17.	2,000
Air Cooled.....	Terry cartoon	Oct. 17.	1,000
All Wool (Earl Mohan).....	Roach comedy	Oct. 24.	1,000
Closer than a Brother.....	Terry cartoon	Oct. 24.	1,000
A Punch in the Nose.....	Roach comedy	Oct. 25.	2,000
A Sweet Pickle.....	Sennett comedy	Oct. 25.	2,000
Dangerous Curves Behind.....	Sennett comedy	Oct. 25.	2,000
Better Movies.....	Our Gang	Oct. 31.	2,000
Honor System.....	Terry cartoon	Oct. 31.	1,000
Should Sailors Marry (Cook).....	Comedy	Nov. 7.	2,000
Amundsen Polar Flight.....	Specialette	Nov. 7.	2,000
Papa, Be Good (Tryon).....	Comedy	Nov. 14.	2,683
Soapuds Lady (Alice Day).....	Comedy	Nov. 21.	2,000
Great Open Spaces.....	Terry cartoon	Nov. 21.	2,000
Uneasy Three (Chase).....	Roach prod.	Nov. 21.	1,000
Take Your Time (Graves).....	Sennett comedy	Nov. 28.	2,000
More Mice Than Brains.....	Terry cartoon	Nov. 21.	1,000
Laughing Ladies (star cast).....	Comedy	Nov. 21.	1,000
A Day's Outing.....	Terry cartoon	Nov. 21.	1,000
Garden of Gethsemane.....	Itinerary of Palestine	Nov. 28.	1,000
Walloping Wonders.....	Sportlight	Nov. 28.	1,000
Green Archer (A. Ray-W. Miller).....	Mystery-action serial	Dec. 5.	10 ep.
Bonehead Age.....	Terry cartoon	Nov. 28.	1,000
One Wild Ride.....	Our Gang Comedy	Dec. 5.	2,000
Hold Everything.....	Comedy	Dec. 5.	1,000
Starvation Blues (Cook).....	Hal Roach comedy	Dec. 5.	1,000
Window Dummy (Graves).....	Sennett comedy	Dec. 12.	2,000
From Rags to Riches.....	Sennett travesty	Dec. 12.	2,000
Haunted House.....	Terry cartoon	Dec. 12.	2,000
His Wooden Wedding (Chase).....	Comedy	Dec. 12.	1,000
English Channel Swim.....	Terry cartoon	Dec. 19.	1,000
Tol'able Romeo.....	Hal Roach Comedy	Dec. 19.	1,000
Hotsy Totsy.....	Sennett comedy	Dec. 26.	2,000
Wild Cats of Paris.....	Comedy	Dec. 26.	2,000

	Kind of Picture	Review	Feet
Gosh Darn Mortgage.....	Sennett comedy	Jan. 2.	2,000
Good Cheer.....	Our Gang	Jan. 9.	2,000
Wide Open Spaces.....	Sennett Comedy	Jan. 9.	2,000
Between Meals.....	Roach comedy	Jan. 9.	1,000
All Astride.....	Sportlight	Jan. 9.	1,000
Gold Push.....	Terry cartoon	Jan. 9.	1,000
Three Blind Mice.....	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen.....	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?.....	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day).....	Comedy	Jan. 16.	2,000
Lighter Than Air.....	Terry cartoon	Jan. 16.	1,000
New Melody Series.....	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase).....	Comedy	Jan. 23.	2,000

Review Date So You Can Pick the Issue Quick

	Kind of Picture	Review.	Feet
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Terry cartoon	Jan. 30.	1,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising Generation	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funnymooners (Graves)	Comedy	Feb. 6.	2,000
Strenuous Life	Sportlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Coast Guard	Action serial	Feb. 13.	100
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry Cartoon	Feb. 20.	2,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 13.	2,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	1,000
Spanish Love	Terry cartoon	Mar. 13.	2,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 20.	1,000
Leaps and Bounds	Sportlight	Mar. 20.	1,000
Only Son (Parrott)	Feature version	Mar. 27.	4,750
Bar-C Mystery (all star)	Sennett comedy	Mar. 27.	2,000
Spanking Breezes (Alice Day)	Our Gang comedy	Mar. 27.	2,000
Monkey Business	Terry cartoon	Mar. 27.	1,000
Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	2,000
Dixie Doodle	Sportlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	3,533
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Sportlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Philips)	Western Serial	April 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Sportlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000
Baby Clothes (Tryon)	Our Gang	May 1.	2,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1.	2,000
Fight Night (star cast)	Sennett comedy	May 8.	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8.	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 15.	1,000
Nervous Moments	Sportlight	May 15.	1,000
Tayfoot Strawfoot (Bevan)	Hal Roach comedy	May 22.	2,000
Don Key (star cast)	Terry cartoon	May 22.	1,000
An Alpine Flapper	Hal Roach comedy	May 22.	2,000
Say It With Babies (Tryon)	Terry cartoon	May 22.	1,000
Liquid Dynamite	Our Gang comedy	May 29.	2,000
Uncle Tom's Uncle	Terry cartoon	May 29.	1,000
Bumper Crop	Sportlight	May 29.	1,000
Planting Season	Sportlight	May 29.	1,000

PRODUCERS DISTRIBUTING CORP.

		1925	
Flaming Forties (Carey)	Western	5,770	
The Mirage (Vidor)	Drama	5,770	
Let Women Alone (O'Malley-Hawley)	Drama	5,620	
Charley's Aunt (Syd Chaplin)	Farce-Comedy	Feb. 21	7,243
Her Market Value (Ayres)	Drama	5,931	
Girl of Gold (Vidor)	Drama	4,969	
Beyond the Border (Carey)	Western	4,469	
Friedly Enemies (Weber & Fields)	Comedy drama	May 16.	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13.	4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,841
Stop Flirting (all star)	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Belin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,720
Private Affairs (Hulette)	Character drama	Aug. 1.	6,132
Hell's Highway (Leatrice Joy)	Love drama	Sept. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19.	5,077
Without Mercy (Vera Reynolds)	Drama		
Prairie Pirate (Harry Carey)	Western		
People vs. Nancy Preston	Underworld drama		
Man from Red Gulch (Carey)	Western		
Madame Lucy (Julian Eltinge)	Farce-Comedy		
Off the Highway (W. V. Mong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2.	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Danger Girl (Priscilla Dean)	Crook melodrama		
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8.	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15.	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8.	6,600
Bachelor Brides (LaRoque)	Mystery drama	May 22.	6,417
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29.	6,750

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison drama	Jan. 24.	5,950
Boomerang (Clara Bow)	Comedy-drama	Mar. 21.	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	5,146
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10.	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,080

TIFFANY PRODUCTIONS, INC.

		1925	
Souls for Sables	Society drama	Sep. 5.	7,721
The Sporting Chance	Racing drama		6,500
Lightning	Drama		6,500
Morals for Men	Society drama		6,500
The Lodge in the Wilderness	Drama		6,500
Morganston's Finish	Drama		6,500
Tale of a Vanishing People	Drama		6,500
The Travis Cup	Drama		6,500
The Wrong Coat	Drama		6,500
The Dumb Head	Drama		6,500
The Life of a Woman	Drama		6,500
Out of the Storm (Logan-Burns)	Melodrama	Apr. 24.	6,500

TRUART FILM CORPORATION

Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

		1925	
America (Griffith prod.)	Historical drama	Mar. 8.	11,442
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11.	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27.	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 22.	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 11.	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219

UNIVERSAL

		1925	
Boundary Line (Fred Humes)	Short western	Oct. 31.	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31.	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7.	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7.	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7.	1,000
Oh, Buster	Buster Brown	Nov. 7.	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14.	3,943
Two Many Ducks	Mustang western-com	Nov. 14.	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14.	1,000
A Speedy Marriage	Century comedy	Nov. 14.	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21.	5,410
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21.	ep
Range Law	Mustang western	Nov. 28.	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28.	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28.	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5.	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5.	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12.	1,000
One Man Ranch (Morrison)	Action western	Dec. 12.	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12.	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 10.	6,200
Top Hand	Short western	Dec. 10.	7,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26.	6,887
Buster's Nightmare	Buster Brown	Dec. 26.	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26.	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26.	1,000
Call of Hazard (Humes)	Mustang western	Jan. 2.	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2.	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2.	1,000
Still Alarm (star cast)	Still-drill melo	Jan. 9.	7,000
Blue Blazes (P. Morrison)	Western	Jan. 16.	4,700
Six Shazins' Romance (Hoxie)	Western	Jan. 23.	4,837
Buster's Bust up	Buster Brown comedy	Jan. 23.	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30.	5,786
Man With the Scar	Short western	Jan. 30.	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30.	2,000
Hero of Piperock	Mustang comedy	Jan. 30.	2,000
Her Lucky Leap	Century comedy	Jan. 30.	2,000
Badly Broke	Bluebird comedy	Jan. 30.	1,000
Hot Dog	Bluebird comedy	Jan. 30.	1,000
Hearts of the West	Short western	Feb. 6.	2,000
Helpful Al	Century comedy	Feb. 6.	2,000
Montana of the Ranges	Short western	Feb. 6.	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13.	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13.	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20.	6,583

Quick Reference to Save Your Valuable Time

	Kind of Picture	Review	Feet
Big City (Marian)	Century comedy	Feb. 20.	2,000
Big Game (Holmes)	Mustang western	Feb. 20.	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27.	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27.	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27.	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6.	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13.	6,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13.	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13.	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20.	6,596
Winking Idol (Desmond)	Western serial	Mar. 20.	
Al's Troubles (Al Alt)	Century comedy	Mar. 20.	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27.	4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27.	2,000
Tune Up (Puffy)	Comedy	Mar. 27.	2,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27.	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27.	1,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27.	2,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27.	1,000
Menace of the Alps	Special	Mar. 27.	1,000
The Set Up (Art Acord)	Western	Apr. 3.	4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake)	Bulldoze comedy	Apr. 3.	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10.	
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10.	2,000
Mountain Molly O (J. Sedgwick)	Short western	Apr. 10.	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10.	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 10.	1,000
Flaming Frontier (Gibson)	Epic drama	Apr. 17.	8,828
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000
The Escape (Morrison)	Western-action	Apr. 24.	4,500
Help Wanted (Puffy)	Comedy	Apr. 24.	1,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1.	7,750
Too Many Babies	Comedy	May 1.	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie)	Western	May 8.	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8.	1,000
Fadeaway Foster	Mustang comedy	May 8.	2,000
Outside the Law (ChaneyleDean)	Crook melodrama	May 15.	6,000
Excuse Maker (Chas. King)	Comedy series	May 15.	
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15.	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15.	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15.	2,000
Rolling Home (Denny)	Farce comedy	May 22.	6,831
Painless Pain (Wiley)	Century comedy	May 22.	2,000
The Optimist (Puffy)	Bluebird comedy	May 22.	1,000
Playing the Swell (Wiley)	Century comedy	May 22.	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28.	5,820
Honeymooning with Ma (King)	Century comedy	May 29.	2,000
Emergency Man (Cobb)	Short western	May 29.	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29.	2,000

VITAGRAPH

Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31.	6,227
Tearbound (Daw-Welch)	Melodrama	Feb. 14.	5,700
Tides of Passion	Drama	May 2.	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11.	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30.	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20.	6,550
Steele of the Royal Mounted	N. W. drama	June 27.	5,700
Happy Warrior	Drama	July 18.	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8.	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12.	7,036

WARNER BROS.

Woman Hater (Chadwick-Brook)	Love drama	July 25.	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1.	7,139
Eve's Lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8.	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15.	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12.	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 12.	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller)	Mystery drama	May 22.	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.	5,262

MISCELLANEOUS

ARTCLASH PICTURES CORP.

On the Go (Buffalo Bill, Jr.)	Western	June 13.	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2.	4,851
Quicker 'N' Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6.	5,000
Feelin' Lones (Wally Wales)	Stunt western	June 13.	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,128
The Wrongoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug. 2-	6,000
Those Who Judge	All star	Aug. 2-	5,700
Daughters Who Pay	All star cast.	May 30.	5,800
Wreckage (May Allison)	Drama	Sep. 5.	5,992

C. C. BURR

Crackerjack (Hines)	Typical comedy	May 23.	6,706
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CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Let's Go Fishing	Holland-scenic	Nov. 7.	1,000
Real Charleston	Lesson novelty	April 24.	2,000
The Doctor	Drama de luxe		
Heroes of the Sea	Scenic		
The Angelus	Drama de luxe	May 15.	2,000
Wooden Shoes	"International"	May 8.	

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July 11.	5,760
Before Midnight (Wm. Russell)	Crook melodrama	July 11.	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800

INDEPENDENT PICTURES CORP.

Gambling Fool (F. Farnum)	Western	May 9.	5,000
Fighting Sheriff (Bill Cody)	Western	May 23.	5,000
Border Intrigue (F. Farnum)	Western	May 30.	5,000

LEE-BRADFORD CORP.

Way Down Upon the Swanee River			6,000
Wolfblood (M. Clayton)			6,000
Wives of the Prophet (star cast)	Opie Read novel.	Jan. 9.	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov. 21.	4,960
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POST SCENICS

Holland	Scenic	Nov. 7.	1,000
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RAYART

Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7.	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug. 22.	4,974
Cyclone Cavalier (Reed Howes)	Action-romance	Sep. 26.	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27.	5,255

RED SEAL

Reelview (Issue B)	Urban magazine	Feb. 6.	1,000
Dolly Gray	Song cartune	Feb. 6.	1,000
Fish for Two	Gem of the Screen	Feb. 13.	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27.	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20.	1,000
Marvels of Motion	Magazine	Apr. 3.	650
Song Cartune	Fleischer novelty	Apr. 3.	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10.	850
Hair Cartoon	Marcus cartoon	Apr. 10.	550
Hair Cartoon	Marcus cartoon	May 1.	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1.	750
Song Car-tune	"Trap, Boys are March'g"	May 8.	550

SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug. 15.	1,000
I Remember	Pastoral	Aug. 15.	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17.	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31.	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial		
Here He Comes (E. Douglas)	Comedy drama		5,000
Trapped (Elinor Faire)	Drama		5,000
Who's Your Husband? (Morante)	Comedy		2,000
Bedtime Stories Series	Animal Novelty		2,000
Eyes of the Desert (Richmond)	Western		5,000
Just Travelin' (Bob Burns)	Western		5,000

TENNEK FILM CORP.

Jack Mann Comedies	Twelve subjects		
Chester Conklin Comedies	Twelve subjects		
Two Star Comedies (Layman-Dorety)	Twelve subjects		
All Star Comedies (star casts)	Twelve subjects		
International Detective Stories	Twelve subjects		
Laugh Stories (Selig Animals)	Twelve subjects		
Chuckles	Twelve novelties		
Travelogues			1,000
Fantasies			1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

A Novel Scenic Treatment For Summer Presentations

A Fabric Combination Consisting of Ribbon and Streamer Units

Devised by Colby Harriman

SUMMER presentations should be characterized with a scenic treatment as novel and original as the subject matter. Simplicity should be the keynote of the design, with its compliment—color, predominating.

The suggestion for this week is offered as a scenic background treatment for a Summer Fashion Show featuring sports clothes, etc. It can also be used for an outdoor dance idyl.

The set is simple and inexpensive to construct. It may be termed a fabric setting because the principal units are composite fabric set pieces. The design is shown in the accompanying sketch.

The Scenic Ground Plot details the various positions of the units of the set. In the foreground are two cut-out foliage set pieces painted in very conventional design. These are painted on beaver or compo board, cut out and placed down stage at extreme right and left and used as masking pieces. The first scenic unit up-stage, or at the upper part of the performing area, is a long ground row. This ground row should be rounded at the top marked with a saw-tooth edge. It may be painted a light green, and very conventional flower designs painted on the surface of the row at intervals. Two small set trees, also painted on compo board and cut out should be fastened to the ground row, the small tree at right center and the larger tree at right of center.

Four or five cut-out Cloud pieces should be hung from a batten on a set of lines about one foot back of the ground row. These pieces should be varied in size, all painted on compo board, cut out, and hung on the batten with piano wire. A better effect will be obtained if the Cloud pieces are hung on a succession of battens extending towards the back drop. This will lend a good distance effect to the scene.

The next unit back of the ground row is a Sunburst set piece. Inasmuch as there are two of these units, one larger than the other, we have numbered them one and two for convenience sake in detailing.

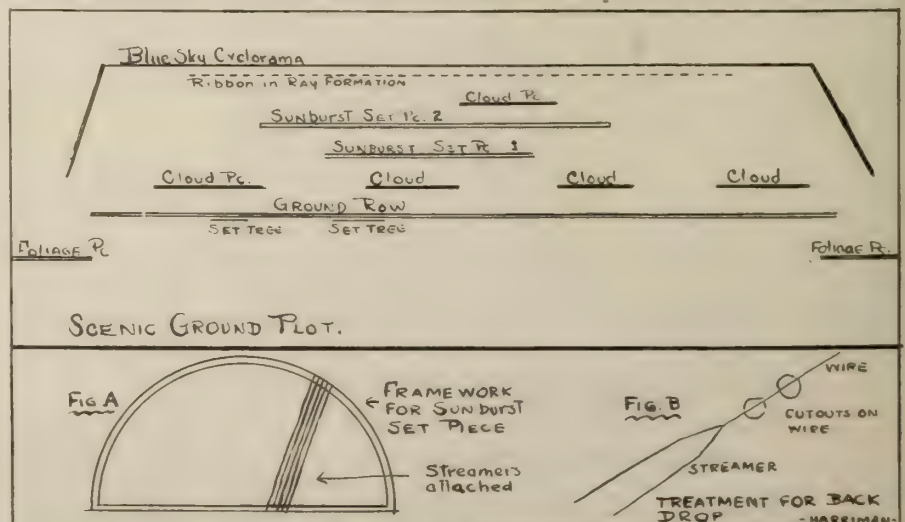
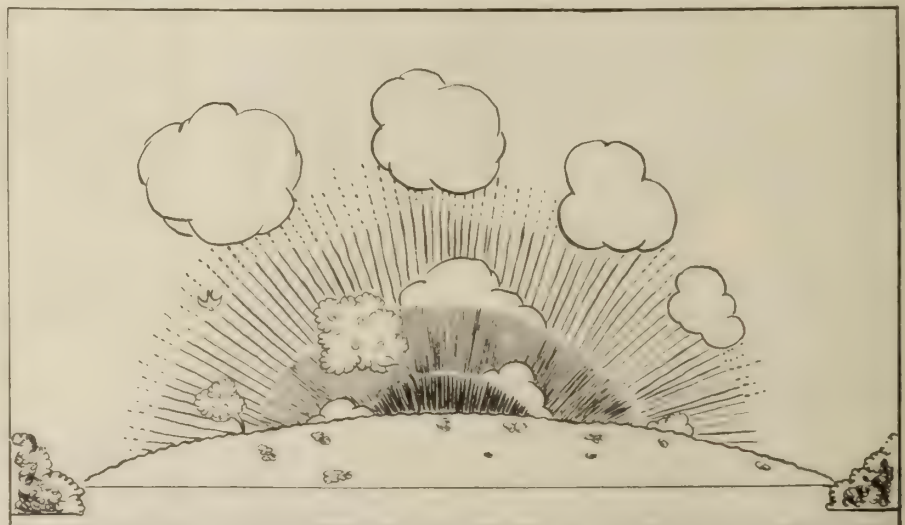
Both Sunburst units are constructed in the form indicated in Fig. A. A semi-circular frame, constructed out of pliable strips and attached to a batten base. In the Sunburst Set Piece No. 1 strips of gold lumbar ribbon should be fastened about one inch apart. A thin scrim should be mounted on the back of the frame to give the set piece a body for the lighting treatment. In the larger Sunburst Set Piece, No. 2, which is set back of No. 1, strips of gold and silver lumbar ribbon should be fastened. A scrim backing should also be placed on the frame in the same manner as employed on the small Sunburst.

A blue sky cyclorama should be hung up-stage to serve as a backing for the entire

scene. A large Sunburst or ray formation detailed in Fig. B should be used in front of the cyclorama. This effect should be made out of long streamers, preferably varicolored strips of canvas, treated with metallic paints, cut out in wide strips, the bottom of the strip attached to a long batten fastened to the stage floor, and the tip attached to a wire or heavy thread which is fastened to a batten and set of lines. Round discs of the same material may be attached to the space above the body of the streamer, these discs diminishing in size as they ascend in position on the wire.

The lighting treatment is one of the principal factors in the successful staging of this scene. The lighting treatment of the foreground or performing area should be in rich

tones, such as orange-amber, canary and pink. The ground row should be flooded green with a strip placed in front of it and masked with grass mats. The various Cloud set pieces should be given a variegated tone with individual junior spots—the mediums a violet and pink. The first Sunburst should be toned an orange amber, the second one a canary and dark amber. The ray formation on the backdrop should be flooded a variegated effect with green, rose, magenta and amber predominating. The cyclorama should be flooded a deep blue. A very effective treatment for the various Sunburst set pieces is to place small fans right and left of the various units, the breeze from the fans agitating the ribbons or streamers, causing a glistening effect.



The Art of Picture Scoring

(We are pleased to publish excerpts of a paper by Victor Wagner read at the Washington Convention of the Society of Motion Picture Engineers. Mr. Wagner, who is musical director at the Eastman Theatre, Rochester, N. Y., is a recognized authority in matters pertaining to scoring of motion pictures. His concise and logical arguments make this paper an analysis worth recording.—C. H.)

IN selecting the most appropriate music, one has to be careful not to anticipate the development of character, so as not to stamp immediately the man with the cigarette as a villain; or when a particularly beautiful girl enters, not to draw too hastily the third line of the triangle. Again, if one sees a man walk into a room wearing a derby-hat and with a cigar in his mouth, one does not play mysterious music at once, because he may not be a detective after all.

Not only is a knowledge of high-class music necessary, but also a knowledge of most of the popular and national music of practically all the civilized and uncivilized nations with their characteristics

Music Supplies the Missing Dialogue

There is one task laid on the musical director who arranges a musical program of accompaniment for motion pictures which is seldom appreciated. This is the task of making music supply in a measure the spoken word—the missing dialogue—the play on the speaking stage, where this is not provided in action and in sub-titles. The musical adapter has thirty, forty or more scenes instead of a series of three or four acts. This I mention, because it must be remembered that no scene of any great length will maintain the same emotional key throughout. In the spoken play, there is a constant shift of emotional appeal as the incidents of the scene progress. But in the motion picture, the play breaks up, not into acts, but into scenes, and scenes so arranged that a much closer sympathy of emotional suggestion may be obtained scene by scene, than is possible act by act.

Thus it is that musical accord with the poetry of action and mood can be made scenically unified, and can really produce a more concise and closely correlated emotional suggestion, than any other form of union of music and action. Now I have said that it is one business of the adapter to make the musical accompaniment supply the motion picture with an important part of what the speaking stage gets from dialogue. I mean that while the picture vividly gives to the eye the story, the characterization can suggest constantly a mood to make the spectator mentally sympathetic.

Analyze the Picture

It follows that one preparation which the musical director must make is careful study of the picture, sufficient to bring to him definite and vivid impressions and emotions deriving from it; he must himself feel the need of the music which he will later select

and arrange. The appropriateness of selection of motion picture accompaniment depends largely on this preparation. Scenically, the motion picture is a great inspiration; no speaking stage can in completeness, in gorgeous realities and in generous detail approach the scenic richness of the motion picture. So the musical director is always under the inspiration of an art kindred to his own. And so adept are good motion picture actors and actresses becoming, that careful observation of their pictured pantomime is all the inspiration needed for an impression that readily suggests music best suited to express it. It is therefore the study of the musical director of the picture with special regard to opportunity to make the music aid in its emotional suggestion of something truly felt and appreciated that counts most for the success of his work.

We speak of accompanying motion pictures with music. Now the accompaniment of song, the expression by means of music of a beautiful idea, or of a dramatic idea, is a province of art; if the song, or the idea, or scene, or story has strong element of beauty, the art of accompaniment becomes really akin to the poetic art. The poet takes ideas and thoughts and gives them beautiful wordforms; the accompanist, given this sort of material to inspire him, can add beauty to his work. The arrangement of a musical accompaniment for pictures in which there is definite mood, a central idea, a real emotional element that is consistent makes a congenial task for a musician, and in majority the arranger does find pictures inspirational; he does find opportunity for a musical accompaniment that is really expressive of the appeal which the picture makes.

Difficulties Encountered

But there are kinds of motion pictures which present difficulties. Take for instance the detective story picture, the adventure story, or the farce comedy. In each story the interest centers in the plot. There may be excitement of emotion in looking at the picture, but the emotion is not in the picture itself. Here the difficult thing is not so much to know what to play as what not to play. Music that strikes any hearer as incongruous will do much to spoil that picture for him. Then too the action is rapid and this causes the change in mood of the onlooker and hearer to be abrupt—too abrupt to be successfully followed in music. The point made is that it is awkward and impracticable to intimately accord with the incidents of such pictures.

The film play is a form of art and is analogous to the ballet in that it necessitates, for its adequate presentation, the synchronization of action with music. Thus in its right development we find a new art-form in music, the possibilities of which are practically limitless. In film play we see one art form which is dependent upon another—music—for its completion, and it is still incomplete and imperfect for presentation to the public without its musical counterpart accompanying it, just as is the case in the ballet, where dance and action are synchronized with music to ensure a perfect whole.

The time has come when the motion picture theatre orchestra is receiving univer-

sal recognition as an organization of artists who are working to achieve and maintain a high standard in a distinct art.

Many times the question has been brought up to me, "How do you synchronize the music with the picture?" Now I shall allow you to peep into our workshop—the screening room—to learn how to score motion pictures. When we come to the screening room to work on our next pictures, the most important part from the very start is to make a title sheet, which lists the first few words of each main and subtitle and indicates the beginning of each new reel. These titles are used as milestones in the music score as well as descriptive cues. A piano part or a full orchestral score of each orchestration is filed on shelves in the screening room, classified according to mood, nationality, etc. We have one hundred thirty-five such classifications all the way from Airplane Music to Funeral Music and from Wedding Music to Happiness Music.

The next important move is to find the music best suited to the action and mood of the picture, without allowing the music to dominate the play, in which event it would distract the attention of the onlooker from the picture to the music. It is mostly sensitiveness of the adapter which enables him to balance the action on the screen with the music in the orchestra pit. Of especial assistance is the up-to-date motion picture machine which allows the film to run in either direction. If the music which has been selected does not fit the scene, the film may be reversed without taking it from the machine, and another selection may be tried.

Scoring a good picture is just as fascinating as composing. When the picture is scored, one has the satisfaction of knowing that he will have at least twenty-one orchestral performances the first week which is more than a well known composer of fame can even expect. It may be interesting to know that no music is furnished with the film. Our library consists of about 15,000 different selections with separate parts for each instrument of our large orchestra. The original orchestration cannot always be used exactly as bought from the publisher. In order to make it of the proper length for a scene, endings or modulations are written which must be technically correct. Many times when we are unable to find a suitable selection, we cover the action with music which is originated in our department for this particular scene. In selecting a musical theme for a leading character, the principal aim is not only to be consistent with the atmosphere or period, but to portray and intensify characteristics through music.

PRESENTATION REVIEWS Published in Next Issue

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Edited by A. Van Buren Powell

The Importance of Chemistry in the Motion Picture Field

By *GLENN E. MATTHEWS, Research Chemist,
Research Laboratories of Eastman Kodak Co.*

(Second Instalment)

The chemistry of gelatin has also come in for a thorough study. That this is well worth while was forcibly proven by the recent discovery of a group of chemical substances which must be present in samples of gelatin even though in very small amounts in order that the gelatin be useful for making photographic emulsions.

These great problems of the chemistry of the preparation of the sensitive materials are only one part of the entire problem; the other is the use of the photographic materials. The faithfulness with which the final print reproduces the different tone gradations of the subject under various light conditions is known as the problem of tone reproduction. It may be reasonably said that this problem is fully solved and a statement of the accuracy of the reproduction of the tone gradations of any subject is now possible on any photographic material under any given condition of illumination.

Color Sensitivity of Motion Picture Films

When a beam of white light (usually sunlight) is passed through a prism it spreads out into a multi-colored band called the visible spectrum. The normal eye can distinguish several prominent hues in this spectrum, violet at one hand, then blue, green, yellow, orange, and red. If this colored spectrum is photographed upon ordinary film, only the violet and blue would be completely recorded and the green very slightly while the yellow and red would have scarcely any effect at all. A red object therefore, which appears relatively bright to the eye photographs as black whereas blue and violet objects photograph as white. The result is a false reproduction of almost the entire range of color tones. The chemist was responsible for making photographic emulsions sensitive to colors. It was found that on adding certain dyes called sensitizing dyes the sensitiveness of the emulsion to

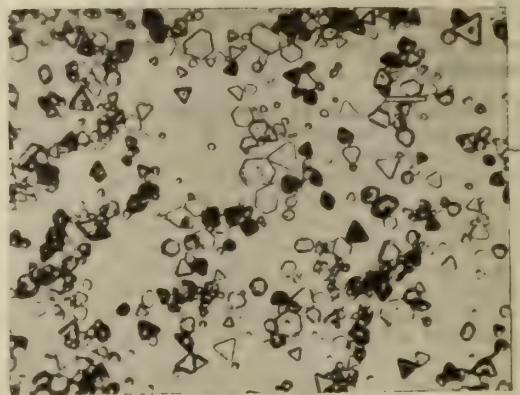
green and yellow was increased. Such emulsions are called orthochromatic emulsions. Negative motion picture film is of this type but is relatively insensitive to red light and may be handled safely in darkrooms lighted with red safelights. It is manufactured in two speeds, par-speed and super-speed film; the latter being about twice as sensitive as the former. Within the past twenty years other sensitizing dyes have been discovered which on incorporation in emulsions made them sensitive to the entire spectrum. An emulsion of this type is known as a panchromatic emulsion. (Figure 10). Natural color photography has been made possible by the chemist's discovery of these dye substances and their use in the manufacture of panchromatic film. Such pictures as Douglas Fairbank's "Black Pirate" could never have been produced without panchromatic film.

Color Filters for Absorption

Although panchromatic motion picture film is strongly sensitive to red, yellow and green, it remains more sensitive to blue and violet especially when photographing by daylight. To correct for this extra sensitiveness to the blue and violet, color filters are used before the lens. These filters con-

sist of thin sheets of dyed gelatin cemented between two pieces of optical glass. The dyes are carefully selected with reference to the portions of the spectrum which they transmit and absorb. For example, a yellow filter is most commonly used with panchromatic film since this filter absorbs a definite portion of the violet and blue light to which the emulsion is most sensitive thereby equalizing the exposure for all the colors. The result is a more accurate rendering of the tones of the subject.

When exposed to daylight or arc lamps, Eastman Panchromatic Negative Film is



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about equal in speed to Eastman Negative Film, regular speed. With tungsten lamps, it is considerably faster than standard speed Negative Film. Because of its excellent keeping qualities and its accurate rendering of tone values, panchromatic film is now being used extensively for both portraiture and landscape work.

Panchromatic film can be supersensitized by bathing for $1\frac{1}{2}$ minutes in 4 percent ammonia at 50 degree F., and drying as rapidly as possible. When given this treatment, the film is known as hypersensitized film and is about as fast as super speed negative film for daylight work (see Figure 10). It should be used as soon as possible after hypersensitizing but if necessary to store for a week or so, it should be kept dry and at a temperature not higher than 50 degrees F. The red and green sensitiveness of the film is increased three or four times by this hypersensitizing treatment which is a great advantage if exposures through red filters are to be made.

By the use of appropriate filters and treatment with certain sensitizing dye solutions, panchromatic film finds important applications for making "night scenes" in the daytime (Figure 11), and for making distant shots through haze. It may also be used for making duplicate negatives from positives on tinted base when no other print is available. Colored spots and stains can be eliminated by duplicating in this way.

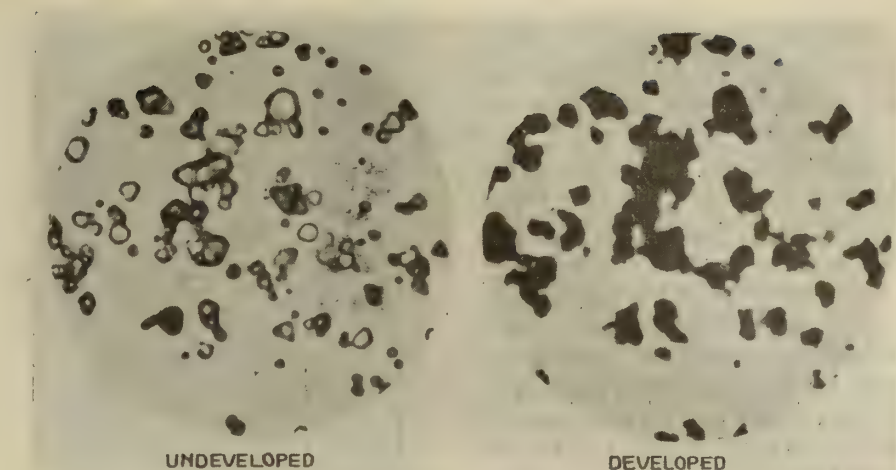
More complete information regarding panchromatic film is given in the booklet "Eastman Panchromatic Negative Film for Motion Pictures," supplied on application to the Motion Picture Film Department, Eastman Kodak Company, Rochester, N. Y.

Method Imperative In Mixing Solutions

After manufacture, motion picture film has little contact with chemistry until it has been exposed and is ready to be processed. The various treatments which it then receives such as development, rinsing, fixation, washing, and drying, are all chemical and determine in large measure the future permanency of the film. Besides the action of the different solutions in processing the film, there is considerable chemistry involved in the actual mixing of the solutions and in the action of the liquids on the vessels or tanks used for containing them.

Too little thought is usually given to the preparation of solutions used in photography. We are apt to be satisfied to dump the chemicals into the water, stir the bath casually and proceed with the more important business of processing the film. Conversely, it is true, that it is unnecessary to take too great precautions and waste too much time in mixing the solutions, but more care should be exercised than is usually given.

Although distilled water or rain water are to be preferred for mixing solutions, experience has shown that it is only rarely that tap water which usually contains dissolved salts cannot be used. Providing the solution is filtered through a canvas cloth or allowed to settle before drawing off for use, very little trouble need be anticipated. (The important thing is, however, to use only pure chemicals, dissolve each separately before adding the next, always mix them in the order recommended, agitate the entire volume of solution thoroughly as each constituent is poured in, and finally make up the solution to a definite volume with cold water. Hydrometer measurements are best avoided in mixing solu-



Every photographic image is composed of coke-like masses of silver grains—shown here under a powerful microscope.

tions (unless it is impossible to keep the chemicals dry), because it takes considerable time to adjust the strength of the solution. Hydrometer readings also vary with the temperature and no idea is conveyed as to the percentage strength.

Chemical Room Location

A good arrangement for mixing the solutions is to place the chemical room directly above the developing room. Wax impregnated wooden tanks, enamelled vats or smoothly glazed earthenware crocks are recommended as containers connected with chemical lead piping to convey the solutions to the developing and fixing tanks in the room below.

Further details may be found by consulting the chapter on "Preparing Solutions" in the booklet, "Elementary Photographic Chemistry," published by Eastman Kodak Company. See also "The Development of Motion Picture Film" by J. I. Crabtree, Trans. Soc. M. P. Eng. No. 16, p. 163 (1922).

Developers and Development

The purpose of a developing solution is to change the exposed silver salt in the emulsion to metallic silver without affecting the

unexposed silver salts. The constituent of the developer which accomplishes this change is called the reducing agent. The reducing agents now generally employed are elon, hydroquinone, pyro, and glycin. These substances are ineffective as developing agents until the solutions are made alkaline, usually with sodium carbonate, which activates the reducing agent, but in the presence of the oxygen of the air the reducing agent is oxidized and the solution turns brown. A product somewhat like a dye is formed which stains the film and slows up the developing power of the solution. When the carbonate is added this rate of oxidation is increased, but if sodium bisulphite or sodium sulphite is added, the oxidation tendency is reduced and the solution turns brown very slowly. The sulphite, therefore, generally should be dissolved first as it acts as a preservative. Besides the reducing agent, the activator, and the preservative, the developer contains a restraining agent or potassium bromide which assists in controlling the rate of development and preventing developer fog.

Development Rate Differs

The various reducing agents differ considerably in their rate of development: elon, for example, develops the image much more rapidly than hydroquinone, but on prolonged development they produce similar images (Figure 12). Both these developing agents are usually added to a developer because hydroquinone, when used alone, develops too slowly, especially at low temperatures. For negative development, when soft images are desired, the proportion of elon should preponderate, while in the case of a positive developer, when more contrast is wanted, the hydroquinone should be in excess of the elon.

The difference between the density or blackness of the silver image of the lowest exposure and the highest exposure is a measure of the "density contrast" of the negative. This difference in density increases with time of development, the greatest change usually occurring in the first 5 or 7 minutes of development. Every picture is really a series of varying tones and the particular developer used, the time and temperature of development of both the negative and the positive print all influence the range of the density value of the tones.

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If development is continued too long, a chemical reduction of the unexposed grains of the emulsion takes place which is commonly spoken of as "fog." It is never advisable to develop longer than one minute less than the fogging point, and it is therefore important to know the time required to produce visible fog with the type of film being used. Occasionally substances get in the developer which fog emulsions very rapidly. A serious trouble of this nature was traced to the presence of certain bacteria or fungi which acted on the sulphite in the developer, changing it to sodium sulphide, which fogs film very badly. Both the cause and a method of eliminating the trouble were worked out in the Eastman Research Laboratory in connection with an extensive investigation dealing with the classification of different types of chemical fog and the chemistry of developer solutions.

The properties of a developer solution are affected considerably by temperature, especially if there is much hydroquinone present. When the temperature is raised, development is faster and with a lowering of temperature, the development rate is retarded. The fogging point also changes with temperature. In warm weather developers do not keep as well because the higher temperature increases the rate of aerial oxidation. It is very important in view of these facts to know the temperature of the solution and to keep it fairly constant in order to duplicate results.

Tropical Technique

For handling and processing film under tropical conditions, a different technique is required. Standard methods have been worked out for insuring that the sensitiveness of the emulsion shall remain unimpaired and that the latent image be retained after exposure and before development. The secret of high temperature development is to prevent excessive swelling of the gelatin. The most successful method of doing this is to add an anti-swelling chemical such as sodium sulphate, or sodium phosphate to the developer and immerse the film in a hardening bath after development and before fixation. Such a hardening solution may be prepared with potassium chrome alum in 3 per cent. concentration, which works very well at temperatures from 75 to 85 degrees Fahrenheit. When higher temperature up to 95 degrees Fahrenheit are encountered about 12 per cent. sodium sulphate should be added to this bath. Fixation can be conducted in the usual way after three minutes treatment of the film in this hardening solution. More complete data are given in a paper on "Handling Motion Picture Film at High Temperatures," by J. I. Crabtree, in the Trans. Soc. M. P. Eng. No. 19, p. 39 (1924).

The life or period of usefulness of a developer depends on its particular composition and whether it receives continuous or

intermittent use. As a developer is used, the solution accumulates reaction products which tend to retard the rate of development, and it is, therefore, necessary to develop for a longer time to secure a given contrast. Since reaction products slow down development, if a rack of film is allowed to remain stationary in a tank there is an accumulation of these by-products in the vicinity of the film which induces further retarding effects (Figure 13). Agitation of the rack and of the solution will prevent this trouble and give more uniform development.

With use a developer may become exhausted in several ways: (1) By aerial oxidation; (2) by accumulation of products resulting from the decomposition of the developing agents; and (3) by formation of sodium bromide and iodide from the reduction of these silver salts in the emulsion to metallic silver. An old developer may therefore have to be discarded because it develops too slowly or gives excessive stain or fog. When film is developed on a reel the solution is freely exposed to the air and if the developer does not contain an excess of preservative, chemical fog is produced. Experience has shown that the addition of about 5 per cent of old developer to a freshly mixed new developer will lower the tendency for chemical fog more than if the bromide concentration is increased above the normal quantity added. The chemical explanation of this effect is probably that the oxidized developer acts as an anti-fogging agent.

Work is still in progress, however, to find the best method of reviving used developers.

For an extensive discussion of development, reference should be made to the paper, "The Development of Motion Picture Film by the Reel and Tank Systems," by J. I. Crabtree, Trans. Soc. M. P. Eng. No. 16, p. 163 (1922).

(Third Instalment Next Week)

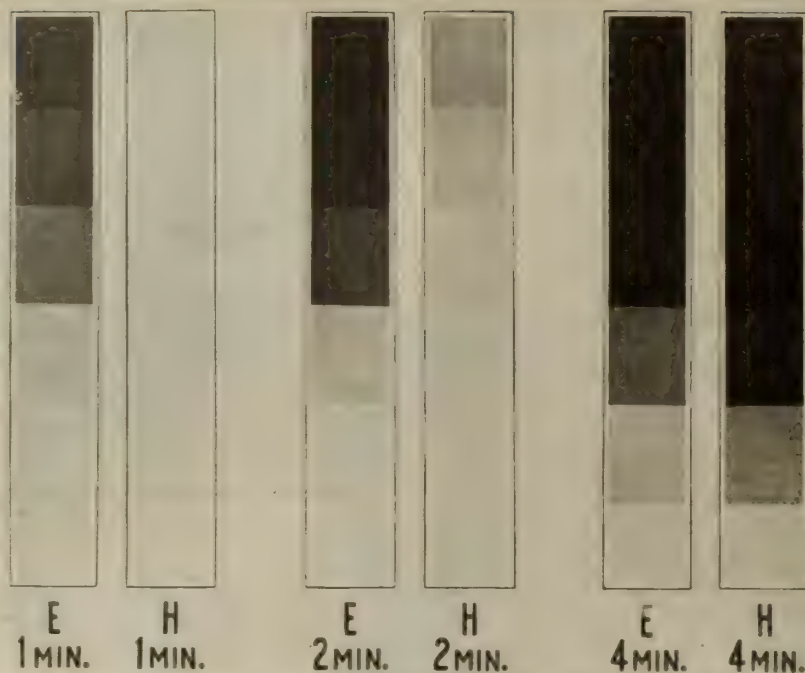
House to Be "Dark" Only in Patronage

D. W. TOWNSEND, owner of the Princess Theatre, has contracted for the Lafayette Opera House, Fayetteville, N. C., seating 1,000 and he is remodeling same for Colored Picture House, running road shows and vaudeville. Will open June 1.

E. Burns, Manager.

The National Theatres Syndicate, of San Francisco, which operates a chain of moving picture houses in Northern California, has installed twenty-eight Peerless Mirror Arc lamps in its houses.

Other installations made of late by the Western Theatre Supply Company include Simplex machines in the new Pantages Theatre, San Francisco, and in the Grand Lake Theatre, Oakland, Cal.



Graded strips showing comparative rates of development of (E) Elon and (H) Hydroquinone.

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A Suggestion As to Mirror Breakage Cause

FRANCIES E. BAKER, of the O-At-Ka Theatre, Warsaw, N. Y., has the following to say, and says it:

Dear Mr. Richardson: In your article, "Air Cooled," March 6th issue, you state that manufacturers are having a bit of difficulty in getting mirrors to "stand up" to the high temperature, at the same time setting forth the possible causes of the aforesaid difficulty.

This article, as well as many more written by you, set me to thinking, and I am wondering if "Projection Pitch" might have something to do with the trouble. To make myself more clear, an arc flame follows the perpendicular, therefore, the greater the projection pitch the closer the top of the mirror will be to the flame. Do you not believe that this might have something to do with breakage?

Another article in a late issue also set me to thinking. This time I refer to the person with the "acid pen" who assailed you for attempting to impart knowledge to projectionists. For my part I cannot conceive a person so narrow-minded and bigoted. Anyway, Mr. Richardson, you may rest assured there are plenty of men who do appreciate the wonderful work you are doing, and I am one of them.

Perhaps you might be interested in knowing that I have been connected with the above theatre for thirteen years. I started in as doorman, working at this for a few months, at the same time studying projection from one of your first handbooks, also from practical work in assisting the projectionist. Very soon I had the opportunity of taking charge of projection, working at this until the war, spending over one year in the army, returning to my work as projectionist until 1923, when I was made manager. I still take a great interest in projection, for that is the principal thing, together with music and ventilation, that we have to sell.

I do not wish to overburden you, but still have a bit more to say. In 1922 we built a balcony which necessitated tearing out the old projection room, and the new one I built myself, and wish to say I am very proud of it. On another page I am describing same.

I assure you that I appreciate what you are doing, and that without your assistance I would not have been able to do half what I have.

The projection room and its equipment is such that Baker may well be proud of it.

What friend Baker says about the possibility of projection pitch having something to do with mirror breakage is good. There undoubtedly is such an effect, but what I had in mind was not so much mirror breakage as the deterioration of the silver surface which constitutes the reflection surface.

I believe, however, both the item of mirror breakage and deterioration of the silver backing have been pretty well overcome. At least I receive relatively very few complaints now concerning these faults.

As to the article referred to, I only printed it as evidence of what monumental dumbbells the profession still is AFFLICTED with.

Bluebook School

Question No. 493—What will be the inevitable result if the projection room be unintelligently lighted and the observation ports small?

Question No. 494—Tell us how YOU would light a projection room if permitted to have it just as you wish.

Describe the two-circuit system of projection room lighting used in England. What do you think of it as a projection room lighting system?

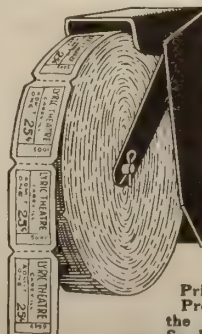
Such men do NOT now represent any considerable number, but they are with us just the same. I have an amusing letter right now from a man in New York. He was too cowardly to sign his name, though. After trying to impress me with his idea of how exceedingly little I really knew (in which he probably is right) he continues at some length, thusly:

Here is a test of your knowledge, if you will but let your readers sit in your place, the high seat of judgment. What is life? What is matter? What is space? Time? Force?

Let us turn from physics to psychology; we come to mind and consciousness: here are greater problems than the above. What are they?

The questions get simpler as we go along. Do you know what Herbert Spencer meant when he wrote: "Evolution is an integration of matter and a concomitant dissipation of motion; during which the matter passes from an indefinite incoherent homogeneity to a definite, coherent heterogeneity; and during which the retained motion undergoes a parallel transformation."

Are you one of the twelve men in the world who are familiar with the mathematics used by Einstein, the abstruse differential calculus? Have you ever studied the philosophies of Plato, Aristotle, Kant, Spencer, Nietzsche, Schopenhauer or Emerson? Have you studied the work of Darwin, Haeckel, Huxley, Einstein or Osborne?



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Have you read the literature of Greece and Rome. Have you read Virgil or Sophocles? Or Thoreau, deQuincy, Balzac, Voltaire, Lamb, Goethe, Dumas, Wilde, Shaw or France?

Have you read the lives of the Caesars, Cromwell, Johnson, Paine, Franklin, Frederick the Great, or Lincoln? Or the plays of Moliere, Hugo, Maeterlinck, Ibsen Strindberg or Schnitzler? All of the above names are but a few of the monumental intellects that have left their impress on the culture of the world. Look up from your high-chair seat of judgment to where they sit upon the heights of Parnassus and Olympus and forever be TOLERANT.

It is just barely possible that there may be a better social philosophy than Richardson's Religion. The survival of the fittest is slowly giving way to humanitarian ideals. There is only one good and that is human happiness. Every man ought, to the extent of his ability, increase the happiness of mankind for the reason that it will increase his own.

Hoping against hope and in graceful relinquishment to my easily exhausted energy, I remain

Just an operator of
Local 306"

You will observe he signs himself "Just an Operator of Local 306." Well, it is not hard to understand that this man would be only the operator of or attendant to a machine. He leads us to presume that all the lore of the great men he names is at his finger tips, and it is hardly to be presumed that one who has studied thus deeply on many, many things has had much time to waste on mere motion picture projection.

Personally I don't know much about the various things he names. I didn't even know how to spell the names of many of the men he names without reference to his own letter, for which I am probably still further disgraced in his eyes.

I have foolishly (from his viewpoint) stuck closely to the study of ONE thing, and one thing only, for nearly twenty years past, viz.: the projection of motion pictures—just as I studied locomotive engineering when I was a locomotive engineer—which apparently is a near-crime in this man's eyes, though I am pretty well satisfied.

Why waste valuable space on such a matter, you ask?

(Continued on Page 594)

W. S. James Wanted

If W. S. James, who was a regular correspondent of this department, from Camden, N. J., many years ago, will communicate with me he will hear something to his monetary advantage.

Bluebook School Answers 479 to 484

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

DUE to an error—not mine though—no questions were printed last week, and a double dose this week, so we will have to conserve space by omitting all frills, and shortening the answers as much as may be without interfering with clarity and correctness.

Question No. 479—Should lens ports be filled in and, if so, why?

Dobson, Toronto, Doe, Chicago, Budge, Springfield Gardens, Oldham, Norwich, Hanover, Burlington, Steele, Salt Lake City, Lawrence and Bell, Sackville, N. S., Gengenbeck, New Orleans, Guimond, Mobile, Fergodo, Livermore, Dudiak, Fairmont, Lester Van Buskirk, Frolic Theatre, Midland, Mich. and T. D. Highberger, Erie, Pa., all seem to have done pretty well on this one.

Doe replies thus:

There are several reasons why lens ports should be reduced to the actual diameter of the beam from the lens at the point where it passes through the wall. They are (a) In order that the halo of light which surrounds the actual useful beam be eliminated or stopped, since while in a sense it is stray light, yet it is directed, and will either finally reach the screen, to the injury of the screen image, or will reach the immediate screen surroundings, where it may, in extreme cases, form a visible ring of light around, or partially around the screen. (b) To stop as much as possible of the light emanating from the projection room lighting system from escaping into the auditorium. (c) To prevent, so far as possible, the sound of the necessary—and sometimes of the unnecessary as well—projection noises reaching the auditorium. (d) (This I am adding to Doe's schedule of reasons from the answer of Harry Dobson.—Ed.) To reduce the inflow of foul air, through the openings.

There are many ways in which this may be done, one of which is described on page 309 of the Bluebook. The right way, though, under modern practice, is to install an "iris" diaphragm over the wall opening. This has the advantage that it may be instantly set at any desired diameter of opening, and may be entirely closed when the projector is not working. These irises may also be used as a fade-in and fade-out at change-over, if desired.

Of the other methods, asbestos board is best, because it is both fireproof and may readily be sawn or cut. It is merely a matter of fitting a piece of the board into the wall opening, on either side if preferred, though one piece at the outer wall surface will serve very well, and then cutting a hole in it just the maximum diameter of the light beam at that point, NOT including the halo of stray light surrounding the actual effective beam.

Of the other replies Dobson's was best, being close to a duplicate of that of Brother Doe.

Question No. 480—Tell us all you know about lens and observation ports covered with glass. Is it practical to cover them with glass, and ought they to be so covered?

Dobson says:

Observation ports should be glass covered. The glass must be high grade plate glass, free from all stains and air bubbles. Ordinary glass is utterly worthless for such purposes, and must not be used under any circumstances. The glass must, if at all possible, be set at an angle of say ten degrees, to avoid reflection and afford a clear view of the screen. If the glass is set with-

out angle, the projectionist will be able to see himself therein, and through himself see the screen, but dimly.

The glass must be removable, or in a frame hung on hinges, so that it may be gotten at for cleaning, which should be done thoroughly once every day. Also there may be times when it is imperative that the projectionist hear some special music or verbal or sound cues.

When observation ports are glass covered, and lens ports are reduced to the minimum diameter, there is a decided lessening of the noises which reach the audience from the projection room, as well as the preventing of an inflow of air from the auditorium, which near the ceiling may be very foul.

It is practical to cover all ports of the dissolver and spot with glass, but the glass over the dissolver lens port must be set at the same angle as the lens (Set so that its surfaces will be perpendicular to the axis of projection.—Ed.) else there will be some displacement and possible distortion of the screen image.

Incidentally while the projector lens ports can be covered with glass, my advice is don't do it. While the eye may not be able to detect a lessening of the screen illumination by reason of the introduction of two glass surfaces in the path of the beam, still there is a loss of at least four percent at each surface, and unless the surfaces be kept perfectly clean, this loss will be very much greater. A surprisingly heavy film of dust will deposit on the surface of the glass in a day, and since the outer surface is unhandy to clean—well, better not have any.

Excellent, Brother Dobson. Excellent! Wipe your nose, wiggle your ears and step up to the very headmost head of the class on this one.

Question No. 481—Give us your idea of the vertical moving observation port. Tell us whether you approve of or disapprove of such a port.

Again Dobson wins. He says:

The vertical moving port, such as is illustrated on page 310 of the Bluebook, is a most excellent device where there are restrictions as to the actual size of port opening. It permits the port to conform to the restrictions of such IDIOTIC laws, at the same time allowing the projectionist to do his work with a fair degree of comfort and with a reasonably clear view of the screen. Such ports ought to be installed in all districts where projection is hampered by such fool laws or restrictions.

Question No. 482—Do small observation ports serve any really good purpose?

Lawrence & Bell answer thus:

No, they do not! If ports are equipped with properly installed fire shutters and the same are fused for quick action, there is no need for the small port, because the difference in time required to cover a small or a large port by a falling shutter is so very slight that it is entirely negligible insofar as concerns practical results. Another thing: the large port shutter, being heavier and being larger is much less apt to stick in the grooves than is the small one. We speak from experience, since the observation ports of this theatre are small (only 4½ inches wide) and it is almost impossible to do high grade work. It keeps us busy dodging up to the port to see if there is still a picture on the screen.

I'll bust in right here to advise you to show this to your manager, or to the official responsible for such an utterly out-of-date freak as a 4½ inch wide observation port. Tell them from me that in common fairness

to the projection room force, and TO THE PEOPLE WHO PAY TO SEE A GOOD SHOW, those knot holes should be sawed out, or if necessary knocked out to at least twelve inches wide—sixteen would be much better. Your manager wants a good show. Certainly he does! He is paying good money for the productions and naturally wants to get as much out of them as he can.

That being true, why should he, or an official or a law which Dobson RIGHTLY TERMS IDIOTIC, hamper projection by giving you a knot hole to PEEK through at the screen? I am NOT roasting your manager, but talking for his interest.

Question No. 483—Give us your ideas as to port shutters, their general construction, suspension and fusing.

Dobson answers thus:

All openings from the projection room into the auditorium must be covered with a shutter made from approved fireproof material. These shutters must be held in grooves, and must move freely therein, with no chance of "sticking." They must close by gravity. (I am not certain about the various "musts." I believe grooves and gravity closing are not mandatory, though save in exceptional and very rare cases they are used.—Ed.) If shutters be made of iron, it must be of sufficiently heavy gauge to present no probability of warping. Asbestos millboard is ideal for the making of such shutters, in that it combines fireproof qualities with rigidity and comparatively noiselessness in operation.

The shutters should run quite freely in their grooves and may be hung with light weight chain or a cord of suitable size and strength, in each of which a fuse of any approved type is introduced. The master cord which holds up all the shutters should run such a course as will bring it quite close to any probable seat of film fire, and at each of such points a quick acting fuse—film or any approved type of fuse—must be inserted in such way that its burning or melting will sever the master cord and thus drop all port shutters. The doors leading into any adjoining rooms should, if left open, be only held open by the master cord in such way that its slackening will cause them to close, either by gravity or by spring action. I have not gone into the various details of such an installation because that is done in a very complete way on pages 312 to 316 of the Bluebook.

I might mention the fact that the system described in the Bluebook has been adopted, almost in toto, by the State of Pennsylvania.

Fergodo says:

All ports opening into the auditorium must be equipped with fire shutters, which same may be made from heavy sheet metal, or from ¾-inch asbestos millboard, the latter being much the better of the two. The tracks or grooves in which these shutters slide must be very carefully made, and the fit not too close, else the shutter might "stick" in the grooves and fail to close the opening in time of danger.

All such shutters must be held by a master cord, carried past and quite close to all probable starting points of film fire, and well fused at each of these points, so that when a blaze starts at either of the danger points all port shutters will be dropped immediately and automatically. Also the end of the master cord must be so held that the projectionist may himself instantly close all shutters.

The best method of accomplishing all this
(Continued on Page 594)

The little more

The feature picture, the musical accompaniment, the supplementary attractions on the program—are of course of utmost box office importance.

But it's the little more that makes your theatre different—photographic quality on the screen, for example. When the picture is printed on Eastman Positive Film the photography of the negative is saved for your patrons to enjoy. And that's of importance at the box office, too.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



The able cartoonist, G. W. Walker, Beacon, New York, hands us this—his conception of the "Operator." Comment seems rather unnecessary, except to say that it is the portrayal of the man without ambition of any sort—and what ambition has the man who is satisfied to be known as merely the operator of a machine?

Mirror Breakage (Continued from Page 591)

Brother, the space is NOT wasted. It serves several excellent purposes, one of which is to break up the monotony of too much "shop" talk. Another thing, it serves to show you how even some men of apparent intelligence and education are unable to grasp the idea of advancement on the part of the men who project pictures, and the difference in psychological effect of the terms "machine operator" and "motion picture projectionist." Strange as it may seem they apparently are unable to grasp the idea that this thing has much, or even anything at all to do with the possibilities for remuneration they can secure for their work.

I am very sure I know the man who wrote this letter, and, if I am right, with all his presumed knowledge—of other things—he is far from an expert in projection matters. He is just one of the men who "get by" in a fairly good "job." He probably will never advance much beyond "operating a machine."

I appreciate the kindly friendship as expressed by friend Baker, and will continue, as in the past, to do my best to deserve his commendation.

(Continued from Page 592)

is by having a metal rod about one inch in diameter running along the front wall just high enough to be above the top of the highest shutter when it is in raised position.

This rod is so hung that it may revolve. Along the length of the rod, immediately above each shutter to be held, is a small iron peg let into the rod. These are in such position that when the handle at one end of the rod is in horizontal position the pegs also stand horizontal, or pointing a trifle upward.

The handle of the rod is held in horizontal position by the before described master cord. Each shutter has a cord, or light chain attached to its top, at the free end of which is a small ring which hooks over the peg in the rod, which thus holds the shutter up so long as the peg is held horizontal, but if the master cord slacks the rod handle is released, and by its weight rotates the rod through one quarter of a turn, thus dropping the pegs until they hang downward, releasing the various rings and permitting the shutters to fall.

This arrangement has the advantage of permitting the projectionist to lower any individual shutter without disturbing the others, merely by taking its cord ring off the peg. The fuses in the master cord may be either a length of old film or the most sensitive metal fuse obtainable. The bottom of all shutter grooves should be padded with felt so that the noise of the falling shutters will be deadened, since several heavy shutters all falling at once into unpadded groove bottoms would result in what would be in the nature of a crash.

Question No. 484—Tell us your views as to why it is or is not essential that all port fire shutter fuses be located close to any probable starting point of a projection room fire.

Hanover answers most excellently, as follows:

The real danger from a film fire, so far as the audience be concerned, is panic. There is no danger to the audience from the fire

itself, as we all know, since the fire, except for possibly some smoke, will be entirely confined within the fireproof projection room. If the room be properly constructed as to vent flues and exhaust fans, and the fan be so hooked up that they will set running at maximum speed when the port shutter master cord is slackened, then if the door and ports be closed, no evidence of fire will be visible to the audience, hence there can be no panic.

However, as has been pointed out in our department of the Moving Picture World many times, and nowhere else except in the Bluebook, so far as I know, there is usually one or more idiots present in an audience who will shout "Fire!" at the first glimpse of either blaze or smoke, and start for the exit on a run. We all know what happens then! It therefore follows that the only sure way to prevent possibility of danger (panic) from a film fire is to make it impossible for the audience to know there is any fire until it is all over.

One prime requisite of this is that the port shutters MUST close almost the instant a film fire starts, because a film fire, if it spreads at all spreads very rapidly, and gives off a literally tremendous amount of gas and smoke. If, therefore, the ports are not immediately closed, the audience will see the smoke or blaze, and when that happens you might as well send in a call for the fire department and ambulances at one and the same time.

There is but one way of being certain the port shutters will fall very quickly after the inception of a film fire, and that is to have a quick acting master cord fuse right there on the job, where the fire will act on it quickly, so that the blowing or burning of that fuse will drop all port shutters. And, as our editor often says, "That's that!"

Werry good, friend Hanover—werry good indeed! Up-to-date the Department of Labor and Industry of the State of Pennsylvania is the only body which has taken official cognizance of so self evident a proposition and enacted it into law, or a department rule, I am not certain which it is.

National Capital Men Progressive

AS you will see by accompanying cut of a page from the program of the entertainment and dinner tendered by the Washington Motion Picture Projectionists, the Washington local is progressive. It has adopted up-to-date nomenclature,

BANQUET AND ENTERTAINMENT

GIVEN IN HONOR OF

THE SOCIETY OF

MOTION PICTURE ENGINEERS

BY THE

PROJECTIONISTS' UNION

LOCAL 224

I. A. T. S. E. AND M. P. M. O.

OF THE

U. S. AND CANADA

LEE HOUSE

MAY 4TH. 1926 11:30 P. M.

WASHINGTON, D. C.

though whether it has done so in its constitution and by-laws and stationery or not I don't know. If then, why not? Presumably, however, it has for certain of the members who spoke stressed the fact that Washington men were NOT machine attendants, or "operators," but Motion Picture Projectionists.

To The MOTION PICTURE THEATRE OWNERS OF AMERICA



A Pledge



*WITH a full sense of our responsibility
to this great industry we pledge ourselves
to anticipate Your Requirements for Tomorrow
by a thorough understanding of Your Practical
Needs Today.*

For nearly a quarter of a century, a period covering the entire commercial history of the motion picture industry, the products of the International Projector Corporation have played a conspicuous part in the development of this field. In our shops during the pioneer days of motion pictures were originated and developed the safety devices, ease of operation and light sources of motion picture projectors which permit them to be used with eminently satisfactory results in the motion picture palaces of the world's greatest cities and with dependability in the remote and isolated parts of the globe. In the science of projection we have kept pace with the art of production and today American motion picture equipment maintains an international leadership which is by no means inferior to the splendid pre-eminence of American motion pictures.

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street

New York, N. Y.

WAS
THIS MAN



THIS
MAN?



DOROTHY PHILLIPS

in

THE BAR C MYSTERY

with

WALLACE MACDONALD, PHILO McCULLOUGH
and ETHEL CLAYTON

From the story by Raymond Spears

Produced by C. W. Patton

A stirring, swift-gaited Western romance with one of
the greatest casts that ever played a serial.

Mystery and suspense that brings them back for more;
action and excitement that makes each chapter a treat
for all.

Pathéserial

TRADE



MARK

August Greater Movies Means Hustle NOW

MOVING PICTURE WORLD

VOL. 80, No. 8

JUNE 19th, 1926

PRICE 25 CENTS



PARAMOUNT
EXHIBITORS,

WELL, GIRLS,
WE'LL CERTAINLY MAKE THESE
LIVE WIRE SHOWMEN GLAD
THEY'RE DATING US UP
FOR JULY AND AUGUST

**Paramount
Pippins**

FOR ADVANCE
FALL BOOKINGS

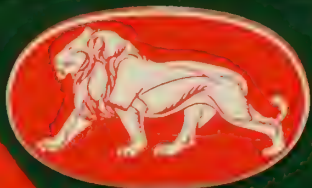
75
15th
BIRTHDAY
GROUP



Published by **CHALMERS PUBLISHING COMPANY**

516 FIFTH AVE.
NEW YORK CITY

AN ANNOUNCEMENT OF IMPORTANCE!



REX INGRAM

*has just completed his gigantic
production, months in the making*

The MAGICIAN

for

METRO-GOLDWYN

IN THE PARADE OF HITS FOR '26-'27

REX
INGRAM'S
production
**MARĒ
NOSTRUM**

NOW IN ITS

5th

MONTH AT \$2
CRITERION,
N. Y.

ADVANCE reports on "The Magician
INDICATE that
REX INGRAM has produced
A history-making entertainment
OF the size of his
FAMOUS hits "The Four Horsemen,"
"SCARAMOUCHE," "MarĒ Nostrum."
"THE MAGICIAN" is by Somerset Maugham
WITH Alice Terry, Paul Wegener.
ONE of the great attractions
IN the Parade of Hits.

THE TOP OF THE INDUSTRY

You said it!

RICHARD DIX

in "Say it
Again"

is the
best Dix
comedy
yet!



a JUNE Paramount Picture

Pictures—Not

*“It pays to judge newsreels
not by their predictions.”*

INTERNATION

Anent its glorious history-making feat of presenting the

FIRST ACTUAL MOTION PICTURES

. . . of Byrd's departure from King's Bay for
the North Pole and his return.

. . . And of Amundsen's departure from
King's Bay for the North Pole and his arrival
at Teller, Alaska.

AS PART of the REGULAR RELEASES

—of—

INTERNATIONAL NEWSREEL

of May 28th and June 1st

*Shown Ever Since—Not Weeks Hence,
Maybe—In Thousands of Theatres,*

**AT NO EXTRA COST!
TO THE EXHIBITOR!**

INTERNATION

2 reels each

Released thru

ain't it a
grand and
glorious
feeling ?

Showmen smile
when they
count up an
FBO

Bob

CUSTER

**western
show**

*-for the till is full
of jolly jack !*

The smash of melodrama on
far-flung ranges SELLS where
society dramas flop with a sick-
ening thud in many houses!

F.B.O. is delivering ACTION
SHOWS with Bob Custer.

His latest smoker from Holly-
wood carries the speed of a
South Sea simoon . . .

"THE DEAD LINE"

Don't miss it-or any of Bob's other F.B.O. winners.



Produced by
INDEPENDENT
PICTURES CORP.

Presented by
Joann J. Carlborg

Directed by
Jack Nelson

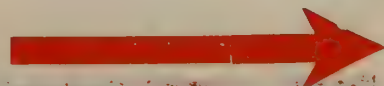
Distributed by

FBO

1560 Broadway
New York, N. Y.

SID GRAUMAN GETS THE PRIZE

He has jumped the gun! He has beaten the barrier! Sid Grauman again proves that he is the "master showman" by beating the whole field to the greatest box office prize ever created! He has consummated the biggest booking of his entire career—his crowning achievement as an exhibitor! At the conclusion of his present Fairbanks-Pickford bill he will open with an elaborate presentation for AN EXTENDED RUN AT \$2 TOP—the **WARNER BROS. PRODUCTION**—



JOHN BAR

The World's Greatest Actor in the

DON

The Greatest

SID GRAUMAN
"Master Showman"

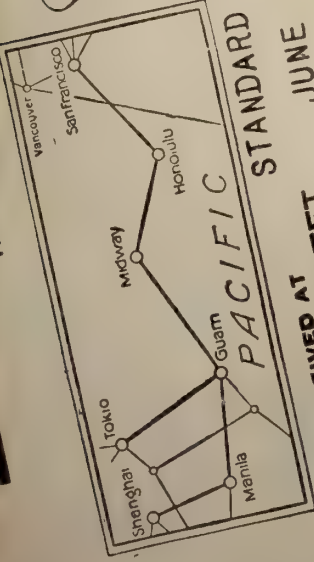


THE FIRST OF WARNER BR
for 1926-27, off to a flying start with
dustry's master showman, SID GRAU
theatre, The EGYPTIAN; the peer of
the industry's supreme screen achieve
that will make new box office history!

WARNER B

ATLANTIC

JUNE 2 ND 1926



"THE PULSE OF THE WORLD"

STANDARD TIME H. MACKAY. PRESIDENT

RECEIVED AT
20 BROAD STREET
TEL. HANOVER 1140

LA6 X459

LONDON 83 1230PM

PATHE NY

THE ONLY MOTION PICTURES TAKEN ON MY FLIGHT FROM SPITSBERGEN TO THE NORTH POLE ARE SOLELY AND EXCLUSIVELY THESE PICTURES WERE TAKEN BY PATHE STOP THESE PICTURES INCLUDE SCENES ON THE FIRST PICTURE RECORD FOR RELEASE BY JOSEPHINE FORD AND INCLUDE AS WELL AS THE FIRST FROM MY FOKKER AIRPLANE FLIGHT TO THE POLE AS WELL AS THE FIRST SEVEN HUNDRED AND FIFTY MILE FLIGHT TO THE POLE ITSELF STOP NO ONE ELSE HAS OR CAN MOTION PICTURES OF THE NORTH POLE ITSELF STOP NO ONE ELSE HAS OR CAN MOTION PICTURES WHATSOEVER OF THIS FLIGHT

BYRD
HAVE ANY PICTURES WHATSOEVER

NO ONE ELSE HAS OR
CAN HAVE ANY PICTURES
WHATSOEVER OF THIS
FLIGHT - BYRD -

Pathe
Distributors



A Memo from



Watch
For the
NEW



Richard

Distributed by U N I V E R S A L

Mr. Laemmle

MEMORANDUM

TO THE SALES FORCE:

I read the exhibitor reports on pictures and stars in the trade papers religiously. If you do—and you should—I know you share with me the joy of knowing that Universal will bring Richard Talmadge Productions to exhibitors next year.

But here is even bigger news:

Mr. A. Carlos, who presents the RICHARD TALMADGE PRODUCTIONS tells me that he is going to spend two and THREE times the money on every Universal Richard Talmadge Production that was ever spent on ANY of this popular star's pictures.

Think what that means —

The best and most expensive stories; supporting casts of stellar merit; settings and action on a grander scale than previously attempted; and PLENTY OF TIME to be sure that every picture is right — right.

Then don't forget that Richard Talmadge now has back of him all the resources of the vast Universal City and the hearty cooperation of its great staff.

I know you'll be glad to take this news to every exhibitor in the country. Nine thousand of them have played some of the previous Richard Talmadge pictures. And in all my reading of exhibitor reports I never remember one that didn't say of Richard Talmadge — "GREAT!"

Can you imagine what they'll be writing to the trade papers when eleven thousand of them play a big, new, greater Universal RICHARD TALMADGE PRODUCTION?

Carl Laemmle

Talmadge

P R O D U C T I O N S

from
*The Morning
Telegraph*
June 7th.

...is excel-
lent entertainment
and is crammed
with comedy.

This brand of
comedy, however,
is the pathetic
kind. There is
something in the
make-up of Miss
Moore's face which
lends itself happily
to mirth, and yet,



COLLEEN
MOORE.

as is the case with Chaplin, Lloyd and
Langdon, there is also a more serious
background, which even at the most
laugh-provoking moments, carries the hu-
mor very near to sheer pathos. Because
of this one laughs uproariously at the
antics of this poor little slavey and yet
feels deeply sorry over her poignantly
harried existence. A large percentage of
the laughs, in short, are choked off by
sobs.

That's the stuff that
laughs are made of

That's
why

Colleen Moore
in "ELLA CINDERS"

is getting TOP money on
Broadway—and everywhere!

A
First
National
Picture

Presented by JOHN McCORMICK
with LLOYD HUGHES

From the celebrated comedy strip by William Conselman and Charles Plumly

by ALFRED E. GREEN PRODUCTION



ANOTHER GIN PLEASE!
Eli Whitney invented the cotton gin and revolutionized an industry. All Eli Whitney Collins need do to perpetuate his fame is to bring all the opposing factions in the exhibitor group together.

MOVING PICTURE WORLD

**OUR OWN WEATHER
REPORT**

Days that seem like "Dog days" have hit us, and we've "all but" gone to the dogs! Hotter days ("dogier" as it were) are just ahead!

VOL. 80

NEW YORK, JUNE 19, 1926

NO. 8

Highlights

Representatives of eighteen of the largest national organizations in America reiterated their faith in the work of Will Hays in the motion picture business at a testimonial luncheon tendered the General at the Waldorf-Astoria last week.

October 15 has been designated as the date when Famous Players-Lasky will take over the majority of stock in the Balaban & Katz theatres. At least a two-third interest will be acquired. The stockholders of B. & K. voted approval of the plan recently.

Jeanne Cohen, for a long time Jesse L. Lasky's secretary at the New York Office, has assumed an important editorial position in the organization. She will act as liaison officer between the home office and the west coast studios. Lasky leaves for the coast on the 15th of this month and Miss Cohen will follow a week later.

Joe O'Neill, a prominent figure in the Hays organization since its inception, has joined F. B. O. through an arrangement effected by Hays and Joseph P. Kennedy. He will do special writing.

Universal tendered a luncheon to Reginald Denny last Wednesday. Press representatives and exhibitors sat down with the star in the grill of the new Buckingham Hotel. Denny toured the home office of Universal following the luncheon, and then left for Washington in company with Carl Laemmle.

Another Film Golf Tournament has passed into history and the industry is expected to resume normalcy at any moment.

D. W. Griffith may make another picture for United Artists, according to latest report. Keeping track of D. W.'s moves between United and Famous Players-Lasky requires an extra supply of mental agility.

Jimmie Bryson, Universal's London manager, stepped off the S.S. Paris in New York just in time to make the Denny luncheon. He was not allowed to tell about "Les Miserables."

Collins' Presidency Centers Nat'l Exhibitor Organization

Davis Is Chairman of Directorial Board —Three Regional Vice-Presidents Named



ELI WHITNEY COLLINS
Newly elected President of the
M. P. T. O. A.

The presidency of the M. P. T. O. A. has moved westward with the election of Eli Whitney Collins as head of the organization. Representing the geographical center of the United States, Collins will try to represent the geographical center of exhibitor sentiment throughout the country.

No less important than the selection of Collins as the new president of the national organization was the election of H. M. Davis as chairman of the Board of Directors. This election followed that of Collins at the closing official session of the M. P. T. O. A. in Los Angeles.

Regional vice-presidents elected were A. J. Kleist, Mike Rosenbloom, William Kanes and Miss Pearl Merrill.

The national secretary of the organization is G. F. Arons. L. M. Sagal, of Connecticut, is national treasurer.

Joe Seider is chairman of the administrative committee, while other members of the committee are Davis, M. E. Comerford and Nathan Yamins.

The new advisory committee, wielding no voting power, but in a position to give influential advice, consists of Past Presidents Cohen, O'Toole and Woodhull.

The newly appointed Board of Directors has already taken up
(Continued on page 2)

Loew Buys 3 Keeney Houses

Marcus Loew has purchased the three Keeney Theatres in Brooklyn, N. Y., namely, the Keeney, Bedford and Bay Ridge. The addition will add approximately 6,000 seats to the tremendous seating capacity of Loew Theatres throughout Greater New York and give the circuit 53 playhouses in this territory alone.

While the deal has been definitely closed the Loew Circuit will not assume active operation of the theatres until July 17. The policies of the additional theatres under the new regime has not been definitely determined up to the present time.

Loew is expected back from Europe about July 1, at which time plans for the theatres will be formed.

Ferguson Back

William R. Ferguson, Manager of Exploitation for M-G-M has returned to the home office from a tour of the country with Louis B. Mayer.

Grainger Leaves For Coast Again

Jimmy Grainger, general sales manager for Fox, is off on another cross-country trip. Home but a few weeks from the recent big sales convention held in Los Angeles, Grainger is now en route to the West Coast on a tour that will consume about six weeks.

With a number of stops for the purpose of visiting exchanges en route, he will make
(Continued on page 3)

Tellegen Directs

Lou Tellegen is going to bring his stage and film experience into play as a director of Fox pictures, his first being "His Wife's Honor," which is now being adapted for the screen by Robert Lord and Tellegen from Polan Bank's story.

Paris Cable

By SUMNER SMITH

(Special Cable to MOVING PICTURE
WORLD)

Paris, June 8.

The Fox organization is considering the invasion of the Balkan distribution field, according to information received here. An exchange will be established in Rumania. To date M-G-M and First National are the only American companies operating in that field.

T. A. Tally, Los Angeles exhibitor, is touring Europe with his family and taking scenics for his circuit of theatres with a small camera.

American producers have not been invited to the Autumn Conference of European Producers in Paris.

Douglas Fairbanks and Mary Pickford arrive here tomorrow by automobile from the southern part of France.

London Cable

(Special Cable to MOVING PICTURE
WORLD)

London, June 8

Another studio scheme is on foot here, calling for the erection of seven large studios at Brighton, these to be subsidized by the Board of Trade.

These studios will be rented to British producers to encourage home production.

The latest turn of the British producers is the censuring of home producers for permitting Beatrice Lillie and Jack Buchanan, internationally known revue stars, to be signed for American films. They claim British producers lack enterprise by allowing America to capture these stars.

Los Angeles Wire

(Special Dispatch to MOVING PICTURE
WORLD)

Los Angeles, June 8.

Interiors of "Old Ironsides" were the first to be filmed in the new Famous Players-Lasky studio. They were made today when the James Cruze company returned from nine weeks of location work on Catalina Island. The scene represented the Continental Congress in Philadelphia when Stephen Decatur made his famous, "Millions for defense, not one cent for tribute," speech.

50c Increase

(Special Dispatch to Moving Picture World)

Chicago, June 8.

More than three thousand musicians of the Chicago Federation of Musicians have been granted an increase of fifty cents an hour, according to James Petrillo, president of the union. The negotiations were conducted quietly between the managers and officers of the musicians' union and the settlement pleased both sides of the trade.

Terry Ramsaye Talks at A. M. P. A. Luncheon

Moving picture publicity men and their methods came in for a nice batch of compliments and general glorification at the A. M. P. A. luncheon held at Janssen's Hofbrau-Haus last Thursday, June 3rd, when Terry Ramsaye, film historian, was the honor guest.

The speaker sketched the early days of the business and related some of his own experiences in dwelling on certain facts that are covered in his history of the film business, "A Million and One Nights," just off the press of Simon and Shuster.

The next A.M.P.A. meeting will have as its guest of honor Richard A. Rowland, production head of the First National forces, who was elected to the rank of the immortals by the association along with Adolph Zukor, Marcus Loew, Joseph M. Schenck, Jesse Lasky and others, most of whom have already been guests of honor of the organization during the past season.

Rogers Sells Coast

Bud Rogers, Vice-President of Lumas Film Corp., wires from California that the entire West Coast Territory has been closed for distribution of the Gotham and Fairbanks with Louis Hyman of the All Star Film Company.

MOVING PICTURE WORLD

EDITOR WILLIAM J. REILLY

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\$571,818 Is Gross of "Big Parade" at Astor

Metro-Goldwyn-Mayer celebrated the four hundredth performance at the Astor Theatre in New York of King Vidor's "The Big Parade," starring John Gilbert, with a gala showing attended by many celebrities of the screen and other arts, Sunday, June 6. Renee Adoree, featured in "The Big Parade," appeared in person.

This fourth hundred performance establishes a new record for motion picture earnings at a two dollar admission charge. "The Big Parade" in something less than a seven months run at the Astor has piled up a gross of \$571,818.68, well over the half million mark.

The weekly average at the Astor Theatre during the run of "The Big Parade" has slightly exceeded \$20,000. At every performance standing room has been sold at a dollar a head. On

several occasions more than 219 persons have been admitted as standees.

The figures recorded at the box office of the Astor on "The Big Parade" are as follows:

Week of Nov. 15, \$3,737.48 (opened Nov. 19); Nov. 22, \$19,863.70; Nov. 23, \$19,875; Dec. 6, \$19,968; Dec. 13, \$19,472; Dec. 20, \$19,767; Dec. 27, \$21,010; Jan. 3, \$23,733; Jan. 10, \$20,700; Jan. 17, \$20,397; Jan. 24, \$20,645; Jan. 31, \$20,524; Feb. 7, \$20,522; Feb. 14, \$21,291; Feb. 21, \$20,385; Feb. 28, \$21,504; March 7, \$20,282; March 14, \$20,236; March 21, \$20,078; March 28, \$20,001; April 4, \$20,025; April 11, \$20,582; April 18, \$20,015; April 25, \$19,586; May 2, \$19,424; May 9, \$18,902.50; May 16, \$19,163.50; May 23, \$19,502, and on the week of the fourth hundred performance, ending June 6, 1926, \$20,627.50, making the total of \$571,818.68.

Fire Destroys Baker Industrial Studio

(Special Dispatch to Moving Picture World)

Cleveland, June 8.

Jacob Baker, president of the Baker M. P. Studio, and his son Herman, narrowly escaped death on Saturday when an overturned can of chemicals set fire to a roll of film and spread rapidly through the studio. Baker and his son tried to extinguish the flames with a wall fire extinguisher, but were forced to run out of the building to save themselves. The fire caused about \$5,000 loss. Among other things, the fire consumed a long roll of film of the first inauguration of President Wilson. The Baker Studio is well known as a maker of industrial films.

Jacob Baker is now planning to build a large studio in Winter Haven, Florida, where he has a ten-acre tract of land on Lake Anna. Plans for the studio are now complete and it is expected that it will be ready for actual production no later than the first of the year.

Engagement

The engagement of Miss Ann Bernstein of No. 432 West 171st St., New York City, and Sydney Singerman, head of the Program Department for Universal Pictures Corporation, was recently announced.

Mary Brian Signs New Famous Players Contract



Mary Brian has just been signed to a new long term contract by Paramount, according to an announcement made recently by B. P. Schulberg and Hector Turnbull, associate producer.

Miss Brian, who leaped to fame as Wendy in "Peter Pan," left shortly after signing for New York. The production in which she will appear has not yet been announced. Her latest Paramount picture is "Beau Geste," the Herbert Brenon production.

Bullock Active

Sam Bullock, fighter for exhibitors' rights, former field representative of the M. P. T. O. of Ohio, has been selected by the Cleveland Motion Picture Exhibitors' Association to officially assist its members in the presentation of their cases before the Board of Arbitration.

Most Popular

Members of the graduating class at Princeton have voted Adolphe Menjou the most popular of male screen players.



Monte Blue, Warner Bros. Star, with R. F. Woodhull and Sydney Cohen during one of the calm moments of the convention.

Jealousy!

Poll, the green and yellow parrot that has entertained thousands in the lobby of the Loew's State Theatre, St. Louis, Mo., with his patter, is off his perch. Someone attempted his life.

When blood stains on the green plumage attracted attendants at the theatre the bird was rushed to Dr. F. W. Shaffer, veterinarian. The doctor found a stab wound in Poll's breast. Six stitches were taken. The bird is expected to recover. A jealous woman is suspected of the crime.

Collins' Presidency Centers Organization

(Continued from page 1)

The matter of co-operative theatre insurance, the plan for which was laid before the board by R. F. Woodhull. This is a blanket fire insurance proposition that will benefit every member of the national organization. The Theatre Inter-Insurance Exchange, Philadelphia, is the company with which Woodhull advises the board to do business. A great individual saving would be effected should the national insurance plan be put through.

The raising of funds for the national organization will be pre-rated among the state organizations, on the basis of state membership.

Joseph M. Seider, on his re-appointment as business manager of the national organization, refused a salary of \$25,000. Later he was presented with a \$1,000 wedding present by the organization itself.

Jonesboro Headquarters For President Collins

(Special Dispatch to Moving Picture World)

Jonesboro, Ark., June 10.

Ed Whitney Collins, president of the M. P. T. O. A., will maintain his national headquarters here and will keep in close contact with New York, often in person, to acquaint himself with the affairs of the business office.

(Special Dispatch to Moving Picture World)

Los Angeles, June 7.

Exhibitors and producers joined Saturday in the dedication of the new Famous Players-Lasky Studio on Melrose avenue, Hollywood. Gathering about the foundation stone of the largest motion picture stage in the world, now in process of construction, were several hundred members of the M. P. T. O. A., studio officials, and screen players, who watched R. F. Woodhull, retiring president of the exhibitors' organization, perform the last official act by applying mortar to the cornerstone of the structure.

The first film to be taken at the new studio was "shot" by a battery of cameramen with Sidney S. Cohen, retiring chairman of the M. P. T. O. executive board, as honorary director of the first scene. It was a thousand foot newsreel showing the visit of convention members to the studio and the cornerstone ceremony.

Mitchill-Morris In Short Field

Leonard L. Mitchill and George H. Morris have entered the ranks of producers of short subjects under the title of Mitchill-Morris Productions.

During the current year ten films will be made under their supervision and direction and released nationally.

The first of the series of pictures, "Safe Haven," has already been completed and will be released during the present month.

Leonard Mitchill has been associated with motion pictures through his production of a number of films for the U. S. Lines and acted as director of publicity and photography for that organization as well as for De Forest Phonofilms. George Morris was former publicity director of the Warner Theatre.

Grainger Leaves

(Continued from page 1)

his longest single stop in Hollywood, where he will spend a week in conference with Winfield R. Sheehan, general manager, who is in active charge of the forthcoming season's production activities.

Grainger's recent deals include that with the Keith circuit to play Fox product in such theatres as the new Keith-Albee Theatre in Boston, the Victory and Keith-Albee Theatres in Providence, and the million dollar Keith Palace, the Hippodrome and the 105th Street Theatre in Cleveland. The contract was negotiated with J. J. Murdock and Arthur G. Whyte.

Along with the Keith deal, it was announced that the Fox program had been booked by the Universal circuit of theatres in Florida, comprising fourteen theatres. Other first runs that have signed up are the Jake Lourie circuit in Boston, the Empire Amusement Co. in Lawrence, the Healey circuit in Fitchburg, the Bloomfield circuit in Haverhill, the State in New Bedford, the Palace and Rivoli Theatres in Toledo, the Hippodrome in Youngstown, and the Mozart in Canton.

Mr. Grainger had previously signed with the Hoblitzelle Circuit in the Southwest, the Butterfield Circuit in Michigan, the Ascher circuit in Chicago, I. Libson in Ohio and Indiana and Fred Dolle in Louisville.

"The King of Kings"

"The King of Kings"; a visualization of the life of Christ, on a lavish scale, will be Cecil B. De Mille's next personally directed production, to be released by Producers Distributing Corporation.

"It is my intention," states De Mille, "to stress the humanity as well as the Divinity of Christ in 'The King of Kings.' He will not be suggested by a beam of light or a glowing halo, but will be seen as a living, breathing, lovable man. I am fully aware of the tremendous difficulties that will be presented in the filming of this subject, but I know I have with me the faith and hopes of millions, and with these behind me I am confident of presenting to the world an effective and lasting screen portrait."

Whether, as in "The Ten Commandments," there will be a Biblical and a modern portion has not been decided. No date has been set for the commencement of "The King of Kings," but Jeanie Macpherson is now at work on the story with Denison Clift, Clifford Howard and Jack Jungmeyer rendering assistance.



F. McGrew Willis (left), Jack Cunningham (center) and Will M. Ritchey (right).

Three Supervisors On Metropolitan Product

As part of the construction details of the production schedule for the 1926-27 program William Siström, general manager of the De Mille-Metropolitan studios, has assigned Metropolitan's various pictures to three supervisors, Jack Cunningham, Will M. Ritchey and F. McGrew Willis.

Through this system of production, the work of the scenario writer, director, unit production manager and technical director will be knit closely by the new supervisors.

Cunningham, who is also acting as Metropolitan's general scenario editor, will have supervision over two of the Marie Prevost productions, "The Night Bride" and "Man Bait," the Metropolitan special, "Jim the Conqueror" by Peter B. Kyne; "The Heart Thief," with Joseph Schildkraut, and Priscilla Dean's "West of Broadway."

Will M. Ritchey will be the

supervisor of Peter B. Kyne's "Pals in Paradise," "A Harp in Hock," Priscilla Dean's "Jewels of Desire," and the big western, "The Last Frontier," which he also adapted for the screen. Ritchey joined Metropolitan after being sent abroad to do the scenario of "Romola."

F. McGrew Willis, who did the scenarios for such productions as "Charley's Aunt," "Madam Ben-Hur" and "Up in Mabel's Room" for Christie productions, and who did "The Million Dollar Handicap" for Metropolitan, will be the supervisor of three of the Marie Prevost starring pictures, "Almost a Lady," "For Wives Only" and "Getting Gertie's Garter." He will also supervise Frank Condon's story "No Control," which will be a Metropolitan comedy special, and "The Rejuvenation of Aunt Mary," to be filmed from the stage success in which May Robson appeared for many seasons.

Central Casting

Henceforth Universal will do all its extra casting through the Central Casting bureau, at Hollywood. Announcement was made to this effect by Paul Kohner, casting director, with the transfer of William Gordon from the Universal casting office to Central.

Working at the Central office, Gordon will handle all of Universal's work, leaving William Maybery in charge at the studio.

Sterling Exchanges

It is reported that the Ginsberg-Kann Distributing Corp. is contemplating the opening of a series of Sterling Exchanges which will market their product directly to independent exhibitors.

Miss Johnston Returns

Agnes Christine Johnston, scenarist, has returned to the M-G-M studios.

Ginsberg on Tour

Henry Ginsberg, president of the Ginsberg-Kann Distributing Corp., has left New York for a tour of the entire country, ending up with a month at the Hollywood studios of the Sterling and the Banner producing organizations.

Another Combine

On Saturday, June 19th, the members of the Loew-Metro-Goldwyn-Mayer Club, organized among the employees of Loew's Inc., and the Metro-Goldwyn-Mayer company, will go on all day outing up the Hudson to Indian Point, where they will be joined by the Paramount Pep Club, Famous Players-Lasky employees.

Incorporations

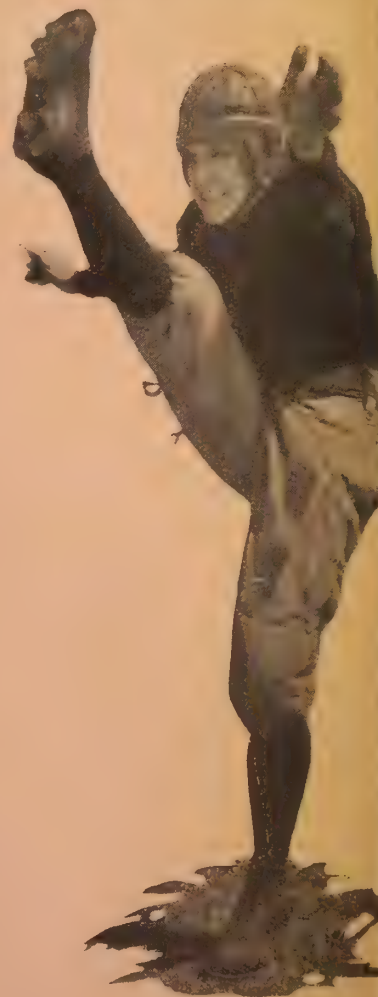
Three motion picture companies incorporated in New York state last week, the lightest week so far this year both in number and in capitalization represented. The companies were: Edwin Amusement Corporation, capitalized at \$5,000, with William Brainson, and William and Edward H. Friedman, of New York City; the J. Frank Davis Company, Inc., capitalization not specified, with Edgar C. Davis of Campello, Mass.; J. Frank Davis, of San Antonio, Texas, and Frederick W. Murphy, of Brooklyn; The Modern Lyceum, Inc., capitalization not specified, with Aaron Lipper, Charles Loretto and Mates Deixler, of New York City.

**6 Big
pictures**
Starring
George Walsh
*You'll want
him all!*

Starting with

"THE KICK-OFF"

Produced and Directed by
WESLEY RUGGLES



**Excellent
PICTURES
CORPORATION**

SAMUEL ZIERLER President
NEW YORK

Foreign Distribution by
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Cable Address: Simkann, N. Y.

Laemmle Offers Universal Product New Plan

Carl Laemmle, president of Universal, announces a new Complete Service Contract offer. It includes the bulk of Universal's new 1926-27 product and will be placed immediately at the disposal of exhibitors signing up under the novel sales plan.

This new offer supplements the success of the Complete Service plan during the past twelve months when 5,000 exhibitors availed themselves of the opportunity of getting Universal's Complete Service on the 1924-1925 and the 1925-1926 release schedules.

The Complete Service contract allows the exhibitor, for a flat weekly rate, to play a Universal feature and the accompanying short product every week. The short product alone amounts to enough footage to supply short subjects for his feature program and an additional All-Short Subject show during the week.

The extension of the Complete Service plan to large theatres and even to first run houses and theatre chains was a logical development.

Wobber Sails

Herman Wobber, West Coast district manager of Paramount, has sailed on the Majestic for Berlin where he will assume his duties as a member of the executive board of Famous Players-Lasky Corp., which is in charge of the company's affairs in Europe. Comprising this committee are Mr. Wobber, who is in charge of distribution, Cecil Graham, chairman in charge of finance, and Albert Kaufman, in charge of exhibition.

Greer Abroad

Howard Greer, fashion creator at Paramount's West Coast studio, is en route to London, Paris, Berlin and Vienna in search of new fashion ideas.

New Scenarist

Gladys Unger, De Mille scenarist, has arrived in Los Angeles from New York to begin the adaptation and continuity of "The Heart Thief," the screen version of Lajos Biro's play, "The Highwayman." Joseph Schildkraut, who played the leading role in the stage play, will be featured in the title role of the film production.

Camera School

Universal has opened a photographic school to run through the summer months, according to announcement from Henry McRae, director general at Universal City. The instructors are veterans in the business such as Jackson Rose, John Stumar, Charles Stumar, Gilbert Warrenton, Harry Neumann and Arthur Todd.

Courtice Coming

Michael Courtice, Viennese director, is due to arrive in New York this month to enter upon his contract with Warner Bros. He has been assigned to the direction of "Noah's Ark," the first spectacle ever attempted by Warner Bros.

Just a Tip

Theatre owners who employ aviators to drop handbills from the skies boosting their shows in the Chicago territory are liable to arrest as well as the aviators according to the city authorities.

Hatrack to Coast

E. B. Hatrick, vice-president and general manager of International Newsreel and Cosmopolitan Productions, left Monday for Los Angeles, where he will remain a month looking after the interests on the Coast of both organizations.

M. D. Clofine, editor of International Newsreel, who has been on the Coast for the past three weeks in connection with International Newsreel's pictures of Amundsen's arrival at Teller, is back in New York.

Watson in Films

Harry Watson, Jr., the nut comedian has been added to the cast of the Paramount picture "The Show Off."

Successful Trip

Hector Turnbull, associate producer at the Paramount studio in Hollywood, has returned from his month's story searching quest in the East with a quantity of new material.

Tiffany Exchanges

M. H. Hoffman announces that Tiffany Exchanges have been opened in Detroit and Pittsburgh. Allan S. Moritz has been appointed manager of the Detroit offices at 153 East Elizabeth street. The Pittsburgh exchange will be under the management of Charles A. Lynch at 1010 Forbes street.

Thew's Show

Harvey Thew now has a musical comedy to his credit. "Willie" is its title, and Thew wrote it in collaboration with Roy Atwell. The comedy will have its debut in the Oakland Auditorium, in Oakland, California, with Lou Gottschalk producing, and it probably will be brought to Los Angeles after a trail run in the northern city. Thew, meanwhile, is adapting "The Cheerful Fraud" as Reginald Denny's next Universal production.

New Brent Story

"The Princess Pro Tem," an original story by Harry Hoyt, has been purchased as Evelyn Brent's next starring vehicle, according to an announcement made by Percy Heath, scenario editor at the F. B. O. Studios.

Fox Representatives Seek Foreign Works

Fox Films will survey the foreign theatrical field for material adaptable to motion picture treatment.

Maurice S. Revnes, an executive of the Fox company, accompanied by Arthur Hornblow, Jr., managing director of the Robert Milton Company, sailed Saturday on the steamship Majestic to negotiate contracts in London, Paris and Berlin.

They are going after both stage and film plays, and will give thorough consideration to an exhaustive list of plays and to others to which they may be attracted or advised to see.

Chicago Ready for Film Golf Tournament

(Special Dispatch to MOVING PICTURE WORLD)

Chicago, June 8.—The big event in film circles next week will be the annual golf tournament of the Midwest Film Tournament folks at Olympia Fields Golf Course. The committee, headed by L. A. Ullrich, assisted by Clayton Bond, Jack Sampson, Tom Greenwood and William Burlock, will see that there are plenty of prizes and everything else for all who attend. Prizes have been donated by the various exchanges, the Ascher circuit, Lubliner and Trinz, Marks Brothers, Balaban and Katz, Jones-Linick-Schaffer, Midwest and others.

Last year the exhibitors walked away with most of the prizes.

Cruikshank Resigns

Herbert Cruikshank has resigned as editor of Cinema Art a fan publication.

Metropolitan Sets Footage Standard

Definite policies have been shaped by the production departments of Metropolitan Pictures Corp. to make all of its coming features adhere to a uniform length.

"Six reels has been decided upon as the ideal length for all good feature productions," says General Manager William Sletrom, "and this limit will be adhered to with possibly few exceptions during the coming season."

"It has been found through the efforts of John C. Flinn and Wm. J. Morgan, sales manager of P. D. C., that the exhibitor would prefer to receive pictures in 5,800 feet rather than in 7,000 feet, if they can be produced without sacrificing showmanship value."

The decision to release all the Metropolitan features in six reels, means that the actual footage will range from 5,500 to 5,800 feet, so that no reels will be crowded and subject to unusual wear and damaging of scenes.

Lois Boyd Signed

Lois Boyd, screen comedienne who began her career in pictures on the Mack Sennett lot, has been engaged to play the leading feminine roles in the Standard Comedies produced for F. B. O. release.

Roach's Representative

Ray Coffin, who for the past year has been director of publicity for Samuel Goldwyn productions on the coast, has resigned to assume the duties of personal representative of Hal Roach, Pathe producer.

Right On the Job

In line with its policy of "Service at All Times," Moving Picture World produced a daily supplement, prepared and printed in Los Angeles, giving the authentic news of Convention happenings, advance programs of entertainment and a wealth of illustrative matter that made the convention daily the one issue of its type that every exhibitor sought. There were plenty of these tabloids, but the M. P. W. was the one that exhibitors went after when the paper was a little slow in catching up with them—which was not often.

Supplementing this service a headquarters was established in the Hotel Ambassador in suites 323-4

where someone was always in attendance to dispense welcome, service or information as might be required.

The rooms were the real headquarters for a large number of the delegates who appreciated the non-political atmosphere, the cordial greeting and the intimate touch with the trade paper to which they have been subscribers for periods varying from one to fifteen years.

The combination of news and sociability was appreciated by the World's large exhibitor family—hundreds of exhibitors will remember "323" as one of the brightest spots in one of the most brilliant sessions ever held.



At the Opening Session of the National Exhibitor Convention



Stars surround the executives of the organization seated on the rostrum. From left to right those on the platform are: A. Julian Brylawski, Sydney Cohen, Irene Rich, Anna Nilsson, Monte Blue, Glenn Harper and R. F. Woodhull.

Back Collins—to the Limit

NOW that the session of the M. P. T. O. A. has passed into history, it is safe to assume that the trade press will emerge from its bomb proofs and offer the editorial comment that was noticeably lacking in their last issues.

Having discussed the convention last week, it only remains for Moving Picture World to congratulate the body upon the last minute actions in which personal ambitions and policies were sunk for the general good of the organization.

The election of the new president, Eli Whitney Collins, came after the main section of this paper had gone to press and only the colored news section was held open for the rush wires which announced the final results.

Nothing that transpired late on Friday materially affects the great fact that the session, as such, was devoted to a fruitless discussion of minor matters while the major questions of policy remained open. But it is pleasant to record that at the end personal issues were retired into the background and a presiding officer was elected without the bitter personalities that were anticipated.

Mr. Collins' record in his State Organization suggests that he will make an excellent head. In the strict sense of locality he is a small town man. His is no million dollar house, nor yet a part of a million dollar circuit. He is just a plain exhibitor, closely in touch with the problems of the men who represent the greater percentage of membership in the M. P. T. O. A.

He knows from his own ripe experience what the average exhibitor needs. We believe that he is the type of man who will give the utmost that is in

him to achieve success. Given the united and sincere support of all factions, he can accomplish much before the next convention. He can do much to retrieve what was lost in the late convention through wordy discussion of relatively unimportant matters.

But he will succeed only if the entire organization of the M. P. T. O. A. stands solidly behind him and presents to the outside the united front the lack of which was so aptly commented upon by Pettijohn and others.

Another year of internal dissension may be fatal to exhibitor interests. The season of 1926-27 will bring to a focus the supposed menace of producer-owned theatres, producer-made contracts and producer-devised releasing systems.

Only as a solidly united body can the M. P. T. O. A. take its proper place in the discussion of new conditions. Mr. Collins alone can do nothing. It is only as the representative of practically all of the independent theatre owners that his efforts will carry any weight, and the producer interests must be shown, clearly, definitely and, above all, speedily, that the buyer is at least as important as the seller.

Now is the time to wipe the slate clean of all animosities, personal machines and self seeking and to work, shoulder to shoulder, for a common cause. The errors of the past few weeks can be retrieved and the organization move to the accomplishment of the reforms which seem to be vital to the prosperity and even the continuance of the independent theatres.

Get back of Collins and the Organization and STAY there. It's the only way.

Our Stock Market By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE		1926 RANGE			PAR	June 1		June 2		June 5		June 7		June 8		June 9		Sales for Week
High	Low	High	Low			High	Low	High	Low	High	Low	High	Low	High	Low	High	Low	
83½	51½	76½	64	(a) Balaban and Katz	25	74	72½	74½	73½	76	74½	76½	74½	74½	74	74	73	11,285
118	104½	112½	106½	Eastman Kodak	no par	109½	109½	110	109½	110	110	109½	109½	110	109½	109½	110*	1,500
114½	90½	126½	103½	Famous Players Common	no par	125½	123½	125½	124½	125½	124	125	123½	125½	123½	125½	124	70,000
120	101½	124	115	Preferred	100	122	121½	122½	121½	121	122½*	121½	120½	121½	122	121½	121½	1,200
11½	4½	7½	3½	(b) Film Inspection	no par	4½	4	4½	4½*	4½	5	5	5	4½	5½*	5	5½*	900
110	100	107	96	First National Pictures, Pref.	100	96½	99½*	97	99½*	98½	99½*	98½	99½*	100	100	100	100*	10*
85	68½	85	55½	Fox Film "A"	no par	64½	64½	64½	64½	64½	64½	64½	64½	64½	64½	64½	64½	2,100
32	26	34½	19	(b) Fox Theatres "A"	no par	23½	24½	24½	24½	24½	23½	23½	24½*	24	24	23½	23½*	1,600
14½	13	15½	9	(b) International Projector	no par	11	13½*	11½	11½	11½*	11½	11½	13½*	11½	13½*	11½	14	100
44½	22	41	34½	Loews, Inc.	no par	38½	37½	39½	38	39	38½	38½	38½	39	38½	38½	38	37,000
24½	18	24½	22½	Metro Goldwyn, Pref.	27	23	23½*	23	22½	22½	23	23	22½	22½	22½	22½	23	700
20½	19½	23½	19	Motion Picture Capital	no par	23½	22½	23½	23½	23½	23	23½	23	23½	23½	23	22½	6,200
90½	70	83	45½	Pathe Exchange "A"	no par	56½	53½	58½	56½	57½	56½	57½	56½	58½	57½	57	56½	23,500
(e) —	—	40	18½	(c) Roxy Theatre (Units)	—	23	21½	22½	22	21½	21½	22½	22	22	22	21	24*	(e)
...	...	12	2½	Roxy Theatre, Common	no par	7	6	6½	6	6½	6	6½	6	6½	6	5½	6½*	(e)
(f) 120	70	64	45	(d) Stanley Co. of America	no par	58	57½	58	58	57½	58	62	58	62½	61½	62	60½	6,350
13	5½	14	6½	(b) Trans-Lux D. P. Screen	no par	6½	6½	7	6½	7	7	7½	6½	7	6½	6½	6½	6,700
....	....	100	88	Universal Chain Theatres	ctf.	91	bid*	91	bid*	92	bid*	91	bid*	91	bid*	91	100*	(e)
47	24	41	27½	(b) Universal Pictures	no par	31	31	31	30½	31	31	31	31	31	30½	30	30	1,900
103½	94½	95	90	1st Pref.	100	93	94	93	94	93	94	93½	94	93	94	93	93	100
22½	17½	18½	12½	Warner Bros. "A"	10	14½	14½	15½	14½	15	15	14½	14½	14½	14½	14	14	2,800
19	13½	14½	11	(b) Common	no par	7½	10	10	9	8½	9	8½	10	8½	10	8	8	100

(*) Bid and asked; no sales these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common, no par value.

(d) Philadelphia Stock Exchange.

(e) Not available.

(f) Range of Old Stock.

DIVIDENDS

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.

Balaban & Katz—Com. (monthly) 25c payable July 1. Holders of record June 19th. Books will not close.

Balaban & Katz—Pfd. (quarterly) \$1.75 payable July 1. Holders of record June 19th. Books will not close.

Eastman Kodak—Com. (quarterly) \$1.25 payable July 1. Holders of record May 29th.

Eastman Kodak—Com. (extra) 75c payable July 1. Holders of record May 29th.

Eastman Kodak—Pfd. (quarterly) 1½ per cent. payable July 1. Holders of record May 29th.

Famous Players—Com. (quarterly) \$2.00 payable July 1. Holders of record June 15th. Books will not close.

Famous Players—Com. (quarterly) \$2.00 payable Oct. 1. Holders of record Sept. 15.

Famous Players—Com. (extra) \$2.00 in stock if authorized, otherwise in cash, payable Aug. 15. Holders of record June 30.

First National—1st Pfd. (quarterly) \$2.00 payable July 1. Holders of record June 15th.

International Projector—Com. (quarterly) 25c payable July 1. Holders of record June 15th.

International Projector—Pfd. (quarterly) \$1.75 payable July 1st. Holders of record June 15th.

Loew's, Inc.—Com. (quarterly) 50c payable June 30th. Holders of record June 12th.

Metro-Goldwyn-Mayer—Pfd. (quarterly) 1½ per cent. payable June 15th. Holders of record May 28th.

Motion Picture Capital—Com. (quarterly) 37½c payable June 15th. Holders of record June 8th.

Motion Picture Capital—Pfd. (quarterly) 50c payable July 15th. Holders of record July 1st.

Universal Chain Theatres—8 per cent. Pfd. (quarterly) \$2.00 payable June 15th. Holders of record June 1st.

Universal Pictures—1st Pfd. (quarterly) 2 per cent. payable July 1. Holders of record June 21.

As We See It

THE Stock Market this week has shown marked activity. Important advances were made in the general list and Film Stocks gave a good account of themselves. The Market as a whole appears to have thrown off the depressed spirit it has shown lately.

In our issue dated May 29 we called attention to the situation of a gradually falling market where recoveries never quite reached the previous high, in the face of a continuance of regular and extra dividends, low money rates and no perceptible falling off in business. Our suggestion was to watch the market and money rates.

On June 8, Secretary of the Treasury Mellon announced that no Government financing would be necessary on June 15th to take care of the maturing government obligations. This action shows that there is no likelihood of higher money rates for some little time as the Treasury, by delaying its borrowing till September expects to be able to borrow at a still lower rate than exists today.

The fact that the price of money will probably stay down, should cause a considerable amount of money to go into the better class of stocks. Such buying was in evidence on the Exchange during the last few days.

Despite the continued moaning of pessimists, business has not fallen off as pre-

dicted. The railroads are carrying more freight than they did a year ago; employment is good; business is on a sound basis with no large amounts of inventory on hand. There will undoubtedly be a slight slowing up during the summer, but basically the United States is in a healthy condition.

All this is not in the way of a prediction, but an honest effort to place the facts before our readers so they can digest them and then use their own good judgment as to investing their money.

Ticker Talk

TWO new highs were recorded this week. Balaban & Katz touched 76½ on June 7 and Motion Picture Capital went to 23½ on June 3.

Pathe made quite a spurt to 58½ and so did Stanley Company of America which ran up to 62½. Both these stocks closed the week considerably above the previous week's close. The turnover was also heavy.

Loews was also active with a turnover of 37,000 shares and most of the sales over last week's prices.

Famous, as usual, was the leader. 70,000 shares changed hands during the week at advance prices. It came within one point on June 9th of its 1926 high. With the cheerful sentiment manifest in the market this week, it will most likely make a new high before next Friday. Famous is rapidly approaching the investment stock class.

Warner Bros. Common was the only weak spot on our list this week. It made a new low for the year of \$8 per share.

The sentiment displayed by the list as a whole was good. Our average price list jumped to 62½.

ADD THIS TO YOUR CHART
Average Price, June 9.....62½

What's New?

By Bill Reilly

ELI WHITNEY COLLINS, President of the Motion Picture Theatre Owners of America, Inc., will visit New City in the near future, and establish new ties of friendship in the exhibitor ranks in the East, after which he will return to his home town in Arkansas, where, in Jonesboro, the office of the National President will be located. The President will, however, have a desk at National Headquarters in New York City, and when in the Big Town will dispose of much official business.

* * *

CARL LAEMMLE'S biggest and best pictures will be sold to exhibitors signing the new Complete Service Contract, regardless of any considerations whatever, and this is big news for the showmen. This means that the bulk of Universal's new 1926-27 product is at the service of exhibitors, under this exceptional contract, and, further, this plan will be extended to the largest theatres and big theatre chains. The big theatres, naturally, will pay more than the little houses.

* * *

DOES the Englishman who spends the price of admission to a British theatre give one whoop about all this reciprocity talk concerning American and British films?

This query is prompted by the increasing storm clouds gathering in the vicinity of the London film trade. "The sentiment is strong against American films" is again the cry. May we ask, "What sentiment is strong against American films?"

In the face of the overwhelming criticism in the press, the London public is flocking to see "The Big Parade." "The Volga Boatman" was panned by the British critics and yet it broke the house record at London's Capitol. There are other instances.

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Suppose England should pass legislation barring American films. Where would the British exhibitor turn for a show that would please his patrons? His theatre would remain dark at least three-quarters of the year!

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Told in snappy, novel titles and entertaining action, the "motion picture prologue" is something that any exhibitor can use, whether his theatre has a 35-foot stage or a little space alongside the screen—just room for several characters, a few properties, the theme of your picture and a little story, in line with the picture, acted by "real folks," but made clear by a "movie" reel of titles—that's the true "motion picture prologue."

Harmony! *Moving Picture World Staff Artist*

By Nyberg



Our Stock Market By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE		1926 RANGE		PAR	June 3		June 4		June 5		June 7		June 8		June 9		Sales for Week
High	Low	High	Low		High	Low	High	Low	High	Low	High	Low	High	Low	High	Low	
83½	51¼	76¼	64	(a) Balaban and Katz	25	74	72½	74½	73½	76	74½	76½	74½	74	74	73	11,285
118	104¾	112¾	106¾	Eastman Kodak	no par	109½	109½	110	109½	110	109½	109½	110	109½	109½	110*	1,500
114¾	90¾	126¾	103¾	Famous Players Common	no par	125½	123½	125½	124½	125½	124	125	123½	125½	123½	124	70,000
120	103¾	124	115	Preferred	100	122	121½	122½	121½	121	122½*	121½	120½	121½	122	121½	1,200
11½	4½	7¾	3½	(b) Film Inspection	no par	4½	4	4½	4½*	4½	5	5	5	4½	5½*	5	900
110	100	107	96	First National Pictures, Pref.	100	96½	99½*	97	99½*	98½	99½*	98½	99½*	100	100	90	100
85	68½	85	55½	Fox Film "A"	no par	64½	64½	64½	64½	64½	64½	64½	64½	64½	64½	64½	2,100
32	26	34½	19	(b) Fox Theatres "A"	no par	23½	24½	24½	24½	24½	23½	23½	24½*	24	24	23½	1,600
14½	13	15½	9	(b) International Projector	no par	11	13½*	11½	11½	11½	11½*	11½	13½*	11½	13½*	11½	100
44½	22	41	34½	Loews, Inc.	no par	38½	37½	39½	38	39	38½	38½	38½	39	38½	38½	37,000
24½	18	24½	22½	Metro Goldwyn, Pref.	27	23	23½*	23	22½	22½	23	23	22½	22½	22½	22½	700
20½	19½	23½	19	Motion Picture Capital	no par	23½	22½	23½	23½	23½	23	23½	23	23½	23½	23	6,200
90¾	70	83	45½	Pathe Exchange "A"	no par	56½	53½	58½	56½	57½	56½	57½	56½	58½	57½	57	23,500
(e)—	—	40	18½	(c) Roxy Theatre (Units)	—	7	21½	22½	22	21½	21½	22½	22	22	21	24	(e)
...	...	12	2½	Roxy Theatre, Common	no par	7	6	6½	6	6½	6	6½	6	6½	6	5½	(e)
(f) 120	70	54	45	(d) Stanley Co. of America	no par	58	57½	58	58	57½	58	62	62½	61½	62	60½	6,350
12	5½	14	6½	(b) Trans-Lux D. P. Screen	no par	6½	6½	7	6½	7	7½	6½	7	6½	6½	6½	6,700
...	...	100	88	Universal Chain Theatres	ctf.	91	bid*	91	bid*	92	bid*	91	bid*	91	bid*	91	(e)
47	24	41	27½	(b) Universal Pictures	no par	31	31	31	30½	31	31	31	31	31	30½	30	1,900
103½	94½	95	90	1st Pref.	100	93	94	93	94	93	94	93	94	93	94	93	100
22½	17½	18½	12½	Warner Bros. "A"	10	14½	14½	15½	14½	15	15	14½	14½	14½	14½	14	2,800
19	13½	14½	8	(b) Common	no par	7½	10	10	9	8½	9	8½	10	8½	10	8	100

(*) Bid and asked; no sales these days.

(a) Chicago Stock Exchange.

(b) New York Curb Market.

(c) Units consist of 1 share Class "A" and 1-3 share Common, both no par value.

(d) Philadelphia Stock Exchange.

(e) Not available.

(f) Range of Old Stock.

DIVIDENDS

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.

Balaban & Katz—Com. (monthly) 25c payable July 1. Holders of record June 19th. Books will not close.

Balaban & Katz—Pfd. (quarterly) \$1.75 payable July 1. Holders of record June 19th. Books will not close.

Eastman Kodak—Com. (quarterly) \$1.25 payable July 1. Holders of record May 29th.

Eastman Kodak—Com. (extra) 75c payable July 1. Holders of record May 29th.

Eastman Kodak—Pfd. (quarterly) 1½ per cent. payable July 1. Holders of record May 29th.

Famous Players—Com. (quarterly) \$2.00 payable July 1. Holders of record June 15th. Books will not close.

Famous Players—Com. (quarterly) \$2.00 payable Oct. 1. Holders of record Sept. 15.

Famous Players—Com. (extra) \$2.00 in stock if authorized, otherwise in cash, payable Aug. 15. Holders of record June 30.

First National—1st Pfd. (quarterly) \$2.00 payable July 1. Holders of record June 15th.

International Projector—Com. (quarterly) 25c payable July 1. Holders of record June 15th.

International Projector—Pfd. (quarterly) \$1.75 payable July 1st. Holders of record June 15th.

Loew's, Inc.—Com. (quarterly) 50c payable June 30th. Holders of record June 15th.

Metro-Goldwyn-Mayer—Pfd. (quarterly) 1½ per cent. payable June 15th. Holders of record May 28th.

Motion Picture Capital—Com. (quarterly) 37½c payable June 15th. Holders of record June 8th.

Motion Picture Capital—Pfd. (quarterly) 50c payable July 15th. Holders of record July 1st.

Universal Chain Theatres—8 per cent. Pfd. (quarterly) \$2.00 payable June 15th. Holders of record June 1st.

Universal Pictures—1st Pfd. (quarterly) 2 per cent. payable July 1. Holders of record June 21.

As We See It

THE Stock Market this week has shown marked activity. Important advances were made in the general list and Film Stocks gave a good account of themselves. The Market as a whole appears to have thrown off the depressed spirit it has shown lately.

In our issue dated May 29 we called attention to the situation of a gradually falling market where recoveries never quite reached the previous high, in the face of a continuance of regular and extra dividends, low money rates and no perceptible falling off in business. Our suggestion was to watch the market and money rates.

On June 8, Secretary of the Treasury Mellon announced that no Government financing would be necessary on June 15th to take care of the maturing government obligations. This action shows that there is no likelihood of higher money rates for some little time as the Treasury, by delaying its borrowing till September expects to be able to borrow at a still lower rate than exists today.

The fact that the price of money will probably stay down, should cause a considerable amount of money to go into the better class of stocks. Such buying was in evidence on the Exchange during the last few days.

Despite the continued moaning of pessimists, business has not fallen off as pre-

dicted. The railroads are carrying more freight than they did a year ago; employment is good; business is on a sound basis with no large amounts of inventory on hand. There will undoubtedly be a slight slowing up during the summer, but basically the United States is in a healthy condition.

All this is not in the way of a prediction, but an honest effort to place the facts before our readers so they can digest them and then use their own good judgment as to investing their money.

Ticker Talk

TWO new highs were recorded this week.

Balaban & Katz touched 76½ on June 7 and Motion Picture Capital went to 23½ on June 3.

Pathe made quite a spurt to 58½ and so did Stanley Company of America which ran up to 62½. Both these stocks closed the week considerably above the previous week's close. The turnover was also heavy.

Loews was also active with a turnover of 37,000 shares and most of the sales over last week's prices.

Famous, as usual, was the leader. 70,000 shares changed hands during the week at advance prices. It came within one point on June 9th of its 1926 high. With the cheerful sentiment manifest in the market this week, it will most likely make a new high before next Friday. Famous is rapidly approaching the investment stock class.

Warner Bros. Common was the only weak spot on our list this week. It made a new low for the year of \$8 per share.

The sentiment displayed by the list as a whole was good. Our average price list jumped to 62½.

ADD THIS TO YOUR CHART

Average Price, June 9.....62½

What's New?

By Bill Reilly

ELI WHITNEY COLLINS, President of the Motion Picture Theatre Owners of America, Inc., will visit New City in the near future, and establish new ties of friendship in the exhibitor ranks in the East, after which he will return to his home town in Arkansas, where, in Jonesboro, the office of the National President will be located. The President will, however, have a desk at National Headquarters in New York City, and when in the Big Town will dispose of much official business.

* * *

CARL LAEMMLE'S biggest and best pictures will be sold to exhibitors signing the new Complete Service Contract, regardless of any considerations whatever, and this is big news for the showmen. This means that the bulk of Universal's new 1926-27 product is at the service of exhibitors, under this exceptional contract, and, further, this plan will be extended to the largest theatres and big theatre chains. The big theatres, naturally, will pay more than the little houses.

* * *

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Harmony!

By Nyberg

Moving Picture World Staff Artist



On the West Coast

Glenn Harper Praised By Exhibitors

Stars Flock to M. P. T. O. A. Ball

"If I Were King" For John Barrymore

From
Moving Picture World Office,
Taft Building,
Vine Street and Hollywood Blvd.,
Hollywood, Cal.
Tel.: Gladstone 0368
Larry Urbach, Manager

Leshon Does Good Job

E. D. Leshon, assistant to Tom White, production manager of the "Old Ironsides" company for Paramount, did a good job when he took care of the vast army of players, stage hands, and others who took part in the filming of scenes that were taken in Catalina Islands for the past three weeks.

Newmeyer Goes East For Dix Film

FRED NEWMAYER, who as co-director was responsible for many of Harold Lloyd's successes, is being rushed East by Paramount to direct Richard Dix in his most pretensions starring vehicle to date, "The Quarterback."

Newmeyer was originally scheduled to direct Wallace Beery, Raymond Hatton and Tom Kennedy in "We're in the Navy Now," while William Beaudine, who is now directing Douglas MacLean in "Ladies First," was signed to direct Dix. Beaudine will not finish the MacLean film in time to start on Dix's starring vehicle without causing a serious delay.



LOUIS B. MAYER

Returned to the Metro-Goldwyn-Mayer studios this week after a seven weeks' tour of the country.

Exhibitors Praise Harper

WITH the seventh annual convention at a successful close, and with the delegates speeding on to their various homes, there comes the following interesting telegram sent by the Eastern States Delegation from Bakersfield, California, to Glenn Harper of the California M. P. T. O., the man who worked so hard to make this convention a huge success.

Glenn Harper: As we speed northward through the hills of your wonderful State we have had our first chance to pause and look back on the marvelous week we have spent in your midst. While we feel that words are inadequate to express our thanks, we ask you, and through you all who have entertained and feted us, to accept these thanks as from our hearts. Your city is magnificent, your State a paradise, your people the salt of the earth. We trust the exhibitors may decide to bring the convention to our little village on the Atlantic Coast next year and that we will then have the opportunity to reciprocate in some small way for the most wonderful display of hospitality shown us.

The Eastern States Delegation, Pete Woodhull, Joe Seider, Louis Sagal, Arthur Hirsh, Sam Sonin, A. Meyer, Henry Weiser, Sam Schwartz, Morris Needles, A. Barr, E. Blumenthal, Clarence Cohen, Joe Walsh, C. M. Maxfield, C. Winkelman, H. Levietes, L. F. Blumenthal, John Manheimer, R. Sanders, D. Adams, M. J. O'Toole, N. Yamins, Julian Brylawski, C. Weyer, Tom Waller, J. B. Fox, Leon Rosenblatt.

* * *

Many Stars at M. P. T. O. A. Ball

MORE than 600 stars, directors and motion picture executives, met the theatre owners on Friday last when the ball and entertainment in honor of the M.P.T.O.A., on its seventh annual convention was given by the Association of Motion Picture producers at the Ambassador in Los Angeles.

The final function of the convention had the largest turnout of film folk ever congregated at one place. All of the stars in Hollywood, except those on location, were present and were introduced from their boxes. Four masters of ceremony did the honors of the evening. They were Monte Blue, Robert Edeson, Bert Lytell and Fred Niblo.

* * *

"It" Next Novel By Elinor Glyn

"IT" will be the title of the next novel to be written by Elinor Glyn, according to the author's statement. "It" will be pictured following its publication as a novel. The title is embodied in an American business man, forty years old. It is likely that Metro-Goldwyn-Mayer will release the picture when made, and that it will be a Cosmopolitan production.

* * *

Lloyd Starts New Picture

HAROLD LLOYD has started on his latest production for Paramount, the title of which has not been decided on as yet. Placentia, California, is the location for the first scenes that were shot last week. No expense will be spared on this production, according to William R. Frazer, general manager of the Harold Lloyd Corporation.

* * *

Mr. and Mrs. Pat Dowling to Tour

PAT DOWLING, publicity director for the Christie Brothers, accompanied by Mrs. Dowling, left here on Saturday for an extended trip through the Northwest. It's a business trip for Pat, and a pleasure trip for the Mrs.

Hagerman Completes Titling Job

Arthur Q. Hagerman, publicity director for the Hal Roach Studios, has completed titling of "Stick To Your Story," a comedy drama of newspaper work produced by Harry J. Brown and starring Billy Sullivan.

"Don Juan" Premiere At Grauman's

"Don Juan," Warner Brothers' latest production starring John Barrymore, will have its West Coast premiere at Grauman's Egyptian theatre, as announced by Jack L. Warner, vice-president in charge of production. The film is booked to follow the double bill of Pickford and Fairbanks now playing at the Egyptian.

Schenck Announces Barrymore Film

Joseph M. Schenck, chairman of the board of directors of United Artists, arrived on the West Coast on Friday of last week for a consultation with the various producing units making United Artists pictures here.

Mr. Schenck announced that the first John Barrymore film for his organization will be "If I Were King." Production will be started in a few weeks.



Olive Borden with Usabal, the artist, who is painting all the Fox stars for exhibition.



ELINOR GLYN

Has at last written "It," which will be published in novel form and then picturized by M.-G.-M.

Heath Co-Directing On Tunney Film

Arch Heath, on the regular Pathe staff of directors, is co-directing with Spencer Bennet on the Pathe special, "The Fighting Marine," starring Gene Tunney, contender for the heavyweight championship of the world.

Arch Heath arrived in Hollywood several months ago and is well qualified to work on a fighting picture, having been a newspaper boxing reporter for many years, and a warm personal friend of Gene Tunney.

Parrott to Direct Roach Star Comedy

James Parrott, formerly a comedy star under the name of Paul Parrott, but engaged for the past two years at Hal Roach's as a scenario writer, has been made a director in his own right. He will start his first directorial job this week, one of the "Hal Roach Star Comedy" series. In the principal roles will appear Ora Carew, leading lady of many big features, James Finlayson, Vivian Oakland, John T. Murray and Oliver Hardy.

Brown Starts New Farce

Melville Brown started production on "Taxi Taxi" at Universal City this week. This is Brown's second picture since the studio, in recognition of his talents, lifted him from the ranks of scenarist to make him a director.

Edward Everett Horton and Marion Nixon have been selected to play the featured roles in the picture.

De Mille Renews Several Contracts

COINCIDENT with the casting of the 1926-27 productions to come from the DeMille and Metropolitan studios, General Manager William Seastrom announces the extension of contracts with several players.

Edmund Burns will be featured in many of the new season's pictures, his contract having been extended for an indefinite period.

The option held by DeMille on the services of Louis Natheaux, young character actor, has been exercised. Natheaux played important roles in "Silence" and "The Volga Boatman."

Sally Rand, who signed for just one year, will continue to appear in DeMille and Metropolitan productions. She will play the ingenue lead in "The Last Frontier," a Metropolitan picture for P. D. C. release.

Josephine Norman and Mabel Coleman have also been rewarded with new contracts.

* * *

"Fire Fighters" Serial Finished

PRODUCTION has been completed on "The Fire Fighters," the Universal serial starring Jack Daugherty. Jacques Jaccard directed the picture, which was based on John Morosco's series of stories published as "Cap Fallon, Fire Fighter."

* * *

Louis B. Mayer Returns

AFTER several weeks travel through the country, Louis B. Mayer returned to his fold at the Metro-Goldwyn-Mayer Studios in Culver City to take up the production reins where he left off. Mr. Mayer had a successful trip, making stops at principal cities throughout the country.

* * *

Prevost Sisters in Same Studio

MARIE PREVOST and her sister Marjorie are both appearing at the Metropolitan Studio—though in different pictures. Marie is starring in "Almost a Lady," while on the adjoining stage Marjorie is portraying an important part in "Meet the Prince."

* * *

Pete Smith Recovering

PETE Smith, head of the publicity department at Metro-Goldwyn-Mayer, is recovering from his recent attack of indigestion. Mr. Smith just returned from his trip through the country with Louis B. Mayer, when he was taken suddenly ill.

* * *

Elected Wasps Vice-president

FRANC DILLON was elected vice-president of the Wasps on Friday at the home of Len Beall Conklin, the first Wasp bride of the season, who married Hal Conklin in May. Miss Dillon fills the vacancy left by Helen Hancock, the second Wasp bride, who will wed Lesley Mason some time this month.

* * *

Blaisdell Picture on Way East

"THE GRAY DEVIL," a George Blaisdell production for Rayart distribution, was shipped to New York this week to the offices of Ray Johnston.

It's a George Blaisdell production, produced by George and titled by him. Jack Perrin is the star of the production, and "Starlight," the wonder horse does his bit in it. Reports are that it is a corking good film. Let George do it,— and he did.

* * *

New Universal Releases

ACCORDING to Joe Traub, production manager for Nat Levine and Sam Bischoff, "The Silent Flyer" and "Silver Streak" both films just completed by his organization, will be released through the Universal organization.

Mr. Levine and Mr. Bischoff are expected to arrive in Los Angeles within the next two weeks for the purpose of outlining future production plans with Mr. Traub.



HAROLD LLOYD

This week started on his new feature for Famous Players-Lasky release.

Hollywood Shorts

Production on "Diplomacy" will finish within a week at the Marshall Neilan studios, where the celebrated stage play by Victorien Sardou is being made in screen form by Neilan for Paramount.

Brigadier-General Percy Desmond Fitz-Gerald, formerly of the English army, is serving as technical advisor to Edward Sloman on the making of "Butterflies in the Rain," Sloman's present Universal production.

Edwin Carewe, who is at present cutting his First National picture, "Pals First," expects to go to England to make his next production. Lloyd Hughes and Dolores del Rio are featured in "Pals First."

Fanchon, popular Los Angeles dance creator, has been secured by William Nigh to stage a spectacular dance episode in "The Fire Brigade," which Hunt Stromberg is producing for Metro-Goldwyn-Mayer.

Friends of Harry D. Wilson, director of publicity for First National are glad to learn that he is recovering from his illness and is now convalescing at Riverside.

Ernest Laemmle is to direct the next Universal western feature starring Freddie Humes. He expects to start production next week. The picture will be "Let's Go," an original screen story.

The adaptation of "Naughty But Nice," which Colleen Moore will make some time this year, has been completed by George E. Bradley.



THE GROUP WHICH MAKES FUN A FUNDAMENTAL OF PRODUCERS DISTRIBUTING CORP.'S CHRISTIE FEATURES.

Left to right, you see F. McGrew Willis, star scenarist; Carroll Trowbridge, general representative and Al and Charles Christie; Al Christie himself, Prime Minister of the Kingdom of Humor; Charles Christie, "equally prime"; Scott Sidney, director of features, and Pat Dowling, coastal representative of the Christie Comedy organization.

The Money Making Miracle of Mirth

By Al. Christie

THE money making miracle of mirth is not at all miraculous when one considers that the whole world loves to laugh and the purveyor of mirth has an inexhaustible market.

In the United States the popularity of feature length comedies is as general and as American as ice cream soda. And cold figures show that the appeal of the feature comedy is universal because it goes out over all the world and makes its mark in the foreign field as a "money making miracle."

I have just finished reading a trade paper which reviewed six new productions. Of a western melodrama they say "Will fill the bill wherever fast Westerners please 'em;" of a melodrama they say "Should win anywhere unless your patrons are extra prudish;" of a comedy melodrama with a foreign setting they write "May do business in some neighborhood houses and smaller theatres;" another melodrama: "Should win wherever they want the real fast action melo films;" a crook mystery-comedy: "Suitable for average house, community theatres and towns." Then—the sixth picture, a feature comedy, they say: "A good box office bet for all sizes and classes of houses. Has universal audience appeal."

While the appeal of humor is universal, public taste for mirth is constantly changing and the producer of comedy has to keep an ear even more closely to the ground than the creators of dramatic offerings.

At present there is a tendency both in feature length pictures and in short comedies to entertain with light sophisticated stuff. An audience preview last week in Los Angeles of "Up in Mabel's Room" demonstrated the amazing fact that youngsters in the audience were the quickest of any to grasp the subtle situations.

If it is true as certain psycho-analysts tell us, that the average movie audience has the intelligence of a fourteen-year-old, I'll say that a movie producer has got to be up on his toes to satisfy the supercritical and keen-minded fourteen old youngster of today.

This fact imposes the hardest kind of study and work upon the producer of feature comedies and the preparation and actual production of five or six thousand feet of comedy film must be done in an environment of mirth. By this I do not mean that we work in a

riotous atmosphere. The production of comedy is, after all, serious business and I have found that comedy can best be produced in a studio devoted exclusively to comedy; where everybody is thinking and studying the psychology of humor.

To secure adequate material for our feature length productions released by Producers Distributing Corporation requires constant vigilance. Every form of comedy that is produced on the stage in every foreign country as well as in America receives our immediate attention. It is studied from every angle and its public reception is carefully noted. In New York City Carroll Trowbridge is constantly on the alert for material that makes its appearance in the metropolis, either at the Broadway theatres or in printed form. In England and in the Continental countries we have representatives who review and advise us of every stage comedy and everything written in a humorous vein that appears in printed form in their respective countries. Charlie Christie, who looks after the business management of our various enterprises, is also a scout for material, and in his travels in America and abroad he is constantly on the lookout for production material.

In connection with the subject of the value of comedy at the box office, it is particularly interesting to note the case of the stars, whose very names alone bring crowds to theatres both here and abroad, but who are, nevertheless, turning to comedy to supply material for their stories.

Most noticeable of such cases is the instance of one of the most beloved of all the stars, a woman whose dramatic genius and personality have endeared her to millions of people the world over, Miss Norma Talmadge. Her latest vehicle, "Kiki," is a comedy; and according to all indications, will eclipse box office records hung up by her previous pictures, none of which have been comedies.

No mention of feature comedies could fail to include the phenomenal success of likeable, unassuming Harold Lloyd. Abroad, his popularity is just as outstanding a factor which makes a tremendous difference in the grosses.

Chaplin's artistry is so unbounded by territorial limits that he reaches perhaps the highest point of universal appeal. What seems to be a miracle indeed is the tremendous value of the re-issues of his old comedies, even the three reelers—proving indeed that good comedy is a miracle at the box office, not for just a few weeks but for an apparently unlimited length of time.

That great artiste, Mary Pickford, is, I venture to say, indelibly etched on the hearts of picture goers everywhere as a comedienne, and beloved as such rather than as the actress of great dramatic power that she also is.

Another "money making miracle of mirth," in a slightly different sense, is the miracle of the astounding success of such graduates of the two-reel comedy school as Bebe Daniels, Marie Prevost and Phyllis Haver; all of



BOX OFFICE PERSONALITIES IN CHRISTIE FEATURES MADE FOR PRODUCERS DISTRIBUTING CORP.

Left to right they are: Marie Prevost, Harrison Ford and Phyllis Haver.

Where Al Christie Features Are Produced For Producers Distributing Corporation



The immense Al Christie studio; one of the attractive interior courts; and a bird's-eye view of the big plant.

whom, I venture to say, found that a return to comedies, in feature length, has topped their other successes by fifty per cent.

Another specific case, where a comedy through its wide appeal has astonished the trade by its box office records, hung up over all the world, illustrates the money making miracle of the feature fun film. "Charley's Aunt" has become a box office by-word in America and reports from other countries indicate that its world distribution is growing to extraordinary proportions.

In one year's time seven thousand five hundred and eighty-four contracts were taken in on "Charley's Aunt" in this country alone;

without the aid of producer or distributor-owned theatre chains.

With such domestic success, it might be taken for granted that some thing about the story had a particular appeal to the American mind but such has not been proven the case. In the United Kingdom of Great Britain it is considered the most successful box office picture of the year, although it was only released last fall. It is of interest to note that when rating pictures the "most successful," "most artistic," "greatest romance," etc., the London Weekly Dispatch awarded "Charley's Aunt" the position of the most successful picture of 1925.

The secret of the box office appeal of the feature comedy is the deep rooted desire of every human being to be free of the cares and depressing things of everyday living. Without a doubt the really funny picture is the most diverting form of entertainment to not only the American, but the foreigner of every race, color and creed. Underneath we are much the same. Laughter is a tonic and a relaxation that we are more than willing to buy for a few cents at the ticket window. It is a commodity for which there is a desire as well as a demand and therefore "the money making miracle of mirth" is not a miracle at all.



"ARE" AND "WILL-BE" HITS from the Christie Comedy feature group produced and in the making for Producers Distributing Corporation: At top left, a scene from that howl-packer, "Charley's Aunt"; in the center, a bit of comedy from the mirthful farce, "Madame Behave"; with a touch of the humor that made "Seven Days" a big success shown in the right hand upper corner; below, at left, is a view "on location" showing Scott Sidney, director, discussing the story of the forthcoming "Nervous Wreck" with his company which has Harrison Ford as lead, Phyllis Haver in the main feminine role, and Vera Steadman, Clarence Burton, Mack Swain, Charles Gerrard and Paul Nicholson in laughter roles; "Up in Mabel's Room," starring Marie Prevost, just released, is the subject of the right hand scene.

The Second Annual National

August

Greater Movie Season

1926

Celebrating the Motion Picture's Thirtieth Birthday

Grand National Contest Gets Under Way

THE Grand National Contest to be conducted in connection with Greater Movie Season this summer promises to attract hundreds of thousands of aspirants for the prizes. Probably no such array of awards has ever before been offered to the general public for a test of mental alertness and good memory.

The contest, sponsored by a large number of newspapers—42 participated last year and twice as many are expected in for the 1926 season—simply requires the contestant to identify twenty motion picture stars from photographic episodes selected from their well-known photoplays. Then, after the identifications have been made, the contestant writes a brief letter on "Why I Like the Movies."

Local Prizes In Every City

There will be local prizes in every city where a newspaper takes part in the contest, and the local winners will all be eligible for the national prizes. It is a most alluring list of awards.

The first Grand National Prize is the same as it was last year, a trip for two around the world on the Red Star liner *Belgenland*, the largest vessel to circumnavigate the globe. This is a 132-day trip, starting from New York Harbor, visiting Cuba, passing through the Panama Canal and touching the West Coast cities, then to Hawaii, Japan and China, the Philippines, India, the Mediterranean and back to New York. All expenses are paid.

Showing the chance that anyone has to win this—it was won last year by a housewife who lives in the suburbs of Indianapolis, Mrs. Ruth Griffith Burnett, an average movie fan. Her husband accompanied her around the world.

The second award is a trip for two from any part of the United States to Philadelphia, and a two weeks' visit to the Sesqui-Centennial, with which that city is celebrating the one hundred and fiftieth anniversary of American freedom. All expenses, of course, are paid for the winner of this and the chosen companion.

A unique national award will be gold passes for two, good in more than 500 motion picture houses in the United States, the theatres being those of Universal, Publix and Warners. This should have a special appeal to picture fans.

Then there are twenty-five Cine Kodaks—small motion picture cameras made by Eastman, which are just as practical and easy to operate as the famous Kodaks for taking still photographs, by means of which East-

man made nearly everyone an amateur photographer. "Take your own movies" is the suggestion offered by these little machines.

The prize Cine Kodaks will come loaded with 100 feet of standard size film, all ready to "shoot."

The local prizes are of great value and attractiveness, also. For example, there will be sixty-four Freshman Masterpiece radio sets offered as local prizes. This is a handsome instrument of the console type, and is known as "the set that got Europe," for during International Radio Week, last January, a stock model Freshman received music from Madrid, Spain, and likewise from Buenos Aires, Argentine.

Fifty sets of popular books—50 books in each set—will be local prizes in as many different cities, and besides these there will be 25 sets containing 14 books each. Most of the books are those from which motion pictures have been or will be made, and are of particular interest to picture fans.

In each city where newspapers conduct the contest there will be prizes such as season passes to the theatres, furniture, clothing and other commodities offered by local merchants, and unquestionably there will be hundreds of winners.

But the outstanding local prizes are tours for the winner and a companion whom he or she may chose.

For example, in some Eastern cities the chief local prize will be a Mediterranean cruise of the Royal Mail Steam Packet Company's liner *Orca*. This will be a 70-day tour, touching Madeira, Tunis, Venice, Naples and other fascinating points.

A 25-Day Cruise On the Orca

A 25-day cruise on the *Orca* will be another local prize—this voyage being to the West Indies and including visits to Panama and Havana. As usual, the trip will be for two persons, with all expenses paid.

In each of four cities, the chief local prize will be a trip for two on the Royal Mail liner *Araguaya* to Bermuda and return, with accommodations for eight days at the Belmont Manor and Golf Club in Bermuda.

The Lehigh Valley Railroad will conduct several trips for local prize-winners, each being for two persons. Some trips will be to the Sesqui-Centennial in Philadelphia, and others to Niagara Falls.

No contest of any sort in the United States, it is safe to say, has ever produced a prize-list as the Greater Movie Season contest.

Last year's contest proved a great circulation-getter for the newspapers which

took part in it, but this year's is bound to have far greater results in that direction, because it will carry a continuous reader-appeal, which is what counts most strongly in circulation getting. Before this year's style of contest was finally decided upon, it was passed and approved by a group of newspaper experts, who were enthusiastic about its value to the papers they represented. The Post Office also has approved the contest.

Each day for twenty days the contestants will be asked to identify a movie star—man or woman—from a photograph showing that star in action in a noted production. There is no trick to it in any way. The stars are all well known. The productions are all well known. The real movie fan, who goes to the theatre with a fair regularity, has seen all the stars and all the productions that will be used in the series. Besides, certain aids will be given in the way of hints that may help to refresh the memory of the contestant.

Details of the Contest

It is distinctly pointed out that fancy or elaborate mountings for the answers sent in by the contestants to their newspapers will not count for anything in the award of the prizes. The accuracy of the identifications, together with the ideas expressed in the letters which must accompany the answers, are the only factors that will count.

Everyone who patronizes and likes movies certainly has some ideas on "Why I Like the Movies," and the writing of a brief letter on that subject should be easy. It is suggested that the letters be kept in fewer than 300 words, and the shorter they are the better.

The twenty-nine best letters—that is to say, the local prize-winners—from each city participating, will be forwarded by the newspaper of that city to Greater Movies Season headquarters, the Will H. Hays office in New York, and there a committee of distinguished judges will select from them those which are deemed worthy of the national prizes. Each national prize-winner, therefore, will also have won a prize in his or her home town.

The theatres taking part in Greater Movie Season all co-operate thoroughly with the newspapers in helping to make a great success of the contest. On their screens, in their lobbies, on their programs and elsewhere they urge their patrons to read the paper conducting the contest, and join the competition for the remarkable prizes.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

Cleveland Public Library Gave Much Care to 164 Displays on Sea Beast

By **INA BREVOORT ROBERTS**
Publicity Representative

THE Cleveland Public Library co-operation with "The Sea Beast" was the biggest piece of library-film co-operation yet attempted. The reasons for this are several. To begin with, the book from which the film was made is ideal for library co-operation. "Moby Dick" is a classic; it is a fine adventure story, also. It appeals to men and boys and in the filmed version the fame of John Barrymore as an actor and the historic and dramatic interest in the Barrymore family add to the number and importance of the books connecting with this film.

The Main Cleveland Public Library exhibits tying up with "The Sea Beast" began with the street showcase at the southwest corner of the building. This corner of the library is across the street from the post-office.

Planted All On

The Literature Division, which houses published plays as well as literary biography, arranged a bulletin board exhibit with stills and the "Sea Beast" bookmark.

In the "Popular" or Fiction Division, in a winged frame which carries current events and their book suggestions, two pages were devoted to stills, bookmarks, a book jacket of "Moby Dick" and the quotation from the frontispiece—"There she blows—a hump like a snow-hill! It's Moby Dick," also book jackets of other stirring sea tales and a typed list of sea stories. Attention was drawn to this exhibit and its book display by a poster bearing a frigate in full sail and the quotation—

"A strong nor'wester's blowing, Bill.

Hark! Don't you hear her roar, now?

Lord help 'em! How I pity them

Unhappy folks on shore now!"

The Travel Division carried two exhibits with book displays, one for "sailor-minded folk" and one with books and stills featuring the locality angles of "The Sea Beast."

Had 164 Exhibits

Many of the 26 branch and 30 high school libraries as well as some of the 108 library stations in factories, department stores, etc., included in the Cleveland Public Library system showed exhibits and book displays connecting with this film.

One, in the Carnegie West Branch, was in the large entrance hall; another, in the Collinwood Branch, which is in a store, occupied the two store windows. The exhibit in the Thomas Jefferson High School Library shows the school children seated at tables reading and the display in the library of the Wm. F. Taylor Son & Company, one of the largest department stores in Cleveland, shows employees enjoying the library in which the exhibit was placed.

Perhaps the outstanding one among the numerous "Sea Beast" exhibits was that of the Rawlins Junior High School Library,

where, with no background but a glass partition and a narrow shelf, librarians achieved novel and interesting result. The central figure of this exhibit was a copy of "The Map of Adventures for Boys and Girls" (which may be secured from the R. R. Bowker Company, 62 West 45th street, New York City). The tape shown in the illustration runs from the printed words, "In these waters Captain Ahab chased 'Moby Dick' to a copy of 'Moby Dick,'" opened at the inspiring frontispiece.

Following are a few of the numbers of the stills used—144, 170, 88, 185, 39, 57, 55, 44, 25, 65, 8, 69, 6, 28, 50, 81, 51, 45, 59, 187, 132, 71.

This co-operation with "The Sea Beast" is a fair sample of what the Cleveland Public Library can do in connection with a current film when the book from which it was made reaches a required standard, the book connections are sufficiently numerous and important and the book itself is not one for which the demand is apt to be too transitory to permit the purchase of extra copies by the library because of the film.

Producer Assisted

When considering this co-operation it is important to remember that a full set of stills of "The Sea Beast" was in the hands of the Cleveland Public Library's publicity representative months before the film came to Cleveland. She was thus enabled to submit this set to the various divisions, branch, school and station libraries furnishing connecting books in order to get lists of the numbers of the stills that could be used. The full list of stills desired was sent to Mr. Bert

Adler, exploitation director for Warner Brothers. Thanks to Mr. Adler the full quota of stills was promptly received. These were then distributed and the many Cleveland libraries interested could go ahead with the work of locking up book connections, planning exhibits, posters, etc. Also, the library editor could give adequate time and attention to selecting from the many book connections the few most appropriate for use on the "Sea Beast" bookmark printed through the courtesy of the Stillman Theatre and distributed by the Main, Branch and School Libraries and in the Stillman Theatre. The number of bookmarks used by the Cleveland Public Library system is 10,000. The average daily attendance at the Main Library building runs from four to five thousand. On some days the attendance is seven thousand.

You Can, Too

The writer asks a like advance co-operation from other publicity directors in New York and California in the case of films important to the library by reason of their book connections. The local offices of the various producing companies do everything in their power to further library-film co-operation in Cleveland, but often these do not have press books, stills and information far enough in advance of the Cleveland showing to make it possible for the library to do its best in co-operating with important pictures.

The service to the public through library-film co-operation can hardly be over-estimated. It encourages the reading of connecting fiction, history, biography and travel; it arouses and holds interest in pictures having such book connections; it creates a demand for worthwhile books that often continues for more than a year after



THE MAIN READING ROOM OF THE CLEVELAND LIBRARY

In the foreground is shown books of the sea which will supplement the interest in Moby Dick and Warner's The Sea Beast, which was founded on that book. This is probably the most elaborate library hook to date.

More Examples of the 164 Sea Beast Displays

the film has been shown in Cleveland; last but not least it enables patrons of the picture to appreciate much more than the mere

story unfolded and to realize the amazing and minute care with which moving pictures are staged.

Show these pages to your local librarian.



SOME OF THE DISPLAYS OF THE CLEVELAND PUBLIC LIBRARY ON THE SEA BEAST

The top line displays the special appeals in the main library building. On the second line are the show window at the main library, the appeal at one of the main branches and a display in one of the high schools. On the bottom are shown another branch display and the exterior of one of these branches.

Naming The Baby Mike is Pretty Hard on the Girls

The Earliest Baby Given Mike Awards

The general publicity man for one of the largest circuits remarked the other day: "Mike has made good money for us, but it must be exploited." That's Mike in very few words. It will not sell itself, but you can sell it to the limit.

Metro-Goldwyn exploiters know this, too, and they seem to be putting everything they can remember into the stunts. Down in Jefferson City, Mo., W. G. Bishop suggested a number of good ideas to Barney Dubinsky, of the Miller Theatre, and Barney used them all.

Perhaps the biggest attention getter was the offer of \$10 in gold to the first baby born on the day Mike opened. This was laid off to one of the newspapers and local men kicked in on the publicity with donations of baby pins and rings until the "Mike Baby" came into the world already possessed of an estate of its own.

The other paper was given four contests, the cross-word puzzle, the mix-nut puzzle, the code contest and the railroad questionnaire. That handed out four days of mostly Mike.

As a Bonus

Inspired by the title, M. W. Larmour offered to throw in a pair of seats for The Only Woman with every marriage license issued during the run of the Talmadge play. He used the offer in his advertising and had everyone talking about the offer and the play. It worked so well that he is thinking of keeping it up.

Mr. Larmour, who is manager of the National Theatre, Graham, Texas, and proud of his printer-ally, sends in a figure made by the latter. The copy called for a figure one foot five inches tall. The compositor made one from brass rule and made a mighty neat job of it. He might have been out of

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

With the introduction of Willy Stahl as the new conductor of the Mark Strand Orchestra, a program of four presentations and three film subjects was presented. Harry Langdon in "Tramp, Tramp, Tramp," held the feature place in the celluloid division, and Cantor Josef Rosenblatt was the chief attraction for the box-office of the stage numbers. The complete show required 1 hour and 45 minutes



in the presentation, about 15 minutes less than is usually given to the shows here. Of this time 1 hour and 2 minutes went to the feature picture and 31 minutes were given to the incidents. The remaining time went to the Topical Review, which used up its usual 8 minutes, and to the A. B. Carrick film, "Deep River," 4 minutes, which served to introduce the Dixie Jubilee Singers.

With Decoration Day falling in this week, a special Decoration Day Remembrance overture was devised. The arrangement, an orchestration by M. L. Lake, included all the airs so well known upon such occasions. While the orchestra played this overture, a Decoration Day film was run off on the screen. The following lights were used: red, white and blue bridge lights on the fabric cyclorama which closed in the small production stage. Red, white and blue from the dome on the musicians, with a similar combination on the picture screen before the film started. The closing shot of the film was a waving flag in colors, and this came on

when the dome floods came up to all white on the orchestra. Five minutes.

"Venetian Nights" was a stage picture which presented members of the ballet and Estelle Carey, soprano. The theme selection was the "Barcarolle" from "The Tales of Hoffman." There was a starlit blue sky, a moving gondola, water ripple, lanterns, etc., for the setting. The costumes were of the period. There were 8 girls used in addition to the singer. The number opened with the soprano singing the "Barcarolle," and then came a dance by 4 of the girls. The presentation closed with the soprano. Seven minutes were required for this incident. The lighting to secure the night effect desired with starlit sky was chiefly deep blue gradually changing to light blue with straw color predominating at the finish. A head spot was used for the singer.

After the Topical Review came the first appearance in this house of Cantor Josef Rosenblatt. He appeared on the apron of the large stage and sang the following: "Yohrzeit," "I Hear You Calling Me," "La Campana," an Italian folk song, and as an encore used "Eli, Eli." Cantor Rosenblatt, an orthodox Jew, wears full-grown whiskers and on his head always has a skull cap. His selections required 9 minutes.

After the "Deep River" film came the Dixie Jubilee Singers in negro spirituals and Southern melodies. As a back-drop the black plush curtains were used and in front of this was a set row of sunflowers 5 feet high. The singers appeared in negro levee costumes and sang the following numbers: "Deep River," "If You Can't Come," "I Got Shoes" and "Dis Boat Am Bound to Go." The complete presentation, including the 4 minute film, took 14 minutes.

luck with a three or an eight, but he made a really nice proportioned one, and Mr. Lar-

mour is as proud of it as though he had done it himself.



TWO STUNTS ON THE LIGHTS OF OLD BROADWAY FROM THE LONGMONT (COL.) THEATRE
Old-fashioned street lamps with shield-shaped banners were used on either side of the entrance and were lighted at night by flashers. The perambulator tells that this outfit was the Rolls Royce of 1860, the period of the Marion Davies play. A street parade of small boys also was used to prelude a special matinee showing.

Cartoon Cutouts Are Help to Dance Madness

Gets a Good Effect With Cutout Mounts

H. C. Farley, of the Empire Theatre, Montgomery, Ala., lifts the curse from lithographs with special frames. This treatment of a Metro-Goldwyn poster on Beverly of Graustark comes through very nicely.

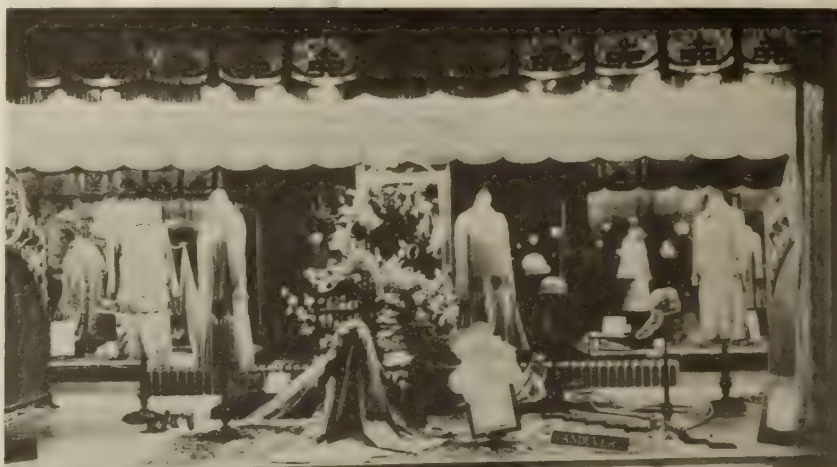


AN EFFECTIVE HANDLING

An effective touch is working this so that the figures seem to be stepping into the oval. The man's foot and the woman's hand on the frame get the idea over very strikingly.

Mostly Accessories

From the run of "Mike" at the Lincoln Theatre, Lincoln Theatre, Lincoln, Neb., the accessories were largely instrumental in putting the picture over. One of the best bets were the tack cards, the first reading that "Mike" is Coming," while a similar style card announced "Mike" is Here" on the



"MIKE GREEN" WAS THE REASON FOR THIS MIKE WINDOW
There is no "Mike Green" on the official color cards, but that did not stop the Majestic Theatre, Tulsa, Okla. It filled a window with Mike Green dresses and got as much of a kick as they did out of the phantom reds.

opening date. One hundred of each were used.

Ten thousand peanut cards were used and 2,000 office rules.

A rube band of five pieces was used to prologue the comedy and the same barn interior was used for an Old Fiddlers' Contest following the picture.

New for Lloyd

Between Metro's Trackless Train and the 11,864 Iron Horse prams, Ernest Morrison evolved the Harold Lloyd special for For Heavens Sake at the Howard Theatre, Atlanta. He ran it around the street for eight days. The engineer distributed 5,000 miniatures of the comedian in advertising envelopes.

The Piggly-Wiggly stores distributed 1,000 special heralds for the morning matinee, 10,000 rotos were distributed and 2,000 buttons and masks given at the matinees the preceding week.

Helped Banks

Guilbert P. Josephson, of the Monroe Theatre, New York, put out 10,000 one dollar checks to advertise Too Much Money. Of course there was a catch in it, for the check was good for a dollar only if deposited with nine more to start a savings account with the bank on which it was drawn, and the dollar was forfeited if withdrawn before the end of the year.

That is the first bank hook-up we have seen reported in months. It used to be standard stuff. Why not give your bank another ride?

Money bags from the local bank were used to frame a picture of Bebe Daniels in the lobby of the Queen Theatre, Austin, Texas, for Miss Brewster's Millions. The coin bags were all of high denominations, and carried out the suggestion of the title very nicely.



A LOBBY DISPLAY AND A WINDOW ON DANCE MADNESS FROM LOEW'S STATE, ST. LOUIS

The lobby display on the left is a modified shadow box with cutout figures against a shadowy background and with a ground row carrying the title. The display on the right is from a music store and is designed to get attention for the display of dance music along the front row of the window. Most of the cutouts are cartoon style.

Posted a Skinner Who Sought Loan of Dress Suit



THIS MAY NOT LOOK MUCH LIKE A FORD, BUT IT IS Frank J. Miller put a canvas top on an old Ford and disguised the wheels. The pram was used around town and because a circus parade was late it had an hour and a half of the line of march all to itself. Naturally it sold

Empty Rum Boxes From Customs Men

Parked at the base of the doorway of the imaginary theatre entrance erected in the Pathe Exchange in Portland, Oregon, are some whiskey containers that were loaned by the customs officers. Some of these are the original cases, while others are the bags to which most of the contraband product is transferred for easy handling. They are all empty.



AN IMAGINARY LOBBY

The life preserver and the guns are from the Naval Militia, and the whole is the exchange's idea as to how Casey of the Coast Guard could be put over. If you live too far from a custom house you can use any old gunnysacks with any old bottles. The idea will still be there.

What Are You Doing for Fourth of July
Exploitation

Underwritten

The Fox Theatre, Philadelphia, was one of the houses to use the press book suggestion of insurance against laughter injuries during the showing of *The First Year*.

In this instance the herald was in the form of a reproduction of the general indemnity policy in the sum of one thousand dollars against suits arising from injuries due to excessive laughter. The actual policy does not cost much, and it looks more impressive than the fake policy.

As a matter of fact most of the insurance stunts have been actual insurance.

Posted Skinner As Bad Skinner

Charles Carlisle, of the Mecca Theatre, Saginaw, Mich., collaborating with F. R. Cleaver, of the Detroit Universal Exchange, worked out a nice doxy story on Skinner's Dress Suit recently.

A postcard was sent to several hundred men signed by U. C. Skinner in which the writer stated that he had a job with Carlisle for a week but needed a dress suit and was authorized to offer a pass for the loan of the garment.

Three days later Carlisle came out with a display ad in which he stated that he understood that Skinner was trying to borrow a dress suit in return for a pass. He indignantly denied that he had authorized the offer of a pass and refused to be responsible for any passes, adding that his contract with Universal required Skinner to supply his own dress suit.

That paved the way for the regular advertising and got everyone talking, most of them being already on the job.

It's good for a laugh, and laughs sell tickets.

Patrons Wrote Ads

Realizing that "Moana" was a difficult type of picture to put over, Frank J. Miller let his preview audience write the ads.

He gave a special showing to organizations, the judiciary, and other prominent people, and used their written comments in his newspaper ads.

His lobby features a Samoan dancer, the appeal which experience has demonstrated to carry the greatest patron-appeal. He backed this up with a miniature of a Samoan beach scene.



HOW HAROLD SHADBOLT PUT OVER THE BAT IN READING, PA. The bats do not show very well in the photograph, but they are all over the place and even hanging from the bulbs under the marquee of Loew's Colonial Theatre. That three-fold screen in front of the box office is a bat.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

BIG things are in the making regarding Pathe serials for the 1926-1927 theatrical season.

"The Green Archer" is right now in the heyday of its success. It has established record-breaking figures for bookings at this age from release, and there is every reason to believe that eventually this splendid serial will far eclipse all of its many successful predecessors. Dainty Allene Ray, leading woman of "The Green Archer," has endeared herself to millions of serial fans throughout America and the rest of the world. This is her seventh Patheserial and she has justly earned her title of the "serial queen." Walter Miller, leading man, is another prime favorite with serial audiences.

Then came "Casey of the Coast Guard"—an up to the minute story of Uncle Sam's brave coast defenders—in which were starred George O'Hara and Helen Ferguson in the leading role, with support by J. Barney Sherry, Jean Jarivis, Coit Albertson, and James Mack.

To follow "Casey" we have scheduled a modern Western story known as "The Bar C Mystery," founded upon a magazine serial, (Janie of the Waning Glories) in which no less than four big feature stars take the leading roles—Dorothy Phillips as "Jane" the heroine, Wallace McDonald as

Pathe Serials For New Season

By **E. OSWALD BROOKS**

Pathe Exchange, Inc.



the hero, Ethel Clayton as the heavy woman, and Philo McCullough as the conspiring villain.

After "The Bar C Mystery," to add variety to our program of releases, we have scheduled "Snowed In," an even more deeply mystifying story than "The Green Archer." This is a tale of airmail plots and airmail bandits—of an unscrupulous robber whose identity is not known even to his closest henchmen.

In "Snowed In" our principals are again Allene Ray, and Walter Miller, supported by Frank Austin, Tom London, John Dillion, Natalie Warfield, Harrison Martell, Wally Oettel—and produced by Frank Leon Smith with Spencer Bennett at the directorial helm.

At the moment our last serial on definite producing schedule is Earl Derr Biggers' mystery story which ran in the Saturday Evening Post a few months back under the title of "The House Without a Key." This is a story of Boston and San Francisco and Hawaii—locales which are surely far enough apart.

In the opening paragraph we hinted at "big things in the making." Right at this time we cannot divulge details of negotiations now under way between Elmer Pearson, our Vice-President and General Manager, and various interests—but these negotiations foretell the making of serial product of even bigger calibre than any of those referred to above.

Al St. John Re-Signed By Educational For Mermaids

E DUCATIONAL'S line-up of comedians for their 1926-27 product is greater and stronger than ever before, but the recent signing of Al St. John to again appear under their banner in eight new Mermaid Comedies is news that will have a most far-reaching effect on the trade owing to the extraordinary popularity and big fan following of this past master of the film comedy art. Few other film comedians have such a faithful following of small boy fans as has their former vaudeville favorite. His first work in pictures was under the guidance of Mack Sennett and because of his talent for pantomimicry and also his unusual athletic ability his success in comedies of the fast action type has been most marked.

Before appearing in the Mermaid Comedy series, St. John was featured in Educational-Tuxedo Comedies of which "The Iron Mule" was a typical example. This laugh hit has become a film comedy classic having been according some of the highest praise by motion picture critics that has ever been showered on a short feature.

Pathe Releases Week of June 20

MACK SENNETT and Hal Roach will each have a two-reel comedy on the Pathe short feature program for the week of June 20th. The former offers "Ice Cold Cocos," a "Mack Sennett" comedy, with a case including Billy Bevan and Andy Clyde and the latter presents, "The Cow's Kimono," with Glenn Tryon. Other releases this week are the Hal Roach single-reel comedy, "Take the Air," with Paul Parrot; Chapter 9 of the Pathe-serial, "The Bar-C Mystery," Pathe Review No. 25; "The Land Boom," one of the Aesop's Film Fables; Topics of the Day No. 25 and two issues of the Pathe News.

"The Cow's Kimono," a Hal Roach two-reel comedy with Glenn Tryon, was directed by Fred Guiol. Prominent in the supporting cast are Vivien Oakland, Charlotte Min-eau, Charles Sellon and Jerry Mandy.

"Ice Cold Cocos," a "Mack Sennett" two-reel comedy was directed by Del Lord and is enacted by Billy Bevan, Andy Clyde, Kewpie Morgan, Madeline Hurlock and Louise Carver.

Chapter 9 of the Pathe-serial, "The Bar-C Mystery," is entitled "The Wolf's Cunning." Dorothy Phillips is starred in this C. W. Pathe production.

Picture "Featurettes" Not Merely Fillers

"FROM a mere filler on the motion picture bill the modern two-reel comedy has grown to be often of equal value with the feature, and many exhibitors are realizing this fact," "Jimmy" Wilkinson, comedy production editor at the Film Booking Offices studio, asserts. And with a record of having supervised some eighty-five two-reel episodes, he is in a position to know.

"Exhibitor reports will show," he says, "that in many cases, when the feature is one of those 'just a program' pictures, and the comedy is a good one, that the audience appreciates the two-reeler more than the longer production. Many exhibitors have told me the same thing. And the answer is simple.

"A large proportion of picture audiences, particularly in the smaller cities and towns, is composed of fairly young people; probably seventy or seventy-five per cent. are well under thirty years of age. Youth likes action. Subtle emotion and psychological reactions and all that sort of thing, appeal more to the mature mind."

Different Star and Cast for Each "Standard"

THE rapidly growing list of comedy players and directors, of established reputation in the short subjects field, now available to the producers on a single picture contract basis, is proving a boon to the makers of this type of picture, according to production executives. The condition, they say, makes for a healthier situation in the short comedy field, permitting greater variety in the preparation of programs and allowing more flexibility in the arrangement of schedules designed for the exhibitors, who, in booking the individual star type of series, are up against the necessity of spacing out play dates to avoid too frequent appearance at their theatres of any one star.

Among the companies which during the past season have experimented successfully with the comedy series offering a different star in each release, is the Standard Cinema Corporation in their group of Blue Ribbon Comedies, released by Film Booking Offices. This series stands as a typical case in which a short comedy producer started out on the then daring enterprise of announcing a series of 13 two-reelers for which thirteen different stars and directors would have to be signed on a single picture basis.

"The Newlyweds" On Broadway

"THE Newlyweds and Their Baby" comedies, a high-class two-reeler series being made by the Stern Brothers for Universal release next fall, are having their Broadway premiere this week end, when "Snookum's Tooth," the first of the series, opens in Warner's Theatre for the week's run. The other twelve comedies of the series are expected to follow the first into Warner's at irregular intervals this summer and fall.

The presentation of "Snookum's Tooth" marks the first public showing of these comedies, although several of them have been shown to exhibitors and to the trade and lay press, in New York and elsewhere. They have been hailed as first class comedies, with strong box-office power and a series which will build up patronage during the run of the 13 two-reelers to be released.

The baby who plays Snookums in these comedies is said to be a real screen "find." He was picked by Julius Stern, president of the Stern Film Corporation, after hundreds of Hollywood youngsters had been put through their antics and considered for the part. He is eighteen months old and takes direction like a veteran, plus a continual display of cute tricks of his own invention. It is predicted that Snookums will be a prime screen favorite after this series has been on the screen a few months.

The roles of Lovey and Dovey, the Mr. Newlywed and Mrs. Newlywed of the cartoon strip, are being played by Jed Dooley, long a popular vaudeville comedian and the brother of Billy Dooley of Christie Comedy fame, and Ethlyne Clair, who was selected by the Sterns because of her unusual beauty and screen personality.

Famous Canine Actors In Max Fleischer Releases

HE newest series of one reelers which Max Fleischer, head of Red Seal Pictures is to distribute the coming season, consists of thirteen Bronte featurettes. Emery B. Bronte whose studio is located at Englewood Cliffs, New Jersey, is making this series with Lassie and Jean, internationally famous dog actors.

Lassie's most successful work was in "Tollable David" and "The Beautiful City." Jean appeared in "Let's Get Married" and a number of other marked successes. These two dogs have been the special subject matter



Emery B. Bronte and his dogs

of a number of occasions for feature writers in leading magazines and newspapers during the past six years.

One of Bronte's one reel novelties which Red Seal released the past season, "Fish for Two," played the New York Capitol and evoked personal commendation from Major Edward Bowes. This same reel later received about four thousand bookings throughout the entire United States.

Bronte has been in the production end of special short screen subjects for fifteen years. His intimate specialty is the life of animals and their response in natural surroundings to human beings. His successes have been marked with the natural fashion in which he has been able to weave such circumstances into short dramatic episodes.

Fleischer selected this series from several hundred reels, both American and foreign productions submitted to him within the past quarter year.

Ben Turpin at Work

Gil Pratt is directing Ben Turpin in the latter's most pretentious effort, a farce laid in France and in Persia. Madeline Hurluck, Thelma Hill, Marvin Lobach, Barney Helium, Danny O'Shea and Louise Carver are in support of Turpin in this Mack Sennett comedy for Pathe release.

International News Shows Arctic Pictures

INTERNATIONAL NEWSREEL received on the Steamship Berengaria, which reached New York at noon last Friday, the first actual motion and still pictures of the flight of Commander Byrd from King's Bay, Spitzbergen, to the North Pole and his return and departure from King's Bay to Teller, Alaska, of Roald Amundsen, together with incidental scenes of these great epics of history. Before nightfall the motion pictures of these wonderful achievements were being shown at leading theatres on Broadway.

Meantime, motion and still pictures of Amundsen's arrival at Teller, Alaska, and of scenes of his polar flight had reached Seattle late Thursday evening and by night-fall Friday were being shown at theatres in Seattle, San Francisco, Los Angeles and other points on the Pacific Coast. Prints of these pictures were rushed East by airplane, while other airplanes from New York carried westward prints of the pictures that had arrived in New York on the Berengaria.

Thus was successfully consummated one of the most amazing exploits of history. Three weeks and three days after Byrd and Amundsen hopped off from Spitzbergen for the Pole, International Newsreel showed thrilling motion pictures of their flights to the public. When Peary made his dash to the North Pole in 1909, five months elapsed before the world even knew of his great achievement.

Walter A. Futter Goes Abroad for Novelties

Walter A. Futter, president of Futter Productions, Inc., and producer of the unique new Short Feature "Curiosities—The Movie Side Show," recently added to the 1926-27 releasing schedule of Educational Film Exchanges, Inc., is planning a European tour in search of material and novelties for the series. Mr. Futter will sail June 2 on the S. S. President Harding and during a period of about eight weeks will visit a number of important cities of Great Britain and the continent including London, Paris, Berlin, Vienna and Rome. The New York office of Futter Productions, Inc., will be in charge of William Rubenstein during Mr. Futter's sojourn abroad.

"Snowed In"

The forest ranger, the man who leads a lonely life in the primeval timberlands, protecting that vast storehouse which is growing more and more important in the eyes of Uncle Sam, is the hero of "Snowed In," the Pathe outdoor mystery serial which will soon be completed on the West Coast. Allene Ray is co-featured with Walter Miller in this chapter play.

"The Smith Family"

Alf Goulding, back from a vacation in New York and Eastern Canada, is directing Raymond McKee, Ruth Hiatt and Baby Mary Ann Jackson in "The Smith Family" series of domestic comedies for Mack Sennett's Pathe release.

Reviews of Little Pictures with a Big Punch

"Let George Do It"

(Universal—Comedy—Two Reels Each)

LET GEORGE DO IT," another of George McManus' popular cartoon strips appearing in the daily press, been transferred to the screen by Stern Brothers as a basis for a series of two reel comedies and like "The Newlyweds and Their Baby" has all of the earmarks of being a box-office success.

The idea behind these comedies is evident in the title. George is an amiable easy-going somewhat boastful easy-mark who finds himself in places where he gets various irksome jobs wished upon him and somehow manages to muddle through. The first of the series "Why George" is a corker, the idea used is original, clever and decidedly amusing. George appears as a timid professor who has a twin brother who is a prize fighter. A bully picks on the twin thinking he is George and gets a sound beating. Finally George is seized in place of the twin and made to enter the prize ring against a champion fighter. To protect himself he fills his shirt with sponges. During the fight he is knocked into the water bucket, the sponges expand, the water hits the other fighter and blinds him and George knocks him out. This is only one of the laughable situations.

No. 2. "George's in Love" deals with George's attempts to please his girl. He gets in bad as a fireworks salesman when his stock explodes, but finally makes good with the girl's father when he saves him from kidnappers by using a time bomb. There is an amusing chase when the dog gets the bomb and persists in following George everywhere.

No. 3. "George the Winner" shows George having wished on him by his mother the idea of getting a wife. To make a hit with the selected one he boasts about being a racing driver and when the real driver leaves the girl's father cold, George is forced into the race and after a wild time wins. While this idea has been used previously, there are a lot of good gags here as in the others, and the acting and personality of Sid Saylor who is a newcomer and an ideal type for the title role, makes the subject thoroughly amusing. The supporting cast is adequate and the directing of Charles Lamont is good.

The average patron will find a lot to amuse him in "Let George Do It" and the popularity of the cartoon strip should prove a fine box-office asset.—C. S. Sewell.

"Hodge Podge"

(Educational Magazine—One Reel)

UNDER the title of "From A to Z through Filmdom," this issue of Lyman Howe's Hodge Podge, takes the various letters of the alphabet and by either cartoon work or photography, shows interesting scenes from all parts of the world. For instance, A for anchor shows its use on a battleship, C for clouds, illustrates striking cloud effects. A nifty touch is the letter F, signifying fade out, resulting in the "fading" of several of the letters. Well up to the standard of this series.—C. S. Sewell.

"Long Fliv the King"

(Pathe—Comedy—Two Reels)

HAL ROACH presents Charley Chase in this burlesque of the Graustark type of romantic drama. Chase is a man sentenced to hang. The princess of a mythical kingdom, instructed to marry within twenty-four hours or lose her throne, marries him and returns to her country, believing herself widowed. Chase is pardoned and follows after her. His relations to the intrigue and customs of the court make for a generally humorous two reels of film. Max Davidson has chances for some good comedy which he well realizes. Martha Sleeper is the girl while Oliver Hardy and Fred Malatesta complete the cast of principals. Leo McCarey directed.—Peter Milne.

"Dinky Doodle in Egypt"

(F. B. O.—Cartoon—One Reel)

WALTER LANTZ' cartoon character, Dinky Doodle, and his pup visit Egypt in this number. Walter dresses as an oriental beauty to go to the ball and leaves Dinky at home. Dinky dreams of visiting Phinx and falling in love with a beautiful princess whose father is playing chess with a mummy. Dinky and the mummy have an exciting chariot race and Dinky unmasks the mummy, who proves to be an old man. Dinky wakes up and finds the artist is after him to help him get out of his uncomfortable clothes. Good cartoon work and quite a few smiles in this one.—C. S. Sewell.

Pathe Review No. 25

(Pathe—Magazine—One Reel)

THE making of felt posters is the opening number of this magazine reel. Views of the University of Washington (State) are shown in hand color. "The Romance of News," which purports to show how the Associated Press operates in its world-wide dissemination of news, is a fairly interesting feature subject. The topic presented more possibilities than were realized.—Peter Milne.

Fits Any Program

Fits Any Theatre



AND
**KOKO
ALWAYS
AMUSES**



"Who's Boss?"

(Educational—Comedy—One Reel)

GEOERGE DAVIS, who scored such a hit in support of Johnny Arthur and other comedy stars, is featured by Educational in this Cameo Comedy which shows him as a henpecked husband who fools his wife and goes to the office to play poker one evening. Wife decides to come help him when she finds her sister is not at home, and there is a wild scramble to hide the other players who hang on a window ledge. Police mistake them for burglars and finally the truth comes out. Georgie's wife treats him so kindly that he lands in a hospital. This familiar idea has been worked out as a fast-moving reel with good gags and plenty of laughs.—C. S. Sewell.

"Belgium Today"

(Fox Variety—735 feet)

BELGIUM as it is today is shown in a series of scenes in this Fox variety. Probably the most interesting are the views of Louvain showing some of the battle scars from the World War and the way the city has been rebuilt. The great harbor of Antwerp crowded with ships is also shown and in contrast are the scenes of a religious order in Ghent which works among the poor.—C. S. Sewell.

"Papa's Pest"

(Educational—Comedy—Two Reels)

VERA STEADMAN and Neal Burns are the featured players in this Christie Comedy distributed through Educational. The plot is a combination of the familiar ideas of the husband who is left home to mind the baby while wife goes out and the hubby who slips out for a game of poker. Neal does both by taking baby to the poker party and baby makes way with his chips. Neal forgets baby and returns home, in the meantime his friend sends the infant by messenger and finding nobody at home leaves it at a day nursery. Neal goes to the nursery, gets the wrong baby which turns out to be a pickaninny, is chased as a kidnapper and finally finds the baby has been returned during his absence. There are a number of amusing situations, laughable slapsticks and gags, and it should prove a mirthful offering in a majority of houses.—C. S. Sewell.

"Swat the Crook"

(Pathe—Comedy—One Reel)

THIS is a Harold Lloyd re-issue with Bebe Daniels and Snub Pollard in support. Harold's girl and her mother are forced, through lack of funds to rent their house. A group of crooks take possession. The servants quit so Harold and the girl have to play butler and maid. Eventually Harold knocks all the crooks out and turns them over to the police. This is old but still laughable and the presence of Miss Daniels in the cast is certain to provide an additional audience interest.—Peter Milne.

Executives of Warner Brothers



Four Warners Have Achieved Greatest Triumphs in Past Year

*Acquisition of Vitagraph Exchanges and Production of "Lady Windermere's Fan," "The Sea Beast" and "Oh! What a Nurse!"
Brought Company to Envied Position of International
Prominence in the Motion Picture Industry*

IF there is pride in achievement, no one can begrudge the four Warner Brothers, Harry M., Jack, Sam and Albert, nor anyone connected with the Warner organization, for being justly proud of each successive year of accomplishments.

The past year has been a busy one in every department of Warner Bros. The achievements have been far greater than ever before, a greater and perfect-running organization has been perfected. Gradually during the year, the dead wood has been eliminated in the production and distribution forces.

The current Warner schedule has been unanimously acclaimed by exhibitors for its box-office draw. "The Limited Mail" was the first of the 1925-6 releases back on September 5th. It was a decided hit.

Then came such pictures as "Hogan's Alley" and the marvelous production by Lubitsch of "Lady Windermere's Fan," starring Irene Rich, and one of the greatest box-office successes of the season.

Hardly had the enthusiasm for "Lady Windermere's Fan" reached its peak before Warner started on its triumphant way to the big cities of the United States, "The Sea Beast," with John Barrymore. "The Sea Beast" has created a veritable box-office furore wherever it has been shown.

Warners build on a substantial foundation during 1925. For years they had been laying the groundwork for their present organization. They watched a new man develop in the technical end of the industry and they brought him into the Warner fold. They combed the field for the best directors and they made new stars.

The four Warner Brothers are pioneers of the film industry. They are all showmen. They know the secret of the box-office magnet. They know as well, as anyone in the motion picture industry what the public wants on the silver screen, and their aim is to give the public just that. That is why satisfied exhibitors in all parts of the world have no hesitancy in booking Warner pictures.

Warners are announcing Twenty-six Warner Winners for the 1926-27 season. When they announce winners, they are thinking in terms of such successes as "My Four Years in Germany," "Why Girls Leave Home," "School Days," "Brass," "Main Street," "Lucretia Lombard," "Broadway After Dark," "Where the North Begins," "The Lighthouse by the Sea," "Conductor 1492," "Beau Brummel," "The Marriage Circle," "The Narrow Street," "Kiss Me Again," and others almost too numerous to mention.

Achievement is the goal of every business organization, and the record of the house of Warner has been one of achievements growing from a small state-right organization with a program of a half-dozen pictures to an organization with sales branches circling the globe.

Vitagraph Purchase Brought Outlet

Warners greatest achievement has come in the past year. The company has the product, but it needed as well, a wider distributing organization, so it took over Vitagraph with its many exchanges in all parts of the country. And it whipped those exchanges into a smooth and perfect-running machine under the expert handling of Sam E. Morris, General Manager of Distribution.

By way of variety, and proving its adeptness in the production with equal success of

melodramas, dramas or comedies, Warners then set the exhibition field agog with "Oh! What a Nurse!" with Syd Chaplin.

Taking them right down the line in the order of their release, others are "Below the Line," "The Man on the Box," "Red Hot Tires," "The Clash of the Wolves," "Hogan's Alley," "His Jazz Bride," "The Night Cry," "The Cave Man," and "Bride of the Storm."

There are still others to be heard from on the current schedule. Among these may be mentioned "Broken Hearts of Hollywood," in which practically all of the Warner stars will appear; "Reveillon," a second Lubitsch production; "Hell-Bent Fer Heaven," a picturization of the Broadway stage success; "Footloose Widows," "A Hero of the Big Snows," with the Wonder Dog, Rin-Tin-Tin, and "The Passionate Quest," just placed in production.

Warners are now ready to plunge into the production of their Twenty-six Warner Winners for the 1926-7 season. The machinery is all set for Jack L. Warner, production chief on the West Coast.

Monte Blue



Warners' proved box office magnet who will make a series of out-door pictures this coming season.

Irene Rich



A popular Warner Bros. star to be seen in high class dramas the coming season.

Nine Specials Will Be Road Shown by Warners With Musical Synchronization

List Includes Two John Barrymore Productions, Three Syd Chaplins, and Two Directed by Ernst Lubitsch—"Noah's Ark" Also Named

NINE of the biggest pictures of the season will be made by Warner Bros. in addition to their Twenty-six Warner Winners. They will be Road Show productions, sold individually and shown as \$2 attractions. In addition they will have the advantage of synchronized music applied through the new device controlled by Warner Bros. and perfected by the Western Electric Company and the American Telephone and Telegraph Company.

The nine Road Show Attractions will include two in which John Barrymore will star, three in which Syd Chaplin will star, two spectacles directed by Ernst Lubitsch, "Black Ivory," the recently published sensational story of the days preceding and during the Battle of New Orleans, and "Noah's Ark," adapted from a European story purchased by Albert Warner.

Two of these productions have already been completed by Warners and a third will be ready in the near future. It is the present plan to run these three simultaneously in Broadway houses during the coming Summer. The two completed pictures are Barrymore's "Don Juan" and Syd Chaplin's "The Better Ole." The third has not yet been announced.

Doris Hill, a newcomer to the screen, will be seen as leading lady. It will mark Miss Hill's first appearance on the screen.

The second of the John Barrymore Road Show attractions is reported well along in production. It is an adaptation of the opera "Manon Lescaut," which has been played in all parts of the world. The opera score will be synchronized with the picture. "Manon Lescaut," like "The Sea Beast" and "Don Juan" was scenarized by Bess Meredyth.

Dolores Costello will again have the role opposite Barrymore in this adaptation from

the opera with a big supporting cast.

Ernst Lubitsch only recently completed the last of his continental comedies, "So This is Paris" and is now devoting his time to prep-

aration for his two forthcoming big spectacles.

"Black Ivory," to which Warner Bros. purchased the picture rights is one of the most sensational novels of the past decade. It is an historical and romantic novel by Polan Banks and the principal character is Jean Lafitte, called "The Pirate" in his time, but the man who, after General Jackson, was responsible for the success of the Battle of New Orleans.

"Noah's Ark," the story purchased in Europe by Albert Warner is both historical and modern in its settings and it will be more lavishly produced, perhaps, than any on the special Warner list.

Warner Bros. Engaging European Writer and Two Noted Directors

German and Austrian Talent Sought by Others

DETERMINED to give the exhibitors the very best obtainable in directors and writers as well as stars, Warner Bros. went to Germany and Austria this year and made additions to the directorial and writing staffs in the person of Paul Ludwig Stein, next to Lubitsch recognized as the most famous director in Europe; Michael Courtice, noted Viennese director, and Robert Lieberman, noted writer, sought by almost every company in Europe at the expiration of his contract with the Ufa Company of Germany.

In fact, it was Ernst Lubitsch, whom Herr Stein had succeeded in Germany, who called the attention of Warners to this great director. Gus Schlesinger, Warner Bros. foreign manager, after an investigation, also recommended him and H. M. Warner closed the contract when he was in Europe this summer.

Herr Stein graduated from the continental theatre, where he was associated with Lubitsch, to the directorial end of the Sacha Film Company in Vienna. From there he went to Germany and became associated with Ufa.

Michael Courtice directed "Moon of Israel" for Sascha Productions in Austria. This is a tremendous spectacle which will be released in this country in the autumn.

Robert Lieberman is known today as the foremost cinema writer in Europe. He has written and adapted for Ufa some of their biggest successes and was also recommended by Ernst Lubitsch. He is so much in demand in Europe, that while H. M. Warner and the writer were sitting in a London Hotel discussing the pending contract, telegrams came from several continental companies begging him not to go to America and offering him a fancy contract to remain in Europe.

Patsy Ruth Miller



The luck-star of girlhood stories in Warner Bros. forthcoming productions.

Paul Stein



Famous German director signed by Warner Bros.

Twenty-Six "Warner Winners" Announced By Warner Bros. for 1926-27 Schedule

Greatest Line-Up of Company Set for Production

WARNER BROS. have announced Twenty-six Warner Winners for 1926-27. These will constitute their production output for the coming season. More money will be spent on the production of these twenty-six than on the forty of the past season. Also, more money will be spent on the advertising, publicizing and exploitation.

In anticipation of this greatest array of pictures ever made by Warners, an already strong organization has been augmented and perfected during the past year. There will be no factory-made pictures included in the Warner lineup. Every unit of every Warner production will be given ample time to produce a perfect picture.

During the entire past year, this organization has been planning carefully for 1926-27. They have raked the play market and the story market. They have purchased the product of the leading authors. They have signed

up leading directors, scenarists and players.

The Warner program is a widely varied one. It is aimed as an appeal to every class of audience. The stories were selected by experts for their box-office appeal. There are

straight dramas, comedy dramas, melodramas, comedies, mystery plays and romantic adventure stories.

Nine of the twenty-six productions are classed as dramas. There are seven melodramas, not of the ten, twenty and thirty variety, but of the higher type that are bound to have a universal appeal. Two are mystery dramas, three comedies, and one is a romantic adventure story.

Some of the Stars Who Will Be Seen

Among the established stars who will appear in these pictures are Dolores Costello, who developed to stardom almost over night as the result of her remarkable work with

Warner Brothers Division and Branch Managers



Top Row—Division Managers—Ben F. Lyon, Toronto; Nat Barach, Cleveland; Edwin Silverman, Chicago; Arthur Abeles, New York; Harry Lustig, Los Angeles. Second Row—Branch Managers—Wolfe Cohen, St. John; Harry Decker, Brooklyn; W. K. Beckwith, Portland; R. W. Wilson, Vancouver; J. N. Byrd, Oklahoma City; E. L. Alpersen, St. Louis; Earl A. Bell, Omaha. Bottom Row—Branch Managers—D. Farquhar, Winnipeg; C. R. Osborn, Montreal; James O. Kent, Pittsburgh; Morgan A. Walsh, San Francisco; Frank Meyers, Toronto; W. H. Rankin, Salt Lake City.

John Barrymore in Warners, "The Sea Beast," and her subsequent picture, "Bride of the Storm"; Irene Rich, whose "Lady Windermere's Fan" has been among the outstanding successes of the current season; Monte Blue, than whom there are few better box-office attractions; Louise Fazenda and Willard Louis, popular comedy purveyors; Patsy Ruth Miller, whose every picture is eagerly anticipated by fans all over the world, and Rin-Tin-Tin, the wonder dog, whose "The Night Cry" is the latest and greatest of his many outstanding picture hits.

Warners have carefully selected an array of directors who have undisputably proved to be among the leaders in the industry. They have Millard Webb, who gained world-wide fame for the production of "The Sea Beast". He has been assigned to the direction of no less than five of the Twenty-Six Warner winners. These will include two in which Dolores Costello will be starred, and one each with Irene Rich, Patsy Ruth Miller and Monte Blue.

James Flood, whose latest directorial effort for Warner Bros., "Why Girls Go Back Home," a companion picture to "Why Girls Leave Home," is a promised sensation, will

direct four of the Twenty-Six Winners. They include one each with Willard Louis and Louise Fazenda, Monte Blue, Irene Rich and one with an all-star cast.

Herman Raymaker, who directed such pictures as "A Hero of the Big Snows," with Rin-Tin-Tin and others, will direct two with Monte Blue and two with Rin-Tin-Tin. Walter Morosco will direct Irene Rich in the well-known Clyde Fitch society drama, "The Climbers."

Lewis Milestone To Do Four

Lewis Milestone is down for four, two with Louise Fazenda and one each with Patsy Ruth Miller and Dolores Costello. Roy Del Ruth will also have four, one with Willard Louis and Louise Fazenda, one with Irene Rich and two with all star casts.

Among the authors included in the stories to be picturized are Clyde Fitch, Charles E. Blaney, E. Phillips Oppenheim, John Wagner, Virginia Dale, Harold McGrath, Carolyn Wells, Mary Roberts Rinehart, Arthur Somers Roche, George Ade, Gregory Rogers, E. T. Lowe, Jr., Leroy Whitney, Darryl Francis

Zanuck, Ben Hecht, Lucian Cary and George Cameron.

Titles of the Twenty-Six Warner Winners

The complete list of the Twenty-Six Warner Winners follows, with a brief summary of each:

Monte Blue in "The Brute," by W. Douglas Newton, directed by Millard Webb. It is the story of the sluggish South American rivers and treacherous jungles; a conflict of primitive passions; a glimpse of the naked souls of a man and woman, stripped of the veneer of civilization.

"My Official Wife," with Irene Rich as the star. The story is by Richard Henry Savage and will be directed by Millard Webb. It was adapted from a famous drama of a decade ago and will present Miss Rich in one of the most vivid characters ever brought to the screen.

Dolores Costello in "The College Widow," a big stage hit by George Ade. As a stage play "The College Widow" scored a tremendous success in nearly every city and town in the United States. It should give

In Charge of Field Forces for the "Warner Winners"



Top Row—C. W. Bunn, Home Office Representative; J. S. Hebrew, Division Manager at Philadelphia; Harry Olshaw, Manager at New Orleans; Lloyd Willis, Home Office Representative; Herbert E. Elder, Division Manager at Boston. Middle Row—Branch Managers—Joe Levy, Kansas City; Al Brauning, Home Office Sales Representative; Charles Gilmour, Denver; Thos. A. Burke, Minneapolis; Dudley Williston, Indianapolis; Thomas G. Guinan, New Orleans. Bottom Row—Branch Managers—M. W. Davis, Charlotte; J. E. Huev, Dallas; J. V. Allen, Detroit; George Baldson, Jr., New Jersey; M. A. Hulling, Los Angeles; Jack Stewart, Cincinnati.

Jessel to Work in Warner Pictures Exclusively



Despite various contradictory statements regarding the signing of George Jessel, vaudeville headliner and present star of "The Jazz Singer," the musical comedy now creating a decided hit on Broadway, the contract of Jessel reposes in the vaults of Warner Bros. at the home office, 1600 Broadway.

Several companies flaunted attractive contracts in the face of Jessel and as many times he was on the point of signing, but when it came to actually affixing his signature to a document calling for his services in motion pictures he chose Warners as the most progressive company and the one that could provide him with the stories

most suited to him.

The Jessel contract is one of healthy financial proportions, but he promises to be an exceptional box-office attraction, which is what Warners are going to offer exclusively on their 1926-27 program. Under the terms of the document Warners have the exclusive screen services of Jessel for the next three years. It is understood he will work in pictures at such times as his services are not contracted for on the legitimate stage or in vaudeville. Just how many pictures he will make for Warners has not yet been determined, but the pictures in which he appears will all be Warner productions.

Dolores Costello an exceptional opportunity both for the display of gorgeous gowns and her ability as a screen actress. The direction of this production will be in the competent hands of Lewis Milestone.

"Hills of Kentucky" is the apt title for the Rin-Tin-Tin starring vehicle by Leroy Whitney to be directed by Herman Raymaker, who has directed the best pictures this wonder dog has made. It is expected that this newest starring vehicle will take its place with "The Night Cry," and "Tracked in the Snow Country," two of the greatest pictures ever made by an animal star.

"The Millionaires" is the temporary title of the E. Phillips Oppenheim story in which Louise Fazenda will be starred with Willard Louis. The picture will be directed by Roy Del Ruth. Louis has a million to spend and Miss Fazenda ably assists him in doing it. They are expected to get a billion dollars of comedy out of it.

Patsy Ruth Miller's Starring Vehicle

"What Happened to Father" is a Patsy Ruth Miller starring vehicle, and she will have her greatest role in this Mary Roberts Rinehart story in which this famous authoress glorifies the American father.

Another of the Dolores Costello starring vehicles will be "Irish Hearts."

Another of the Irene Rich starring vehicles will be "The Climbers," a story of the widest popularity from the pen of Clyde Fitch.

"Bitter Apples," the Monte Blue starring vehicle, is by Harold MacGrath, the widely-known author who was responsible for "The Man on the Box."

"Dearie," a melodramatic comedy, is included on the production list to be presented with Louise Fazenda and Willard Louis.

Patsy Ruth Miller will be seen in an Arthur Somers Roche story as yet untitled.

talents in a story that suits her down to the ground.

Rin-Tin-Tin will be seen in that rugged melodrama of the Limehouse district of London, "While London Sleeps."

"White Flannels" is an unusual screen story of tennis; the tale of a little back-lot urchin who climbs to the tennis championship.

Another big cast will be presented in "Matinee Ladies," from the story by Albert S. Howson and S. R. Buchman. This picture will be directed by Roy Del Ruth.

"Louise Fazenda" in "Simple Sis"

Louise Fazenda will have one of her greatest opportunities in "Simple Sis," the temporary title for the Darryl Francis Zanuck story to be directed by Lewis Milestone.

One of the biggest productions on the program will be "The Heart of Maryland," with Dolores Costello.

"The Black Diamond Express" is another of the Monte Blue thrillers.

Charles Klein's powerful melodrama, one of the greatest sensations of the past twenty years, "The Third Degree," will be the starring vehicle for Patsy Ruth Miller.

Dolores Costello will be seen in "A Million Bid," by George Cameron under the direction of Millard Webb.

George Jessel, famous stage star, just signed by Warner Bros., will appear first in "Private Izzy Murphy," as his first picture. This is a big comedy drama with plenty of punch and should prove a big draw.

Rin-Tin-Tin will be seen as the star in "Tracked by the Police," by Gregory Rogers, and again the wonder dog will be directed by Herman Raymaker. It is a melodrama of the great outdoors, and like all others of Rin-Tin-Tin's, is bound to be a box-office sensation.

Last but not least on the Twenty-Six Warner Winners, is "The Gay Old Bird," which will again bring together Louise Fazenda and Willard Louis in a story by Virginia Dale, directed by James Flood.

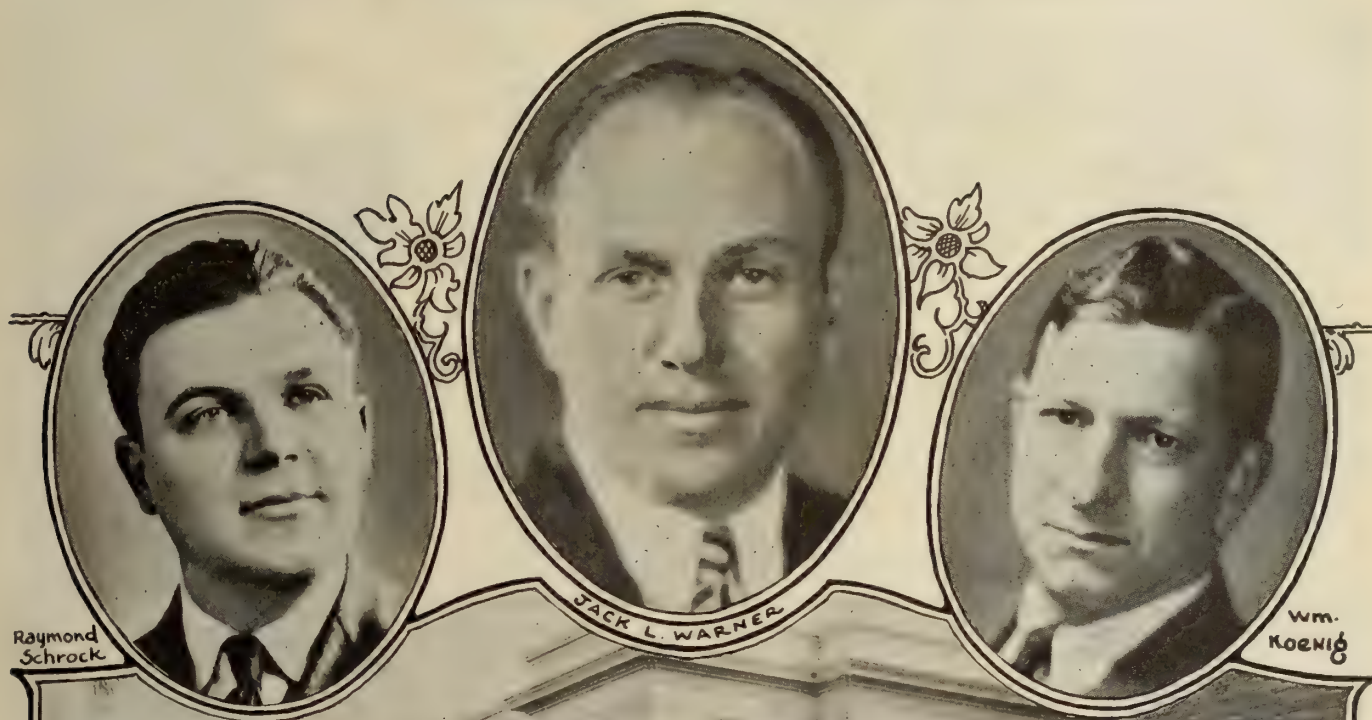
Willard Louis

Louise Fazenda

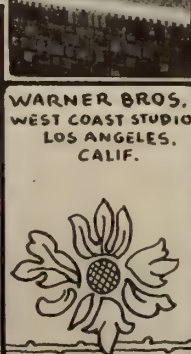


Louis and Louise constitute Warner Brothers' new comedy team who will be starred in a number of feature length comedies.

Executives in Charge of the Making of Warner Brothers Productions, and the Company's Three Studios



WARNER-VITAPHONE STUDIO,
LOS ANGELES



WARNER BROS.
WEST COAST STUDIO
LOS ANGELES,
CALIF.



WARNER BROS.
STUDIO - BROOKLYN,
N. Y.

Exceptional Facilities Offered by Three Big Warner Brothers Studios

Two Are Located in Hollywood and One in New York

THROUGH the extensive Warner Brothers studio properties in both east and west, this company has been enabled to turn out the type of screen entertainment that has brought forth thousands of commendable reports from exhibitors, bearing testimony of and a tribute to the production department's foresight in turning out the type of pictures that bring adequate returns to the theatre owners.

Since Warners took over the eastern and western plants of the old Vitagraph company, they have co-ordinated one of the biggest motion pictures studios in the world. The combined working facilities of the Warner studio in Brooklyn, and the two in Hollywood, make it possible for the organization to produce at one time a large number of productions and to do justice to stories calling for either an eastern or western locale.

Jack L. Warner, the generalissimo of productions, supervises every department, from the technical staff to the laboratory, the directors, scenarists, electricians, etc. His associate executive is Raymond Schrock, the man formerly behind many big productions at Universal City and elsewhere.

In the past years, the Warner organization had to depend upon outside laboratories for their prints when the load was extra heavy. Since the merger, the Warners have their own laboratories on both ends of the continent. As a consequence, they injected a new system in the handling of prints.

The Hollywood plant boasts a combined floor space of 85,000 square feet. On this huge area it is possible to accommodate from twelve to fifteen companies.

At the second Warner studio in Hollywood, there is also ample room to accommodate a large number of working units. The working space covers an area of 97,525 square feet, and this allows room for three open-air studios and four stages in the studio proper.

Adjacent to the coast studios, are the de-

partments supplying the working materials for the various productions. There are cutting rooms, wardrobe departments, architectural, electrical, drapery shops, camera repair shops, garage, blacksmith shop, a big lumber yard, an iron mill, aviary, dressing rooms—in short, everything essential or appertaining to the making of motion pictures.

A striking feature of the new Warner laboratory on the coast is that it is capable of handling the tremendous output of 2,000,000 feet of film every twenty-four hours.

The electrical plant, with its powerful generating sets capable of flooding, illuminating and turning night into day a city of 60,000 people, conveys some idea of the magnitude of the Warner plan of picture making. As a unit, this electrical plant is up to the minute in the latest improvements in the electrical world.

At the eastern studios in Brooklyn, the Warners have ample space for production. It is one of the oldest, yet one of the best equipped studios in the east. While its stages

Dolores Costello



"The Girl of Your Dreams" and the screen sensation of the year in Warner Wonderfilms

are seldom active, the fact remains that the organization is equipped at all times to make use of the plant.

Helene Costello



The oftener your audiences see this Warner Bros. star the better they will like your theatre.

Dolores Costello Presented In 1926-1927 Star Series

Rise in Popularity Dates from "Sea Beast"

TO satisfy the tremendous demand for Dolores Costello, the sensational screen find of the year, Warner Bros., discoverers of this star, announce that she will appear in a series of pictures on their 1926-27 program.

Miss Costello is the newest and brightest personality on the screen, and has been put under a long-term contract by the Warner Bros. Her performances in the first two productions in which she played important parts won her instant approval.

She has risen to the pedestal of stardom on a wave of popularity never before equalled in the history of motion pictures. Her work in small parts attracted the attention of other producers, and she was borrowed by Famous Players to play the leading role in "Mannequin."

In "The Sea Beast," Warner Bros.' production starring John Barrymore, she excelled all her former work, and the best indication of the tremendous popularity that is now hers are the following excerpts from press criticisms on the New York opening of "The Sea Beast."

Julia Harpman, in the Daily News, said:

"We predict Miss Costello will be the screen's greatest woman actress."

Irene Creelman, in the American: "Dolores Costello is one of the finest actresses on the screen."

Harriette Underhill, Herald Tribune: "—the unbelievably perfect Dolores Costello."

Frank Vreeland, New York Telegram: "A lovely lady worth fighting for—Miss Costello goes one more step towards her own stardom."

These are but few of the many criticisms acknowledging her great performance in this production, and Warner Bros. are given great credit for bringing her to light.

Behind the Megaphones For Warner Brothers

Directors of the "Twenty- Six Warner Winners"



C. Francis "Chuck" Reisner

William Beaudine

Walter Morosco

Lewis Milestone

J. Stuart Blackton

Warner Bros. Directors of New Productions Are Box-Office Successes

THE list of directors already signed by Warner Bros. to produce the twenty-six pictures planned on the new season's program, reads like a roster of Hollywood's directorial geniuses. Not only has America been combed for the best talent available, but Harry M. Warner, on his recent trip to Europe, signed Paul Ludwig Stein, one of the greatest directors on that continent.

Of the three essentials to the production of motion pictures, the director is the most important. He guides the destinies of his company and the ultimate result, the picture, is entirely dependent upon his genius for its success or failure.

Exhibitors are fully cognizant of this, and to them the name of the director on a production is the hallmark of its box-office value. They realize that this is the hand upon which the other two essentials, star and story, must rely for their part in the ultimate achievement, and that the calibre of the finished picture reflects the calibre of its director.

Millard Webb will produce five pictures on the 1926-27 Warner Bros. production program, including an adaptation of a famous play, "My Official Wife," and two widely-read novels, "The Brute," and "A Million Bid." The other two are "Irish Hearts" and "The Third Degree."

Lewis Milestone will direct four pictures, also adaptations of famous plays and novels by well-known authors, "Dearie," "What Happened to Father," "The College Widow," and "Simple Sis."

"The Night Cry," directed by Herman Raymaker and starring Rin-Tin-Tin, is one of the finest dog pictures yet produced. Mr. Raymaker has made his mark in motion picture production and will be responsible for "Across the Pacific," "Tracked by the Police," "The Hills of Kentucky," and "The Black Diamond Express," on next season's program.

William Beaudine, one of the directors in greatest demand on the West Coast, has just completed Mary Pickford's two last pictures, which proves beyond doubt his undisputed success. His productions on the Warner program for 1926-27 will be "White Flannels," and two others as yet untitled.

Roy Del Ruth's last Warner Bros. picture, "Hogan's Alley," has smashed box-office records throughout the country, and his productions on the new schedule will without doubt prove equally as popular. The Inevitable Millionaire, "Don't Tell the Wife," "The Florentine Dagger," and "Matinee Ladies," will be sponsored by this greatest of all comedy directors.

Walter Morosco was graduated by the Warners from scenario writer to director. His assignment was the Irene Rich starring vehicle, "Silken Shackles," which at a private showing was said to be one of this star's best productions. For his splendid work on this feature he has been signed to produce "The Climbers" for next season.

One of the most successful pictures on the 1925-26 Warner program is "Why Girls Go Back Home," directed by James Flood, who has consistently batted one hundred per cent at the box-office with each of his pictures. "Bitter Apples," "Divorcons," "The Gay Old Bird," and "What Every Girl Should Know," will be made under his master hand.

Comedy, drama, melodrama and farce are all included in the Warner Bros. 1926-27 production schedule, and will each be directed by an acknowledged success in his own sphere. This assures public and exhibitor alike a wide and varied selection, and provides the very best in screen entertainment.



James Flood

Alan Crosland

Herman Raymaker

Millard Webb

Roy Del Ruth

Warner Stars Regarded as B. O. Aces In Strong Line-up for Coming Season

In Addition to Leading Players of Note the Roster Shows a Striking Assemblage of Talent in Support

WARNER BROS. have signed what is said to be one of the strongest box-office groups of stars and stock players ever offered to exhibitors for their 1926-27 production schedule. The most popular stars in the motion picture industry are included in this line-up, and each is an established screen idol with a tremendous following of admirers.

The Warner Bros. producing organization has for the past two years experimented with played until only those who have established big box-office reputations remain on the list of those under long term contracts. This elimination process has now achieved its ultimate result, and the Warners can present stars whose names outside a theatre guarantee satisfactory box-office results and a well satisfied patronage.

Monte Blue is a splendid indication of the calibre of stars to be presented by Warner Bros. This young actor has appeared in many of the most successful pictures produced in the last two or three years, and among exhibitors has earned the reputation of "the box-office standby."

He has won his way into the hearts of fans throughout the entire world and has a following as large as any star on the screen today. His performances in "The Limited Mail" and "Hogan's Alley," and the outstanding success of these pictures wherever they were shown, have earned him a well deserved niche as a screen star of the first magnitude. He will be seen in a series of big outdoor productions similar in type to "The Limited Mail," a decision by the producers which will fill the tremendous demand for this star in pictures of this type.

Synonym for "Personality"

An outstanding personality of the screen today is Dolores Costello. This young actress has achieved one of the most astonishing and sensational successes in the history of screenedom. After her performance in "Mannequin," Fannie Hurst's fifty thousand dollar prize story, she was hailed by press and public as one of the screen's greatest beauties and histrionic exponents. On the release of Warner Bros.' "The Sea Beast," in which she plays the leading role opposite John Barrymore, she excelled her previous performance and established herself beyond dispute as a great actress, and won instant public approval. Overnight she has gathered a following equal to that of many a veteran star.

A series of productions arranged especially to suit her ability and beauty are now in preparation for production on the Warner Brothers' program, and Miss Costello's admirers can confidently look forward to seeing her in pictures of great entertainment.

"Lady Windermere's Fan" and "Silken Shackles" are but two of a long line of successes in which Irene Rich has proven herself as consistent and great actress.

What is looked forward to as becoming one of the funniest and most popular screen comedy teams will be seen in a number of pictures on the Warner schedule. Louise Fazenda and Willard Louis, both popular in their own right, will unite their efforts to provide screen entertainment for their large public. Special vehicles have been prepared

for this pair of comedy aces, and those acquainted with their plans have their laughing apparatus already in training. The past performances of these two stars are too well known to need mention, and millions will raid the box-office to witness their antics in their forthcoming Warner Bros. features.

Patsy Ruth Miller is another Warner star of undisputed popularity.

"The Night Cry," in addition to being one of the most remarkable and best pictures of its type yet produced, establishes its canine star, Rin-Tin-Tin as a box-office bet par excellence. Reports from the field on all this dog's pictures can be summed up in the brief statement "a clean-up," and his productions on the new schedule are planned bigger and better than ever.

In addition to the above excellent star line-up, a list of stock players under long term contracts, and chosen for their splendid stellar possibilities, have been signed to play important roles in pictures now being prepared for 1926-27. The girls were selected for their great beauty and dramatic ability,

and they have already proven their worth in several Warner Bros. productions. John Patrick and Heinie Conklin are also on this list of contract players, and both are familiar to the public for their splendid work in supporting roles.

Support Lists Popular Names

Jane Winton, a comparative newcomer to the screen, so impressed Jack Warner with her work in several of his company's pictures, that he rewarded her with a contract and confidently expects her to quickly ascend the ladder to stardom.

Helene Costello, sister of Dolores, who played the leading feminine role with Lowell Sherman in "The Love Toy," is one of two players in that production to be signed; the other being Myrna Loy, the Warner Bros.' blonde vamp. Both of these young actresses give every promise of winning stellar honors and will be seen in many of the big productions on the new season's schedule.

Doris Hill, another talented miss and a newcomer to the screen, whose astonishing beauty has won her an opportunity and a contract on the Warner lot, will be cast in special roles in forthcoming pictures, and judging from reports received from the coast, her future is assured.

John Patrick has appeared in many of Warner Bros. successes, including "The Cave Man" and "The Honeymoon Express," and his subtle comedy has won him a unique place on the screen. Heinie Conklin has also played in several pictures for this concern, chief among which are "The Night Cry," starring Rin-Tin-Tin, and "The Sap."

Newcomers—Two to Tie to



Warner Bros. "discoveries" with personality and charm—Jane Winton at left, Doris Hill at right.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

5,577
Feet

"Say It Again"—Paramount

Dix Shares Comedy Honors with Conklin in Amusing Travesty on Balkan Romance Type

Comedy

RICHARD DIX goes from farce to travesty in his latest offering, but few of his admirers will object to his departure from light comedy when he can be so thoroughly amusing. "Say It Again" should prove an even better money maker than his light comedies, for it has many uproarious spots, not all of which are assigned the star, for certain of his own position, he is not afraid to invite comparison with the veteran Chester Conklin and the less practised but decidedly effective "Gunboat" Smith. The effect is far more amusing than it would have been had the star held all of the comedy to himself and the rougher comedy of his support makes an excellent foil to his own light but deft touch.

"Say It Again" follows closely in the steps of a number of mythical kingdom plays intended to be taken seriously, but here you can laugh without the feeling that you are impolite to the star.

It starts off seriously enough with a scene in an Allied hospital during the war where a much bandaged hero is tenderly nursed by the Princess Elena. Finding that she is in love, her family remove her, and her patient spends the years following the war in a

Reviewed by Epes W. Sargent

CAST:

Bob Howard Richard Dix
Princess Elena Alyce Mills
Prince Otto V. Chester Conklin
Gunner Jones "Gunboat" Smith
Baron Ertig Bernard Randall
Count Tanza Paul Porcasi
Marguerite Ida Waterman
Prime Minister William Ricciardi

Story by Luther Reed and Ray Harris.

Scenario by Ray Harris and Dick Friel.

Directed by Gregory LaCava.

search for "a blond girl with blue eyes" who lives in Spezonina.

Working through detective agencies, he starts to make personal search on the same steamer which carries to the Spezonian shores Otto the Fifth, who has been wrenched from a prosperous sausage factory in Detroit to assume his rightful position and ensure the continuance of the royal life, somewhat depleted by the pleasant habit the Spezonians have of attempting to bomb royalty during the coronation.

This endearing trait is hidden from Otto,

who is lured to his doom by promise of marriage to Elena. When he finds out about the assassinations, he seeks the protection of Dix and his war buddy, Smith. They promise to be his body guard, seeing in this a chance to enter Spezonina, which has been closed to aliens.

Otto, fleeing from the bombs, falls into the hands of the conspirators, who are just as willing to conspire for as against the ruler, and they start out to oust Dix, who has been married to the princess through a misunderstanding. He willingly abdicates, after thrashing most of the Spezonians, and he takes Elena with him.

The plot is just as improbable as the serious stories, and it provides a number of thoroughly amusing sequences. The courtship is a bit too long drawn out, but the marriage night is a scream and the fighting brings the story to a lively end.

Dix holds his own well against the light comedy of his support, but this is far from being a one-man picture and is the better for that fact. It makes delightful travesty, but must be offered as such or audiences may take it too seriously and lose much of the humor.

5,614
Feet

"The Dice Woman"—Prod. Dist. Corp.

Combination Farce and Melodrama Starring Priscilla Dean Is Pleasing Entertainment

Melodrama

Reviewed by Peter Milne

"THE DICE WOMAN" is a glorification of the galloping dominoes. Priscilla Dean, as Anita Gray, the heroine, can speak to the dice and make 'em behave. "Naturals" just naturally skip from her slim fingers.

The story wavers between farce and melodrama. It starts off with a bit of both, ticks like a pendulum between the two, and then points frankly to melodrama, when it becomes decidedly entertaining.

Anita finds herself the captive of the Datto of Mandat, who selected her for his harem favorite. With the connivance of the displaced favorite, the dice and the hero, Anita escapes after a thrilling chase in which she and the hero scale walls and rooftops.

(Continued on page 644)

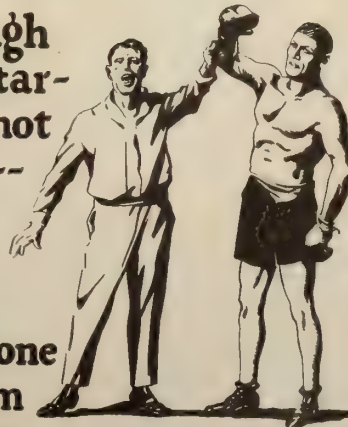
CAST:

Anita Gray Priscilla Dean
Hamlin John Bowers
Datto of Mandat Gustav Von Seffertitz
Rastillac Lionel Belmore
Mr. Gray Phillip Smalley
Satterlee Malcolm Denny
Captain William Humphrey
Steward George Kuwa

Story and Scenario by Percy Heath

Directed by Edward Dillon.

Good looks enough
for any movie star—
a real hero, and not
a make-believe--
Game? Look at
his record!



So popular everyone
is rooting for him
as the next heavy-
weight champion of the world ----

GENE TUNNEY
in a Pathéserial

6,200
Feet

"The Frontier Trail"—Pathe

Harry Carey Appears as Scout in Exciting
Story of Indian Fighting in the Old West

Western

IN his newest Pathe picture, "The Frontier Trail," Harry Carey appears in the role of a scout attached to a fort in the early days of the opening of the West when the Indians were hostile toward the encroachments of the whites on their territory and uprisings and massacres were frequent.

The story opens with the arrival of the Major's daughter Dolly at the fort just as the Sioux Indians had begun to get restless. Major Blackwell, a tenderfoot, resents Dolly's interest in Jim, the scout, and his dislike is heightened when he gets into a row with Jim regarding the Indians and is reprimanded for his hot temper by the Major. Jim goes to the Indian camp and is made prisoner and sends a message to Blackwell not to advance, but a renegade scout, Don-

Reviewed by C. S. Sewell.

CAST:

Jim Cardigan.....Harry Carey
Dolly Mainard.....Mabel Julianne Scott
Capt. Blackwell.....Ernest Hilliard
Shad Donlin.....Frank Campeau
Pawnee Jake.....Nelson McDowell
Major Mainard.....Charles Miles
Sgt. O'Shea.....Harvey Clark
Mrs. O'Shea.....Aggie Herring
Chief Gray Wolf.....Chief Big Tree
Story by E. Richard Schayer and Basil Diekey.

Directed by Scott R. Dunlap.

lin, tears the note so that it advises an attack. The troop is almost wiped out. Jim escapes and is convicted of treason but, aided by Dolly, he escapes and later saves Dolly and the escort when attacked by Donlin

leading an Indian band. The other half of the note is found and Jim's innocence proved and Dolly decides to become his wife.

Although the story is somewhat slow in developing it is well constructed and the continuity is smooth and the interest is well sustained. There is good dramatic tension and action with amusing comedy relief, making it a picture that should please the Carey fans and prove a good attraction with audiences that like Indian stories, and it should prove exceedingly popular with young boys.

Carey's role is one that suits him well and he shows to advantage and Mabel Julianne Scott gives a good performance as the girl. Framp Campeau handles the thankless role of the renegade scout in a capable manner and Harvey Clark and Aggie Herring supply the comedy relief.

4,304
Feet

"Chasing Trouble"—Universal

Well-Handled Blizzard Sequence Adds Extra
Punch to Actionful Pete Morrison Western

Western

IN "Chasing Trouble," Universal's newest Blue Streak Western, starring Pete Morrison, he appears as a mysterious stranger who gets a job on a ranch, foils the plot of a gang of bandits to rob his employer of money gotten together to exercise options which they have forged, wins the girl and turns out to be a detective hired by homesteaders to protect their rights.

The manner in which Morrison, with suspicion of being a rustler directed on him, gains the confidence of the sheriff by saving him from the gang and then of his employer or by bringing in safely the herd of cattle during a blizzard, and finally turns the tables on the villain, furnishes a story punctuated

Reviewed by C. S. Sewell

CAST:

Ballard.....Pete Morrison
Emily Gregg.....Ione Reed
Jerome Garrett.....Tom London
Judge Gregg.....Roy Watson
Sgt. Karney.....Frances Friel
Sheriff.....Milton Fahrney
Carnegie McCue.....Jew Bennett
Story and scenario by Frank Berensford.

Directed by Milburne Moran.

with a lot of action of the typical western sort. Considerable of the footage is taken up with the blizzard scenes which are capably handled and there is also plenty of snap and punch in the fast-moving situations which

include attempts of the gang to free some of their members who are imprisoned in a barn and naturally these incidents involve a number of hand-to-hand encounters. There is a peppy sequence when Pete invades a dance, kidnaps his boss and robs him of a wallet after taking him to a shack. Of course, it turns out he did this to save the money from the real robbers.

Pete shows to advantage as the hero and Tom London makes a good villain, while the supporting cast is adequate. Ione Reed is of an attractive type and does well as the girl in the case.

"Chasing Trouble" is a good program western.

5,021
Feet

"The Valley of Bravery"—F. B. O.

Bob Custer's Latest Combining War Stuff
and Western Atmosphere Alive with Action

Western

AFTER an amusing race sequence by auto, horse and on foot, to see which can reach the recruiting station first, Bob Custer, star of F. B. O.'s "The Valley of Bravery," and his pal Tom Bay, find themselves in France in the trenches. The pal is wounded, Bob takes him to a hospital and meets the girl who gives them both a job at her ranch when the war is over.

The subsequent action involves a supposed English nobleman who turns out to be a crook and who plots to steal a shipment of gold coming from the mine. Bobby's adopted son, a little French war orphan, overhears the plan. The girl is kidnapped and taken to a deserted shack and Bob gains entrance and there is a terrific fight but eventually he rescues the girl and the false nobleman is unmasked.

Although the war scenes and the Western situations follow familiar lines they are punctuated by plenty of action and the combina-

Reviewed by C. S. Sewell

CAST:

Steve Tucker.....Bob Custer
Jim Saunders.....Tom Bay
Helen Coburn.....Eugenia Gilbert
Percy Winthrop.....William Gillespie
Valet.....Ernie Adams

Story by E. Lanning Masters.
Scenario by Carl Krausada.
Directed by Jack Nelson.

tion should prove entertaining for "western" fans. Bob Custer handles his role well, showing his usual prowess both in fights and horsemanship, Tom Bay is thoroughly capable as the pal, William Gillespie is good as the gentlemanly villain and Eugenie Gilbert is attractive as the girl. A young boy who is not credited in the cast, shows up well as the war orphan and his presence adds a pleasing touch of human interest to the story. There are a number of good comedy touches.

The Dice Woman

(Continued from page 643)

The early part of the picture is laid in San Francisco and reveals Anita as the headstrong daughter of a millionaire. After a series of escapades she is accused of thievery and escapes by stowing away on a boat bound for the Orient.

Miss Dean plays her role with admirable vigor and in the harem scenes she is beautifully lighted and costumed. John Bowers is good as Hamlin and Gustave Von Seyffertitz is a splendid heavy.

The titles of the picture are inclined too much to the editorial angle. The romance between Anita and Hamlin is projected into the story precipitately but in a picture such as this, plainly not to be taken seriously, such flaws in construction can not be considered seriously.

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

United Theatres Picking Chicago Location

*Moving Picture World
Bureau, Chicago,
June 7.*

A SITE for a loop theatre is being sought by the United Artists' new theatre company. The house will seat about 2,000 and will show the feature films of the United Artists stars before they are released through the regular channels. The probable location is along the new Wacker Drive on the near north side fronting on Michigan Boulevard.

HOLIDAY BUSINESS

Business over the three-day vacation period centering around Memorial Day was good in the loop theatres, and most of the neighborhood theatres reported a fair volume of business notwithstanding the warmer weather and many outdoor attractions.

2,500-SEATER

Another new theatre was projected here last week, to be known as the West Irving. It will go up on the northwest corner of Irving Park Boulevard and Austin avenue on the west side. The house will seat 2,500 and the building will have several stores and offices in addition to the theatre section. Mitchell Brothers circuit will operate it and R. G. Wolff, the architect, has a Roman garden interior finish for the new house. A \$300,000 loan has been negotiated by Albert J. Schorsch to complete the building, which is scheduled for December of this year.

OAK PARK SOLD

The Warrington Theatre block in Oak Park has been sold for a reported 300,000 by Ralph W. Skillen to Jacob Schwartz. It is not known what the new owner will do with the property, but for the present the theatre will not be disturbed.

ELISBURG WITH B. & K.

Herbert Elisburg has joined the publicity department of the Balaban and Katz circuit.

KENTLAND CHANGES HANDS

John Saunders has purchased the Kentland Theatre at Kentland from M. Kresler and will make some improvements in the house.

HAMMOND REOPENS

The De Luxe Theatre at Hammond, which was wrecked by fire recently, has been fixed up and reopened for business last week.

NEW GREENVILLE HOUSE

R. W. Hickman will build a two-story theatre at Third and College street in Greenville, Ill. Work is expected to start at once and the house will be ready for early fall opening.

WILDER WILL LEASE

Gene Wilder, manager of the Goodman Theatre on Michigan boulevard, expects to lease a new 1,200-seat theatre that is projected for the near north side in the center of the Wacker Drive improvements.

SOBLER MARRIES

The boys in the trade are extending congratulations to Al Sobler, publicity manager of the Balaban & Katz Midwest theatre circuit, on his marriage last week to Miss Betty Van Zandt, formerly with the Rose Marie company as a leading singer of that organization. Al has resigned his connection with the Midwest circuit and on his return from the honeymoon will join the Karzas circuit as publicity manager of the Uptown amusement interests of that company.

OAK PARK COMPANY

Clarence J. Strubel, M. Weber, Fred A. Weber and Cliff A. Hastings have organized the Marion Company with a capital of \$10,000 and headquarters at 104 Wisconsin street, Oak Park, Ill., to operate and manage theatres in that city.

TWO CLOSE

The summer slump is beginning to be felt here and last week two theatres closed, namely the Vic at Belmont and Sheffield avenues, and the Clark at Wilson avenue. Other neighborhood houses may be closed in the near future.

NEW COMPANY

Walter F. Kaestner, Joe Abrams, W. D. Bostleman and A. H. Dressel have organized the firm of Walter F. Kaestner and Company with offices at 1602 South Wabash avenue to manage and operate theatres and other amusement concessions.

Dollars Rain in Albany on Decoration Day

*Moving Picture World
Bureau, Albany,
June 9.*

THERE was a \$5,000 rain in Albany, Troy and Schenectady on Decoration Day, but it was the sort of rain that benefited, rather than detracted from the motion picture theatres. It literally rained one dollar bills, thousands of them, with the result that practically every motion picture house in the district established a new attendance record for the day. Instead of half filled houses, which are the rule in these three cities on holidays, there were waiting lines early in the afternoon and more than one manager went without his 6 o'clock dinner, as he helped the ushers and others to handle the crowds. According to C. H. Buckley, owner of the Leland and the Clinton Square Theatres in Albany, the day was productive of one of the biggest crowds in the history of the two theatres. The Mark Strand hung up a new record for the day, while at the King Theatre in Troy, the only house that opens at 10 o'clock in the morning in that city, were a waiting line from before noon, with hundreds who had come downtown to witness the parade, being forced to seek shelter and amusement under cover.

DIVIDES TIME

Louis Cappa, who recently bought the Delaware Theatre in Albany, is devoting the major portion of his time, however, to the fruit business, and has installed a manager at the theatre.

RELINQUISHES TWO

Driving back and forth from Albany to Hudson proved too much of a grind for George Roberts of Albany, and he has relinquished the management of the Rialto and Playhouse Theatres in the latter city. Mr. Roberts is an old-timer in the game, having

been associated with William Berinstein for years. He has one or two propositions and will be heard from in the near future.

ALBANY THEATRE QUILTS

The Albany Theatre, in Albany, owned by the Suckno estate, but under a long term lease to the Strand interests, closed its doors last Saturday night, and will probably be turned into a store. Herman Vineberg, who has been managing the house, has gone with the Schine brothers, and for the past week his place has been filled by Thomas Clark, assistant manager of the Mark Strand.

NEW STRAND HOUSE

The work of decorating the new theatre

Old City Hall Site for Loew's Columbus

*Moving Picture World
Bureau, Cincinnati,
June 7.*

INFORMATION has been received that Marcus Loew is contemplating building another theatre at Columbus on the site of the old City Hall. The site has been purchased in the name of the Huntington National Bank, Columbus, from Samuel Kinneer and Gustave W. Drach, the consideration to have been \$800,000.

SALE

The Price Hill Amusement Co., Cincinnati, has sold a part of its lot to Max Stopper.

HOSTS TO NEWSBOYS

Managers Turberg and Silver of the Palace Theatre, Hamilton, were hosts to the city newsboys for a showing of the picture, "The Last Edition."

BATTING FOR SCHWALM

J. G. Schumacher and Jim Schwalm are sitting on the managerial lid at the Rialto Theatre, Hamilton, during the absence of Manager John A. Schwalm at the Los Angeles convention.

in Albany, owned by the Strand interests, is now under way. Moe Mark and Walter Hayes are having their hands full in New York these days, in selecting a name for the house from among over 4,000 names submitted by persons anxious to win the \$50 prize.

BYCK IN TOWN

Julius Byck, the deaf mute who has made a success in running theatres in Tannersville and other places in the Catskill region, was in town during the week, and stated that there was a possibility of his erecting a house in Saugerties.

VISITORS

Louis Buettner, of Cohoes, was vacationing over the recent holidays. William Smalley, of Cooperstown, was along Film Row during the week, and booked a serial or two for some of his theatres. Charles Sesonske, who recently sold his theatre in Johnstown, was also in town.

LINTON'S SON

Father and son are sharing the office and likewise the profits of the Olympic Theatre in Utica, recently opened by W. H. Linton. Mr. Linton wants his son to grow up in the business and is showing him all the little ins and outs that have contributed so much to the success of Linton theatres in the past.

SELLS STOCK

Harry Lazarus, former owner of the Pine Hills Theatre in Albany, but now a resident of Kingston, is selling stock in a \$400,000 theatre which he is planning to erect in the Hudson river town. He already has one house there.

SCHINES OPEN HOUSE

The Schine boys, Meyer and Louis, journeyed up to Lake Placid last week for the opening of the theatre which they recently acquired there. They expect to make the theatre one of the most active and prosperous of their entire chain, and will furnish a program of entertainment that will cater to the hundreds of tourists that patronize the resort.

Leases End and Three Minn. Houses Close

*Moving Picture World
Bureau, Minneapolis,
June 6.*

THE Lyric Theatre at Elmore, Minn.; the Regent at Buffalo Center, Minn., and the World at Lakota, Iowa, were closed June 1. L. E. Matthews, proprietor of the three theatres, was unable to renew his leases. Mrs. Cora W. Thompson, proprietor of the Opera House at Dodge Center, Minn., was forced to give up her theatre for the same reason.

F. & R. IN MINOT

The general contract for a \$200,000 theatre at Minot, N. D., has been awarded to a Minot contracting firm by the Northwest Theatres Circuit, Inc. (F. & R.) The theatre will seat 1,200 when completed in August. It is the first theatre for F. & R. in Minot, and marks the further western stand of the organization.

GARRICKS CLOSE

Both the Garrick Theatre in Minneapolis

and the Garrick Theatre in St. Paul have been closed for the summer.

SOME SYSTEM!

The Strand Theatre in Minneapolis is installing an artesian well cooling system. The State Theatre, in Minneapolis, which has had a similar system for a long time, has been forced to raise its temperature from 70 degrees to 72 degrees as the result of complaints of women patrons, who say that they frequently shiver inside the State on the warmest days.

MANAGERS CHANGE

Stan Siegelbaum, formerly manager of the Garrick Theatre in Minneapolis, is now managing the Minneapolis Strand. He succeeds J. William Houck, who resigned to go to Milwaukee to manage the Wisconsin Theatre, controlled by the Saxe interests.

WHAT'S IN A NAME?

What do you mean, Liberty? Liberty, Iowa, has just voted 394 to 297 for a law which closes its movies on Sunday. Correctionville, Iowa, has also gone over to the blue law towns and henceforth will bar Sunday movies.

REX SOLD

The Rex Theatre at Winthrop, Minn., has been sold by John Reed to Dr. M. Rirch.

STRAND BUYS

The Strand Amusement Company has purchased the Circle Theatre at Ottumwa, Iowa.

NEW PUBLICITY MAN

Edwin Gallinagh, employe of the Northwest Theatres Circuit, Inc. (Finklestein & Ruben) for five years, has been appointed Minneapolis advertising and publicity manager for that organization. He fills the place of Frank Woolen, who has gone to Denver to take charge of the advertising of three Publix theatres in that city. Mr. Gallinagh has served as publicity man for the Palace and Garrick Theatres in Minneapolis and the Palace Theatre in St. Paul, has staged one of the biggest of the F. & R. kiddies revues, and acted in it himself. He knows the show business thoroughly, both from behind and before the footlights, and has built up a wide acquaintance among Minneapolis newspaper men which should stand him in good stead in his new job.

Loew's Warfield in West Coast Chain

*Moving Picture World
Bureau, San Francisco,
June 7.*

ON July 2, Loew's Warfield Theatre went under the banner of West Coast Theatres, Inc., and a great program was arranged this year to mark the third anniversary, this including "Ranson's Folly," a Fanchon and Marco stage act and music by Walt Roesner and the Super-Soloists.

PREVIEW CHAIRMAN

San Francisco exhibitors are taking interest in the appointment by the City and County Federation of Club Women of Mrs. J. E. Butterfield as picture preview chairman, this being the first step in vital activities

along the preview line which the federation is planning for the coming year. Special attention will be paid to selecting films suitable for presentation to juniors.

KING ON TRIP

Allen E. King, of Oakland, left recently on a trip which will take him to Montreal, New York, and finally back to San Francisco by way of the Panama Canal. King has most of his theatres leased to other exhibitors, operating but one under his own name.

BRAY RETURNS

Charles E. Bray for years an executive of the Orpheum Circuit and formerly manager of the Orpheum Theatre, has returned with Mrs. Bray from a trip around the world and visits to many remote places.

THREE OPENINGS

Several theatre openings in the San Francisco territory are planned for June. These include the Irving Theatre, San Francisco; the Fairfax Theatre, Oakland, and the State Theatre at Martinez.

REOPENINGS

After having been closed two years the Turlock Theatre at Turlock, has been reopened by C. C. Steele. The New Star Theatre has been opened at San Rafael, Cal., by M. Labories. John Karnakas, who conducts the Virginia Theatre at Bakersfield, Cal., has opened the McFarland Theatre at McFarland, a neighboring town.

Thirty Employees Dine Jay Means in K. C.

*Moving Picture World
Bureau, Kansas City,
June 6*

WHEN Jay Means, owner of the Oak Park, Murray and Prospects Theatres, Kansas City, leaves town he makes his employee happy, but in a different way. Just before leaving for California, where he and Mrs. Means will visit the Hollywood studios, Mr. Means staged a banquet at the Hotel President, Kansas City, for his thirty employees. It was a royal send-off for the veteran theatre owner.

\$35,000 IMPROVEMENTS

Improvements to cost \$35,000 soon will begin on the South Troose Theatre, operated by M. M. Gleeson and his son, J. J. Gleeson. The changes will be made without interference with the programs. A new roof over the balcony space, a sound-proof grassed-in cry room and a terra cotta front of ornamental design and an increased seating capacity to 1,200 will be among the improvements.

ESCAPE CRASH

More than 100 persons in a small suburban theatre of Joplin, Mo., the name of which was not revealed in press despatches, narrowly escaped with their lives Monday when they were warned by a rumbling sound and vacated the theatre just before the roof caved in. A check-up by police indicated that none was injured. Water accumulating on the roof caused the super-structure supporting the roof to give way, it is believed.

ROGERS WELCOMED

When Buddy Rogers of Olathe, Kas., Paramount junior player, returned to Kansas City this week he received a reception such as has been accorded few prodigal sons in the

history of the screen industry in Kansas City. He was dined and danced, two-column halftoned and headlined until it was a relief to leave town.

NEW JOPLIN HOUSE

A new theatre, to cost about \$500,000, will be erected in Joplin, Mo., construction being scheduled to start this week. The theatre, which will cover a site of 120x150 feet, will be built by the United Studios, Inc., of Chicago, and will be one of the most modern houses in the southern part of the state. It will be located at Fifth and Virginia streets.

PURCHASES

J. B. Ebersoll has purchased the Photatorium Theatre at Hamilton, Mo., from J.

M. McBraymer, while Earl Jameson has taken over the Beaufort Theatre, a suburban house of Kansas City.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: T. D. Real, Royal, Grain Valley, Mo. "Curley" Wilson, Casino, Excelsior Springs, Mo.; Ben Hill, Belton, Mo.; C. L. McVey, Dreamland, Herington, Kas.; Hugh Gardner, Orpheum, Neosha, Mo.; Lawrence Brenninger, Lawrence Amusement Company, Topeka, Kas.; John Tackett, Tackett Theatre, Coffeyville, Kas.; "Dad" Davidson, Neodasha, Kas.; "Dad" Wagner, Eureka, Kas.; M. G. Kirkham, Strand, Hays, Kas.

Sunday Show Exponent Wins in Indiana

*Moving Picture World
Bureau, Indianapolis,
June 7.*

AFTER deliberating only ten minutes, the jury in the case of James Bailey, proprietor of the Strand motion picture theatre of Greensburg, charged with violating the Sunday closing law, returned a verdict of not guilty. The case was heard in the mayor's court.

For the first time in years, Bailey opened his theatre Sunday evening. He was arrested and gave bond. There has been much contention among the residents of Greensburg as to the opening of movie shows on Sunday.

HOME TALENT

The Colonial Theatre of Logansport is the center of interest these days for Logansport people. The management is conducting a

home talent contest to select a representative to enter the WLS broadcasting contest in Chicago.

HOSTS TO DENNY

Exhibitors and exchange men of Indianapolis motion picture houses were hosts to Reginald Denny, film star, who visited the Hoosier capitol in connection with a tour of the leading cities of the country. The local branch of Universal pictures entertained Mr. Denny with a banquet Thursday evening at the Hotel Severin.

THEATRE'S INFLUENCE

In recognition of the new Uptown neighborhood theatre, recently dedicated, the merchants of Forty-second street and College avenue have named their new business association the Uptown Merchants Association. R. G. Hasseldenz, manager of the new picture house, was elected director of the association.

Public Asks For Stock in New Detroit House

Moving Picture World
Bureau, Detroit,
June 7.

IN a statement issued last week Charles W. Munz and his associates in the erection of the Grand Riviera Theatre, which since its opening six months ago has proved one of the sensational money-makers of the city, declares he has had so many requests from people desiring stock in the new Grand Riviera annex that 30,000 shares of common stock have been placed on the market.

The new theatre is to be situated across the street from the Grand Riviera and will occupy a space of 42 feet frontage. The auditorium will be confined to one floor and will seat 2,000.

TWO NEW HOUSES

Announcements have been forthcoming from both the Charles H. Miles and Fox enterprises that both downtown theatres planned by these organizations will be carried through, with building operations beginning in the fall.

SHRINERS

Several film men were included in the Bert Hamilton class which took the Shrine last week at the new Masonic Temple. Among them were Lou Cohen, Ruby Fisher, Lou Wisper, Arthur Elliott, Arthur Baehr and Alex Schreiber.

BUYS INTEREST

Alex Schreiber has purchased a 55 per cent. interest in the Dawn Theatre from

John Nibes. Mr. Nibes will not be active in the operation of the house, but will take a vacation for some time.

KOPPIN'S ANNIVERSARY

George Koppin celebrated his eighth anniversary in the theatre business June 8 by giving a party for film men in his offices in the Peninsular Building. The entire fifth floor was fitted up into a miniature theatre and unusual effects were provided.

VISIT NEW YORK

New York was visited last week by the following prominent Detroit film men: George W. Trendle, of the Kunsky offices; Col. W. S. Butterfield and Edward C. Beatty of the Bijou enterprises.

Paquin Increases Canadian Group to Four

Moving Picture World
Bureau, Ottawa,
June 7.

DONAT PAQUIN, exhibitor of Hull, Quebec, has added a fourth theatre to his group in the Francais Theatre, Dalhousie street, Ottawa. Paquin, who opened his first theatre in Hull, the National, back in 1908, now operates the two theatres in that city, the Laurier and Eden, and also operates the Imperial and Francais in Ottawa.

SUMMER POLICY

A reorganized policy went into effect for B. F. Keith's Theatre, Ottawa, on June 7, Manager J. M. Franklin having decided upon a number of changes. The supper shows are eliminated except for Saturdays and holidays, the matinees running from 1 to 5 P. M., and evening shows from 6.45 to 11 P. M. Prices are reduced approximately 10 cents, evening admissions now being 35 and 50 cents. Instead of week runs, programs are now changed Mondays and Thursdays for both pictures and the five acts of vaudeville. The vaudeville is presented only twice daily at 2.30 and 8.30 P. M., and the feature picture four times, 1, 4, 7 and 10 P. M.

CIRCUS FEE RAISED

Circuses and carnivals playing Ottawa are to pay double the previous civic license fee, according to a decision of the Ottawa Board of Control on June 4 to recommend to the

Ottawa Police Commission that municipal fees for such features should be doubled. This stand was taken in view of the money which is taken from the city by the travelling attractions in competition with theatres which pay taxes and license fees the year round. The first to come under the new order is Ringling Bros. Circus, playing Ottawa on June 23, which will be required to pay a fee of \$500 for the one day stand instead of the former \$250.

LONG RUNS

During the season of 40 weeks at the Regent Theatre, Toronto, just closed, Manager D. C. Brown presented just eleven selected film features, the attractions playing anywhere from two to seven weeks each. The record for the season, seven weeks, was achieved by "The Gold Rush." The other features included "Don Q," "The Freshman," "The Iron Horse," "Annie Rooney," "The Merry Widow," "The Sea Beast," "La Boheme," which closed the season, and two British features, "Ypres" and "The Tour of H. R. H. the Prince of Wales." Brown has announced that the Regent will reopen early in August with "The Black Pirate," followed by "Sparrows" and "Stella Dallas." In the meantime, the theatre is being redecorated.

MEADE RESIGNS

Winnipeg, Manitoba, has lost one of its best known theatre managers, announcement

having been made that Charles A. Meade had resigned from the general management of the three local houses controlled by Canadian Universal Films to accept an important theatre position in New York City.

\$600,000 House for Wheeling, W. Va.

Moving Picture World
Bureau, Pittsburgh,
June 8.

WHEELING, W. Va., is promised a \$600,000 theatre for the spring of 1927. The new building will be located at 1003 to 1019 Main street and will replace six buildings now standing along this thoroughfare.

Plans were announced by John Papulius, of Steubenville, O., former Wheeling business man. Papulius, who will have Frank Sinclair, well-known Steubenville capitalist, associated with him in the enterprise, was the first motion picture man in Wheeling, having established both the Lyric and Elysium among other local theatres.

Skouras Reported Out For Coast Chain

Moving Picture World
Bureau, St. Louis,
June 7.

A REPORT current in local film circles is that Spyros Skouras, Skouras Brothers Enterprises, who is now in Los Angeles, is about to close a deal for the purchase of a large string of motion picture theatres on the West Coast. In the absence of Skouras from St. Louis details of the transaction are lacking.

HOUSES CLOSE

Houses that closed recently included the Liberty, Logan, Ill., and Crescent, St. Francisville, Ill. The Grand Theatre, Duquoin, Ill., reopened on May 7. It was badly damaged by fire several weeks ago. Henry Imming has sold the Star Theatre, Newton, Ill., to Price & Dahlrymple, Oblong, Ill.

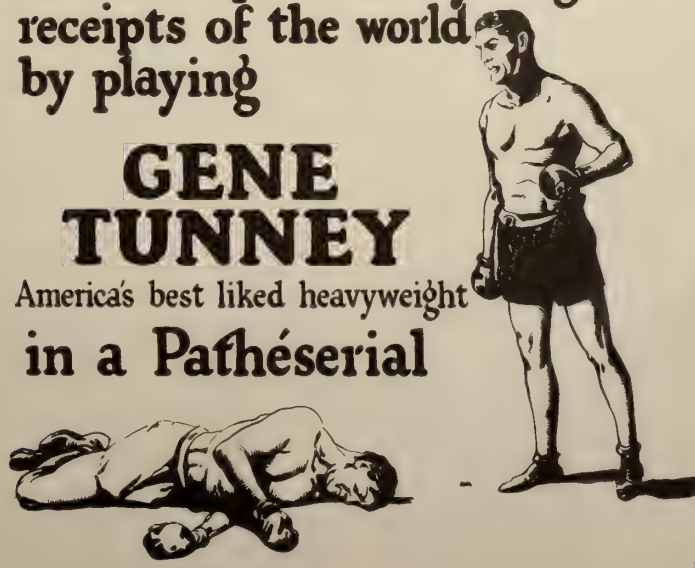
VISITORS

Out-of-town callers of the week included Mrs. Frank Paul, Marvel Theatre, Carlinville, Ill.; Harry Miller, Idle Hour, Festus, Mo.; Doc Tetley, Farmington, Mo.; and Tom Francis, Charleston, Ill.

Stage your own battle for
the champion heavyweight
receipts of the world
by playing

GENE TUNNEY

America's best liked heavyweight
in a Pathéserial



Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

ALL AROUND FRYING PAN. (5,329 ft.). Star, Fred Thomson. Here is another good one from Fred Thomson. He has developed a style all his own with western dramas. Plenty of good laughs and wholesome entertainment with Silver King. Tone, good. Special, no. Appeal, good. City 200,000. Draw working class. Admission 10-15-20. W. C. Budge, Comedy Theatre, (275 seats), Jamaica, New York.

RIDING THE WIND. Star, Fred Thomson. A very good picture. Appeal, great. Town 2,500. Admission 10-25. Cel Contiana, Liberty Theatre, (500 seats), Hartshorne, Oklahoma.

BORN TO BATTLE. Star, Tom Tyler. Above the average western; interesting all the way; kids rise above Taylor, dog and horse as stars in this one. Tone, fair. Sunday or special, no. Appeal, eighty-five percent. C. S. Musser, Opera House, Shepherds-town, West Virginia.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. A splendid program picture, well worth playing anywhere. It is not a special, as it is advertised to be, unless the newspaper industry was paid special prices for allowing F. B. O. to take pictures of their presses in action. Fine entertainment all the way and very instructive. Ralph Lewis great! Other stars unknown, but were excellent. Good, old time melodrama. Tone, okay. Sunday, yes. Special, no. Appeal, strong. Town of about thousand. Draw all classes. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LET'S GO GALLAGHER. (5,182 feet). Star, Tom Tyler. A nice boy and a good western picture. If they put the story to Tom and give him support he will come. Tone, okay. Sunday, yes. Special, no. Appeal, 75 per cent. Town 3,600. Draw general class. Admission 10-20. W. A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

MIDNIGHT FLYER. (6,030 feet). Star, Dorothy Devore. A dandy Saturday show. We did good business and pleased the crowds. It was our first Gold Bond and hope that the rest are as good. Tone, okay. Special, no. Appeal, good. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

NON-STOP FLIGHT. All star cast. A few more like this one and the exhibitor will be doing a non-stop flight for the sheriff's office, with his creditors close on his heels. How Emory Johnson and F. B. O. came to release a piece of cheese like this is more than I can understand. The bathing scene in this is about the rawest I have ever seen pulled on an unsuspecting audience. Tone, none. Sunday, no. Special, help! Appeal, punk. Town 300. Draw small town type. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

ON THE STROKE OF TWELVE. (6,757 feet). Star cast. Fair program attraction that seemed to please. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

PRINCE OF PEP. Star, Richard Talmadge. Fine program picture. Good points. Sunday, yes. Special, no. Appeal, 90 per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

TOUGH GUY. (5,654 ft.). Star, Fred Thomson. A dandy western picture. One that will please any where it is shown. Can't be beat. Good story, good acting and Silver King does some wonderful work in this

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.

picture. Tone, fair. Sunday, no. Special, yes. Appeal, ninety percent. Town 700. Draw country and town type. Admission 10-20. W. F. Denny, Electric Theatre, (250 seats), Lowry City, Missouri.

First National

BEAUTIFUL CITY. (6,466 feet). Star, Richard Barthelmess. Just a fair picture. Nothing big. Played Sunday and Monday to fair business. Town 896. Draw small town and rural class. Admission 10 and 25. Mrs. S. J. Brown & Son, Phoenix Theatre, (200 seats), Neola, Iowa.

CLASSMATES. (6,982 feet). Star, Richard Barthelmess. An extra good offering is this one and will please most all who see it. Good story and good acting. Some wonderful scenes in this one. Tone, fair. Sunday or special, no. Appeal, eighty-five percent. Town 700. Draw country and town type. Admission 10-20. W. F. Denny, Electric Theatre, (200 seats), Lowry City, Missouri.

DULCY. Star, Constance Talmadge. A very good picture, old, but will get by for the upper class of people. Consider it a fair offering. Tone, fair. Sunday or special, no. Appeal, seventy percent. Town 700. Draw country and town type. Admission 10-20. W. F. Denny, Electric Theatre, (250 seats), Lowry City, Missouri.

FLIRTING WITH LOVE. (6,926 feet). Star, Colleen Moore. I call this only a fair picture. There isn't enough action in it for small towns. Would say no for small towns while it has good story and acting, but too slow. Tone, fair. Sunday, yes. Special, no. Appeal, sixty percent. Town 700. Draw country and town type. Admission 10-20. W. F. Denny, Electric Theatre, (250 seats), Lowry City, Missouri.

GIRL FROM MONTMARTE. (6,200 feet). Star, Barbara LaMarr. A nice little program picture which should please nearly everyone. The work of Miss LaMarr is very good although she shows signs of her illness. Lewis Stone good as usual. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 3000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre, (600 seats), Jewett City, Connecticut.

HER NIGHT OF ROMANCE. (7,211 feet). Star, Constance Talmadge. A good picture that will please the ladies. Doubtful for men. Would say only fair picture for small town. Tone, fair. Sunday or special, no. Appeal, seventy percent. Town 700. Draw country and town type. Admission 10-20. W. F. Denny, Electric Theatre, (200 seats), Lowry City, Missouri.

NEW COMMANDMENT. (6,850 ft.). Stars, Ben Lon and Blanche Sweet. An unusual story while the best of entertainment. Interesting from start to finish. I find all First National Pictures good, none bad. Tone,

good. Sunday, yes. Special, no. Appeal, hundred percent. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

RAINBOW RILEY. Star, Johnnie Hines. A wonderful comedy. Make more money out of it than "For Heaven's Sake." Many liked it better. He is a real comedian and will make you money. Tone, okay. Sunday, yes. Special, no. Appeal, hundred percent. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

Fox

DANTE'S INFERNO. (5,650 feet). Star cast. Aroused quite a lot of favorable comment and seemed to please the majority. However, the attendance was not as good as expected. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pa.

LUCKY HORSESHOW. (5,000 feet) Star, Tom Mix. Just fair; some action but nothing to get excited over. Tone, good. Sunday or special, no. Appeal, seventy-five per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

MY OWN PAL. (6,038 feet). Star, Tom Mix. The ladies and girls liked this one. Some of Mix's old fans noticed where they substituted a horse in nearly all the scenes for Tony. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. Town 1,380. Draw farming class. Admission 10-25. James B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

MY OWN PAL. (6,038 feet). Star, Tom Mix. The first real Mix picture this season. The rest seem to have been made for the top priced city theatres—but the high brow stuff isn't wanted by Mix audience here. Town 1,600. Draw family class. Admission 10 to 50. John Jones, Washington Theatre, Quincy, Illinois.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. This is the best Mix picture in some time. The story is very interesting one and gives the star all the scope he needs. The audience enjoyed it. Tone, good. Special, no. Appeal, good. City 200,000. Draw working class. Admission 10-15-20. W. C. Budge, Comedy Theatre, (275 seats), Jamaica, New York.

ROUGHNECK. (7,619 feet). Star, George O'Brien. The general opinion here was that this was a very good picture and did a fair business. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

SANDY. Star, Harrison Ford. Story ran in daily papers. Buy and clean up—it's there. Tone, okay. Town 1,600. Draw family class. Admission 10 to 50. John Jones, Washington Theatre, Quincy, Illinois.

SHE WOLVES. Star cast. Didn't seem to take here. Absolutely without office value. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

THUNDER MOUNTAIN. (7,508 feet). All star cast. A dandy little picture of life in the southern mountains. Didn't draw a very big house. I think it was due to the fact that there weren't any stars (well known) in the cast. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre, (600 seats), Jewett City, Conn.

WINGS OF YOUTH. (5,340 feet). Star, Ethel Clayton. This is a good picture, but one grand flop at the box office. Those who came were well pleased. Print good. Tone, good. Sunday, yes. Special, no. Appeal, fair. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

YANKEE SENOR. (4,902 feet). Star, Tom Mix. Very poor picture. Not suitable to Mix. Rental all out of reason. Tone, indifferent. Sunday, or special, no. Appeal, fifty per cent.

One of Our Gang Moves Up!

ELI WHITNEY COLLINS is president of the Motion Picture Theatre Owners of America—and every solitary one of the fine group of exhibitors who contribute reports will say, "Bully for you!" and feel that they know the new president, because we've all read tips from his theatres in Jonesboro, Arkansas, from which he has consistently sent the reports for years.

Character, honesty, sincerity have stamped every one of Mr. Collins' reports—those are qualities that Our Gang can respect—and they are qualities that the president of the bigger "Our Gang," that is the Motion Picture Theatre Owners, will bring into mighty good use. More power to E. W.—VAN.

Town 2,500. Draw fifty per cent. Spanish-Americans. Admission 10 and 20. K. M. Murray, Hurley Theatre (400 seats), Hurley, New Mexico.

YANKEE SENOR. (4,902 feet). Star, Tom Mix. Good action picture, with beautiful colored scene, but, Tom, pep up a bit and do your stuff in westerns as you used to do or you will lose out here as sure as fate. Tone, good. Sunday or special, no. Appeal, seventy-five per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City Nebraska.

Metro-Goldwyn

LIGHTS OF OLD BROADWAY. (6,437 ft.). Star, Marion Davies. Another costume picture. Receipts were about one half of rental. Why will they keep making them is more than I can see. Tone, okay. Sunday, yes. Special, no. Appeal, hundred percent. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. Very good. Everyone seemed to enjoy it. Of course, the kids were crazy about it. As good if not better than "The Rag Man." Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre, (660 seats), Jewett City, Connecticut.

ROMOLA. (11 reels). Stars, Gish Sisters. Costume picture. A few came who had read the book. Others left before it was over. Lost lots of money on it. Poor entertainment. Tone, okay. Sunday, yes. Special, no. Appeal, fifty percent. R. X. Williams, Lyric Theatre, Oxford, Mississippi.

SEVEN CHANCES. (5,113 feet). Star, Buster Keaton. The kids had a treat with this picture. It is fine entertainment. The grown-ups had many a hearty laugh also. The end is a scream. Tone, good. Special, no. Appeal, good. City 200,000. Draw working class. Admission 10-15-20. W. C. Budge, Comedy Theatre, (275 seats), Jamaica, N. Y.

SLAVE OF FASHION. (5,906 feet). Star, Norma Shearer. Well worth showing anywhere. Appeal, excellent. Town 2,500. Admission 10-25. Cel Contiana, Liberty Theatre, (500 seats), Hartshorne, Oklahoma.

TIME THE COMEDIAN. (4,757 feet). Stars, Lew Cody and Mae Busch. Here is one story done in a novel manner to which most of its appeal is due; will hold interest and please majority of patrons. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. C. S. Musser, Opera House, Shepherdstown, West Virginia.

THE WHITE SISTER. (10 reels). Star, Lillian Gish. I ran this in my Onida house a year ago last January and it was good enough to make me book it for Blunt after acquiring that town. A big special in every sense of the word. Should appeal to all

classes. Tone, excellent. Sunday or special, yes. Appeal, ninety-five per cent. Town 600. Draw farmers and small town type. Admission 10 and 30. A. F. Schriever, Onida and Blunt Theatres (225 each), Onida, South Dakota.

Paramount

BEHIND THE FRONT. (5,535 feet). Stars, Beery, Hatton. A good comedy. Picture pleased the patrons. Good tone and appeal. Yes for Sunday, no as special. Draw farming and merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BLIND GODDESS. (7,363 feet). Star cast. A good picture—worth seeing. Good tone and appeal. Yes for Sunday and special. Draw farming and merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DANCING MOTHERS. (7,169 feet). Star cast. Did not draw them here. Bad ending flopped. Tone, okay. Sunday, yes. Special, no. Appeal good. Town 1,650. Draw family class. Admission 10 to 50. John Jones, Washington Theatre, Quincy, Illinois.

DANGEROUS MONEY. (6,864 feet). Star, Bebe Daniels. A story of a girl suddenly made rich and what she thought she could do, but she found out in time that it did not pay. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 1,800. Draw town and country class. Admission 15 and 25. O. G. Odell, Odolph Theatre (400 seats), Hughesville, Pennsylvania.

DEVIL'S CARGO. (7,080 feet). Star, Pauline Starke. Fair picture—just something different. Berry is good. Tone, fair. Sunday, yes. Special, no. Appeal, eighty-five per cent. Town 150. Draw mixed class. Admission 15 and 30. Robt. W. Hines, Hines Theatre (300 seats), Loyaltown, South Dakota.

DRESSMAKER FROM PARIS. (7,080 feet). Star cast. This is a very good Paramount picture and one that will please most any audience. You will not need to be afraid of this one at regular admissions. Tone, good. Sunday, optional. Special, no. Appeal, eighty-five per cent. Town 600. Draw farms and small town type. Admission 10 and 30. A. F. Schriever, Onida and Blunt Theatres (225 each), Onida, South Dakota.

FLOWER OF THE NIGHT. (6,374 feet). Star, Pola Negri. I can't get any money on Pola, so you be the judge. Her leading man was the bunk. Sunday or special, no. Appeal, none. Town 1,328. Draw farmers. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. This Mr. Lloyd is the razzberries in my town at 50c admission. Was forced to charge 50c. adults and 25c. for kids, and believe me we took one of the worst flops on a high priced picture. No more Lloyd pictures unless I run them at my regular admissions. I guess my town thought

I was the hold up guy, but after they saw the checker they knew what was what. Print perfect. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FORTY WINKS. (6,203 feet). Star, Raymond Griffith. A good comedy-drama, but a rotten print will spoil best pictures made. If you can get a good print book it. Tone, okay. Sunday, yes. Special, no. Appeal seventy per cent. Phoenix Theatre, Neola, Iowa.

KING ON MAIN STREET. (6,234 feet). Star, Adolphe Menjou. A very well acted picture but its theme and ending spoiled it for a small town showing. It did not draw at all well and it is not good for a Saturday crowd. Tone, good. Special, no. Appeal, fair. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre, (410 seats), Nazareth, Penna.

LITTLE FRENCH GIRL. (5,628 feet). Star cast. A fair picture that didn't do any business for us. Tone, okay. Sunday, yes. Special, no. Appeal, sixty per cent. Town 896. Draw small town and rural type. Admission 10 and 20. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

LUCKY DEVIL. (5,955 feet). Star, Richard Dix. Here is an interesting story that will make them leave their seats and shout; story is entertaining, with enough thrilling moments to wake up any fellow that fell asleep during the short lengths. Tone, good. Sunday or special, yes. Appeal, ninety-five per cent. C. S. Musser, Opera House, Shepherdstown, West Virginia.

MANNEQUIN. (6,981 feet). Star, Alice Joyce. A good picture which failed to do much business. Perhaps it was on account of the title, which is enough to kill any picture. If you can get them in, it will satisfy them. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MARRY ME. (5,526 feet). Star cast. The poorest Paramount picture we ever ran. Tone, none. Sunday or special, no. Appeal, none. Town 896. Draw small town and rural type. Admission 10 and 25. Mrs. S. J. Brown & Son, Phoenix Theatre (200 seats), Neola, Iowa.

MISS BREWSTER'S MILLIONS. (6,200 ft.). Star, Bebe Daniels. Ran this one day to a fair crowd. The salesman promised a bigger picture as the price went up on her pictures. Not as good as "Lovers in Quarantine." Sunday, yes. Special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SEA HORSES. (6,565 feet). Star, Jack Holt. Not the picture our town expected. First night—fair; second night—terrible, so I guess picture does not hit the mark. Tone, good. Sunday, yes. Special, no. Appeal, not so good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THAT'S MY BABY. (6,905 feet). Star,

Douglas MacLean. Knockout—went over big with audience. Safe bet for exhibitors. Tone, good. Sunday or special, yes. Appeal, great. John Jones, Orpheum Theatre, Quincy, Ill.

THAT'S MY BABY. (6,805 feet). Star Douglas MacLean. A nice clean comedy drama for a Sunday. Some real ha ha's in this. Good cast supporting MacLean. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TOO MANY KISSES. (7 reels). Star, Richard Dix. The picture itself is very good. The advertising and title very bad. One set of Paramount photos will answer for all pictures if you could change the title. The advertising drove them away but those that came were pleased with the picture. Town 2,500. Draw town and rural type. Admission 10-25. S. H. Rich, Rich Theatre, (450 seats), Montpelier, Idaho.

UNTAMED LADY. (6,132 feet). Star, Gloria Swanson. Swanson flopping here. This poorest picture shown so far here. Only fair program picture, get out of playing if possible. Tone, fair. Sunday, yes. Special, no. Appeal, fair. John Jones, Orpheum Theatre, Quincy, Illinois.

VANISHING AMERICAN. Stars, Richard Dix and Lois Wilson. A very good picture. Tone, okay. Sunday, okay. Special, yes. Appeal, very good. Town 3,700. Draw general class. Admission 10-25; 10-40 on specials. Kriehbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

THE VANISHING AMERICAN. (10,162 feet). Star, Richard Dix. A real picture, not too long and will come as near pleasing all classes as any picture that I have run lately. Should be run two days in small towns. Draw small town class. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THE WANDERER. (8,172 feet). Star cast. Very good special—better than "Ten Commandments," but doesn't score at box-office. Tone, okay. Sunday, yes. Special, yes. Appeal, fine. Town 3,700. Draw general class. Admission 10-25; 10-40 on specials. Kriehbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

THE WANDERER. (8,172 feet). Star cast. Very fine feature, but will not get the money for a small exhibitor. Rental too high and lost more on this feature than any ever run. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 1,800. Draw mixed type. Admission 25. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

THE WANDERER. (8,172 feet). Star cast. Here is one that some will come out and tell you how good it is. Others will walk out on it. You will have a divided house on it. I played it on a percentage, and it's well that I did. Had I paid the price asked from Paramount would have taken a big loss. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

WELCOME HOME. (5,909 feet). Star, Lois Wilson. It is a good picture with a good cast, but did not go over big here. The people who saw it were satisfied, but not many saw it. Tone, fair. Sunday or special, no. Appeal, seventy per cent. Town 3,000. Draw working class. Admission 10-25. C. W. Fisk, Orpheum Theatre (333 seats), Proctor, Minnesota.

WET PAINT. Star, Raymond Griffith. Too much slap stick. Getting worse every picture. Put him back in the type that made him. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. Town 2,145. College town. Admission 10 and 25. R. X. Williams, Lyric Theatre (300 seats), Oxford, Mississippi.

Pathe

HOT WATER. (6,000 feet). Star, Harold Lloyd. This is one of Lloyd's shorter subjects, but will state that for comedy that really makes them laugh in a small town this one is hard to beat. Only trouble is they hook you too much money for it. Tone, fair. Sunday, optional. Special, no. Appeal, ninety per cent. Town 600. Draw farmers and small town type. Admission 10

and 30. A. F. Schriever, Onida and Blunt Theatres (225 seats each), Onida, South Dakota.

Producers' Dist. Corp.

WELCOME STRANGER. (6,618 feet). Star cast. Very good program picture. Tone, good. Special, no. Appeal, sixty-five per cent. Town 600. Draw farmers and small towners. Admission 10 and 25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

Universal

ARIZONA SWEEPSTAKES. (5,410 feet). Star, Hoot Gibson. Hoot Gibson gives us another winner in this picture. Action, comedy, hard riding and everything that should be in a good western. Tone, good. Special, no. Appeal, great. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CALGARY STAMPEDE. (5,924 feet). Star, Hoot Gibson. Hoot packed 'em in again with a good, clean action western. Print good. Tone, good. Sunday, no. Appeal, very good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CALIFORNIA STRAIGHT AHEAD. (7,238 feet). Star, Reginald Denny. A corking good action comedy. Has best auto race ever seen on our screen. Step on it, you can't disappoint your audience. Tone, okay. Sunday, maybe. Special, no. Appeal, excellent. Town 3,300. Draw general class. Admission 10-25. Kriehbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

CHASING TROUBLE. Star, Pete Morrison. This bird is so slow that if he was to stop quick he would probably break his neck. As per usual, he wanders around through five reels of film till it is a relief when "The End" shows up. Appeal, very little. Town 300. Draw small town class. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

CHIP OF THE FLYING "U." (6,908 feet). Star, Hoot Gibson. A packed house. Special, yes. Appeal, excellent. Town 2,500. Admission 10-25. Cel Contiana, Liberty Theatre (500 seats), Hartshorne, Oklahoma.

DANGEROUS INNOCENCE. (6,759 feet). Star, Laura La Plante. This star just won't bring them in for me. I don't know why. She sure makes good pictures. Print new. Tone, good. Sunday, yes. Special, no. Appeal, poor. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DESPERATE GAME. Star, Pete Morrison. The first I have played of this star and it won't break any house records anywhere. Where audiences are not too critical this will please. Only fair. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. An extra good western full of action and thrills. Will please all western fans. Call it a good western. Tone, fair. Sunday or special, no. Appeal, eighty per cent. Town 700. Draw country and town type. Admission 10-20. W. F. Denny, Electric Theatre (200 seats), Lowry City, Missouri.

GOOSE WOMAN. (7,500 feet). Star, Jack Pickford. One of the best pictures we have had for some time, and it proved to be a winner against a carnival on a nearby lot. Print good. Tone, good. Sunday or special, yes. Appeal, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HIS PEOPLE. Star, Schildkraut. A real picture with great appeal. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Town 2,500. Draw fifty per cent.

Spanish-American. Admission 10 and 20. K. M. Murray, Hurley Theatre (400 seats), Hurley, New Mexico.

HIS PEOPLE. Star cast. A well-acted production with an interesting theme; should go great in a Jewish community, but won't go as well where Jewish population is shy. Male and female leads are clever. Story got draggy for us because we lacked the right kind of population to enjoy it. Tone, good. Sunday, yes. Special, no. Appeal, Jewish. C. S. Musser, Opera House, Shepherdstown, West Virginia.

WHERE WAS I? (6,600 feet). Star, Reginald Denny. The Denny pictures have all been good so far. This one is full of good entertainment. There is not a dull moment in the whole picture. Tone, good. Special, no. Appeal good. City 200,000. Draw working class. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

Warner Bros.

CLASH OF THE WOLVES. (5,519 feet). Star, Rin-Tin-Tin. Although we had a carnival in town this picture gave us quite a few box office receipts. Special, yes. Appeal, good. Town 2,500. Admission 10-25. Cel Contiana, Liberty Theatre (500 seats), Hartshorne, Oklahoma.

MAN UPSTAIRS. Star, Monty Blue. This is a very good comedy melodrama and one that ought to please the majority of your patrons. A good program picture that can be bought right. Tone, fair. Sunday, optional. Special no. Appeal, ninety per cent. Town 600. Draw farmers and town type. Admission 10 and 30. A. F. Schriever, Onida and Blunt Theatres (225 each), Onida, South Dakota.

RED HOT TIRES. (5,452 feet). Star, Monty Blue. Another one of Monty's very good comedy-dramas. Nearly as good as to make them laugh as a Harold Lloyd, but you don't have to mortgage your house and home to get this one. Tone, fair. Sunday, yes. Special, no. Appeal, ninety per cent. Town 600. Draw farmers and town type. Admission 10 and 30. A. F. Schriever, Onida and Blunt Theatres (225 each), Onida, South Dakota.

WIFE WHO WASN'T WANTED. (6,859 feet). Star, Irene Rich. This picture surprised me. I thought it was going to be one of those long drawn out affairs. But it is a very interesting picture. Near the end it has a nice bit of action which helps to put it over. Tone, okay. Sunday, yes. Special, no. Appeal, fair. Town 3,000. Draw all classes. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Independents

DANGEROUS FIST. (State Rights). Star, Mabel Ballin. A very, very good melodrama. Good enough for any one. In fact, the best I ever played. Town 300. Draw oil field type. Admission 10 and 20. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

DOWN BY THE RIO GRANDE. (State Rights). Star, William Fairbanks. Awful weak. Not much western. Tone, okay. Sunday, yes. Special, no. Appeal, forty-five per cent. Town 1,380. Draw farming class. Admission 10-25. James B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

EASY GOING GORDON. (State Rights) Star, Richard Holt. A good action picture. Great for a Saturday showing. Print good. Sunday or special, no. Appeal, fair. Draw better classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FOREMAN OF BAR Z. (State Rights) Star, Tom Mix. As fine a western as you could expect. Town 300. Draw oil field type. Admission 10 and 20. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

A Find-It-Quick Chart With All the Information You Want

ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
Manhattan Madness (Dempsey-Taylor).....Action melodrama	Aug. 1.	5,580
Under the Rouge (Percy T. Moore).....Crock drama	Aug. 1.	5,055
His Buddy's Wife (Glenn Hunter).....Sentiment drama	Aug. 1.	5,226
Headlines (Alice Joyce).....Sacrifice drama	Aug. 1.	5,600
Fifty-Fifty (Hampton-L. Barrymore).....Drama	Aug. 1.	5,531
Keep Smiling (Monty Banks).....Comedy	Aug. 1.	5,400
Camille of Barbary Coast (O. Moore-Busch).....Drama	Aug. 1.	5,308
Never Weaken (Harold Lloyd).....Reissued comedy	Aug. 1.	3,000
The Skyrocket (Peggy H. Joyce).....Drama	Jan. 23.	7,350
Counsel for the Defense (Compson).....Human Int. melo.	Feb. 13.	6,622
Pinch Hitter (Glenn Hunter).....College baseball dr.	Feb. 20.	6,250
Lovers' Island (Hampton-Kirkwood).....Romantic melodrama	Feb. 27.	4,624
Hearts and Fists (John Bowers).....Logging camp melo.	Mar. 6.	5,438
North Star (Strongheart).....Dog melodrama	Mar. 6.	4,715
Shadow of the Law (Bow).....Crock melo.	Mar. 20.	4,526
White Mice (Jacqueline Logan).....Romantic melo.	Mar. 27.	5,412
Broadway Boob (G. Hunter).....Comedy drama	Apr. 3.	5,683
Nut-Cracker (Horton-Busch).....Farce Comedy	April 17.	5,786
Two Can Play (Clara Bow).....Drama	Apr. 24.	5,465
The Highbinder (W. T. Tilden).....Melodrama	May 8.	5,486
The Big Show (Lowell).....Circus drama	May 15.	5,385
Galloping Cowboy (B. Cody).....Western	May 22.	4,639
Earth Woman (Mary Alden).....Drama	May 29.	5,830

CHADWICK PICTURES CORP.

Man of Iron (L. Barrymore).....Drama	July 4.	6,200
American Pluck (G. Walsh).....Action melodrama	July 11.	5,900
The Bells (L. Barrymore).....Drama		
Blue Blood (G. Walsh).....Action romance	Oct. 17.	7,000
Paint and Powder (E. Hammerstein).....Stage life drama	Dec. 26.	6,500
Some Fun'kins (Chas. Ray).....Rural comedy-drama		
Perfect Clown (Larry Semon).....Feature comedy	Jan. 2.	5,700
Prince of Broadway (G. Walsh).....Prize ring drama	Jan. 9.	5,800
Count of Luxembourg (G. Walsh).....Romantic drama	Feb. 27.	6,400
Transcontinental Limited (all star).....Railroad melodrama	Mar. 6.	6,400

COLUMBIA PICTURES CORP.

Danger Signal (Novak).....Railroad melo	5,548
Unwritten Law (Hammerstein).....Drama	5,345
Steppin' Out (Revier-Sterling).....Comedy	5,221
S. O. S. Perils of Sea (Hammerstein).....Melodrama	5,106
Lure of the Wild (Novak-Lightning).....Dog melodrama	5,700
Ladies of Leisure (Hammerstein).....Drama	5,770
Screen Snapshots.....Novelty	1,000

Waldorf

Enemy of Men (Revier).....Drama	5,507
Price of Success (Lake-Glass).....Drama	5,567
Sealed Lips (Revier).....Drama	5,613
When Husbands Flirt (Revier).....Comedy drama	5,505
Fate of a Flirt (Revier).....Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks).....Melodrama	4,781
Speed Mad (W. Fairbanks).....Racing melodrama	4,441
New Champion (W. Fairbanks).....Boxing melodrama	4,498

A Dollar for Your Error-Tips

We want this chart to be as close to perfect as human effort can make it. The title, star, and style of story are furnished to us by the producers and these you can generally assume to be correct—unless the type gets "balled up" as may happen.

On the review date we get the information in as the issue is published, so this only goes "floey" when the type is "pied" accidentally in shifting it around each week.

On the picture footage, however, the information which comes with the review may be incorrect some time later if the picture is cut, edited or otherwise changed—and when the producer does not tip us off to this footage change, you may catch a major error of half a reel or more—and we want you to tip us off quick, so we can give accurate information.

For major errors pointed out, we will send you a dollar to pay you in a way for your trouble in writing us a letter.

Great Sensation (W. Fairbanks).....Melodrama	4,470
Fight to the Finish (W. Fairbanks).....Fight melodrama	4,514
Handsome Brute (W. Fairbanks).....Police drama	4,779

EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
Pictorial Proverbs.....Hodge Podge	Aug. 15.	1,000
Be Careful (Adams).....Christie comedy	Aug. 22.	2,000
Pleasure Bound (Conley).....J. White prod.	Aug. 22.	2,000
Watch Out (Vernon).....Christie comedy	Aug. 29.	2,000
Felix the Cat Trifles with Time.....Sullivan cartoon	Sep. 5.	1,000
Soup to Nuts (Neal Burns).....Comedy	Sep. 5.	2,000
Props and the Spirits.....Pen and Ink Vaud.	Sep. 5.	1,000
Off His Beat (Hiers).....Comedy	Sep. 12.	2,000
Wild Beast of Borneo.....Animal special	Sep. 12.	2,000
Busts into Business.....Sullivan cartoon	Sep. 19.	1,000
Fair Warning (St. John).....Comedy	Sep. 19.	2,000
The Movies (Lloyd Hamilton).....Comedy	Sep. 26.	2,000
Felix the Cat Trips Thru Toyland.....Cartoon	Oct. 3.	1,000
In Deep (Bowes).....Comedy	Oct. 3.	1,000
A Misfit Sailor (Billy Dooley).....Comedy	Oct. 3.	2,000
Dog Daze (Cliff Bowes).....Cameo comedy	Oct. 10.	1,000
Felix Cat on the Farm.....Sullivan cartoon	Oct. 10.	1,000
Who Which?.....Cameo comedy	Oct. 10.	1,000
The Story Teller.....Hodge-Podge	Oct. 10.	1,000
Maid in Morocco (Lupino Lane).....Comedy	Oct. 17.	2,000
Scrambled Eggs.....Cameo comedy	Oct. 17.	1,000
Spot Light (Lige Conley).....J. White comedy	Oct. 17.	2,000
Baby Be Good.....Juvenile comedy	Oct. 24.	2,000
A Goofy Gob (Dooley).....Comedy	Oct. 31.	2,000
Slippery Feet (Vernon).....Comedy	Oct. 31.	2,000
Felix the Cat on the Job.....Sullivan cartoon	Oct. 31.	1,000
Knicknacks of Knowledge.....Hodge-Podge	Oct. 31.	1,000
Sweet and Pretty (Cliff Bowes).....Cameo comedy	Nov. 7.	1,000
Fire Away (St. John).....Mermaid comedy	Nov. 7.	2,000
Felix, the Cat in the Cold Rush.....Sullivan cartoon	Nov. 7.	1,000
Cleaning Up (Johnny Arthur).....Comedy	Nov. 14.	2,000
Hot Feet (Bowes).....Comedy	Nov. 14.	1,000
Hot Doggie (Hiers).....Comedy	Nov. 14.	2,000
On Edge (Conley).....J. White prod.	Nov. 21.	2,000
Eats Are West (Felix-cat).....Sullivan cartoon	Nov. 21.	1,000
Slow Down (Bowes).....Comedy	Nov. 28.	1,000
Framed (Hamilton).....Comedy	Nov. 28.	2,000
Magical Movies.....Hodge-Podge	Nov. 28.	1,000
Fighting Dude (Lane).....Acrobatic comedy	Dec. 5.	2,000
Marionettes.....Color fantasy	Dec. 5.	1,200
Felix the Cat Tries the Trades.....Sullivan cartoon	Dec. 5.	1,000
Cheap Skates (Conley).....Jack White prod.	Dec. 12.	2,000
Bachelor's Babies.....Juvenile comedy	Dec. 12.	2,000
What's Up (Bowes).....Cameo comedy	Dec. 12.	1,000
Weak But Willing.....Walter Hires comedy	Dec. 19.	2,000
Yes, Yes Babbette (Vernon).....Christie comedy	Dec. 19.	2,000
Felix the Cat at Rainbow's End.....Cartoon	Dec. 26.	1,000

A Salty Sap (Dooley).....Christie comedy	Jan. 2.	2,000
Live Cowards (St. John).....Mermaid comedy	Jan. 2.	2,000
Hodge-Podge No. 40.....Howe scenic	Jan. 9.	1,000
My Stars (Arthur).....Tuxedo comedy	Jan. 23.	2,000
Felix the Cat Kept on Walking.....Sullivan cartoon	Jan. 23.	1,000
Parisian Modes in Color.....Special	Jan. 30.	1,000
Brotherly Love (Bowes).....Comedy	Jan. 30.	1,000
For Sadie's Sake (Adams).....Comedy	Feb. 6.	2,000
Be Careful, Dearie (Joe Moore).....Cameo comedy	Feb. 6.	1,000
Felix the Cat Spots the Spook.....Sullivan cartoon	Jan. 30.	1,000
Careful, Please.....Hamilton comedy	Feb. 13.	2,000
Run Tin Can (Burns-Steadman).....Christie comedy	Feb. 20.	2,000
Sea Scamps.....Juvenile comedy	Feb. 20.	2,000
Page Me (Vernon).....Comedy	Feb. 27.	2,000
Keep Trying (Bowes).....Cameo comedy	Mar. 6.	1,000
Hold Your Hat (St. John).....J. White prod.	Mar. 13.	2,000
Light Housekeeping (Conley).....J. White prod.	Mar. 20.	2,000
Wireless Lizzie (Heirs).....Christie comedy	Mar. 20.	2,000
Home Cured (Johnny Arthur).....Comedy	Mar. 27.	2,000
Don't Stop (Bowes).....Cameo comedy	Mar. 27.	1,000
Whoa Emma (Adams).....Christie comedy	Mar. 27.	2,000
Felix Fans the Flames.....Sullivan cartoon	Mar. 27.	1,000
Felix Laughs It Off.....Sullivan cartoon	Mar. 27.	1,000
Quick Service (Bowes).....Cameo comedy	Mar. 27.	1,000
Fool's Luck (Lupino Lane).....Comedy	Apr. 3.	2,000
Dancing Daddy (Jack Duffy).....Christie comedy	Apr. 10.	2,000
Congress of Celebrities.....Hodge-Podge	Apr. 10.	1,000
Felix Weathers the Weather.....Sullivan cartoon	Apr. 10.	1,000
Nobody's Business (Hamilton).....Comedy	Apr. 24.	2,000
Tonight's the Night (Bowes).....Cameo comedy	Apr. 24.	1,000
Lest We Forget.....Free to exhibitors	Apr. 24.	1,000
Felix the Cat Uses His Head.....Sullivan cartoon	May 1.	1,000
Broken China (Vernon).....Christie comedy	May 8.	2,000
Felix Misses the Cue.....Sullivan cartoon	May 8.	1,000
The Vision.....Technicolor drama	May 15.	2,000
Mr. Cinderella (Arthur).....Tuxedo comedy	May 22.	2,000
Shore Shy (Dooley).....Christie comedy	May 22.	2,000
Somebody's Wrong (Bowes).....Cameo comedy	May 22.	1,000
Gimme Strength (Adams).....Christie comedy	May 29.	2,000

FILM BOOKING OFFICES OF AMERICA

Speed Wild (Flynn).....Melodrama	May 16.	4,770
Alias Mary Flynn (Brent).....Regeneration melo.	May 23.	4,700

Quick Reference and Accurate Footage

	Kind of Picture	Review	Feet
Drusilla with a Million (Mary Carr)	Human Interest dr	June 6.	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6.	5,470
White Thunder (Yakima Canutt)	Western	June 13.	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13.	6,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20.	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4.	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11.	5,632
That Man Jack (Bob Custer)	Action western	July 25.	5,280
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8.	5,580
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15.	5,800
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sept. 10.	5,182
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 17.	6,712
Keeper of the Bees (all star)	Crook drama	Oct. 17.	6,074
Three Wise Crooks (E. Brent)	Western action drama	Oct. 24.	5,010
Ridin' the Wind (Thomson)	Comedy series	Oct. 24.	2,000
Adventures of Marie (Vaughn)	Action newspaper	Oct. 31.	6,400
Last Edition (Ralph Lewis)	Stunt comedy-drama	Nov. 7.	5,452
Wall Street Whiz (R. Talmadge)	Maze series	Nov. 14.	2,000
Mazes Won't Tell	Maze series	Nov. 14.	2,000
Constant Simp	Maze series	Nov. 14.	2,000
Or What Have You?	Maze series	Nov. 14.	2,000
No Man's Law (Custer)	Action western	Nov. 21.	4,042
So's Your Old Man	Maze series	Nov. 21.	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28.	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28.	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5.	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5.	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19.	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26.	2,000
Pike's Pique (Vaughn)	Adventure of Mazie	Dec. 26.	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26.	2,000
Leopard's Spots	Bray unnatural history	Dec. 26.	1,000
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2.	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6.	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13.	5,139
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13.	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20.	6,500
In the Air	Fat men comedy	Feb. 20.	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27.	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27.	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6.	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13.	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20.	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27.	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3.	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3.	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama	Apr. 17.	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24.	5,146
Fighting Boob (Bob Custer)	Western	May 1.	4,549
Wild To Go (Tom Tyler)	Western	May 8.	4,570
The Imposter (Brent)	Crook melodrama	May 15.	5,457
Ostrich's Plumes	Bray cartoon	May 15.	1,000
Wild West	Bray cartoon	May 22.	1,000
Isle of Retribution (L. Rich-Frazier)	Melodrama	May 29.	6,200
Pelican's Bill	Bray cartoon	May 29.	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
Learning to Love (C. Talmadge)	Comedy drama	Mar. 7.	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21.	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28.	8,636
Declasse (Corinne Griffith)	Society drama	Apr. 4.	7,869
One Way Street (Lyon Nilsson)	Society drama	Apr. 4.	5,604
My Son (Nazimova)	Emotional drama	Apr. 18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18.	6,173
His Supreme Moment (B. Sweet)	Dramatic drama	Apr. 25.	6,565
Quickie (Mackail)	Drama	May 9.	7,767
Son Fire (Barthelmess)	Emotional drama	May 16.	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23.	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23.	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6.	6,363
Desert Flower (C. Moore)	Comedy drama	June 13.	6,837
White Monkey (La Marr)	Society drama	June 13.	6,121
Making of O'Malley (Sills)	Police romance	July 4.	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18.	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25.	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8.	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15.	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29.	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sept. 5.	7,255
Live Wire (Johnny Hines)	Comedy feature	Sept. 12.	7,000
Dark Angel (Vilma Banky)	Drama	Sept. 19.	7,311
Graustark (Norma Talmadge)	Romance	Sept. 26.	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3.	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10.	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10.	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24.	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31.	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7.	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14.	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14.	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21.	6,886
Unquarred Love (Sills-Kenyon)	Emotional romance	Dec. 5.	6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12.	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12.	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19.	7,646
Joanna (Dorothy Mackail)	Newspaper drama	Dec. 26.	7,900
Bulebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16.	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30.	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30.	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6.	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13.	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6.	6,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13.	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20.	6,200

	Kind of Picture	Review	Feet
Dancer of Paris (Tearle-Mackail)	Romantic Drama	Mar. 27.	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17.	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1.	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8.	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15.	9,710
Wilderness Woman (Pringle)	Comedy	May 22.	7,533
Ransom's Folly (Barthelmess)	Romantic drama	May 29.	7,322

FOX FILM CORP.

	Kind of Picture	Review	Feet
Hunted Woman (Seena Owen-Earl Schenck)	Curwood drama	Apr. 4.	4,954
Marriage in Transit (E. Lowe)	Secret service drama	Apr. 11.	4,999
Where the Waters Divide	Varieties	Apr. 25.	1,000
Rainbow Trail (Mix)	Zane Gray western	May 2.	5,351
She Wolves (Rubens-Mulhall)	Drama	May 9.	5,783
Neptune's Stepdaughter	Comedy	May 9.	2,000
Wings of Youth (Bellamy-Clayton)	Modern Life drama	May 9.	5,340
Concerning Cheese	Varieties	May 9.	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23.	5,000
White Paper	Varieties	May 23.	1,000
Papa's Darling	Sunshine comedy	May 23.	2,000
Scandal Proof (Shirley Mason)	Drama	June 6.	4,400
Scientific Husband	Sunshine Comedy	June 6.	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13.	4,361
Honeymoon Limited (Lee Moran)	Comedy	June 13.	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1.	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29.	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29.	6,597
A Business Engagement	Helen and Warren	Aug. 29.	2,000
Shoes	O. Henry series	Aug. 29.	2,000
Sweet Marie	Imperial comedy	Aug. 29.	2,000
The Wrestler	Van Bibber	Aug. 29.	2,000
Sky Jumper	Van Bibber	Aug. 29.	2,000
My Own Carolina	Varieties	Aug. 29.	1,000
The West Wind	Varieties	Aug. 29.	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sept. 5.	7,264
Big Game Hunter	Van Bibber	Sept. 5.	2,000
Havoc (George O'Brien)	War drama	Sept. 12.	7,281
On the Go (Sid Smith)	Comedy	Sept. 12.	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sept. 19.	4,899
With Pencil, Brush and Chisel	Varieties	Sept. 19.	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sept. 26.	6,978
Cuba Steps Out	Varieties	Sept. 26.	1,000
Love and Lions	Imperial comedy	Sept. 26.	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3.	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3.	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10.	7,500
Cloudy Romance	Comedy	Oct. 10.	2,000
The Sky Tribe	Magazine	Oct. 10.	1,000
Toiling for Rest	Varieties	Oct. 10.	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17.	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17.	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24.	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31.	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31.	7,234
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Oct. 31.	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 1.	8,973
Peacemakers	Helen & Warren	Nov. 7.	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28.	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28.	2,000
River Nile	Varieties	Nov. 28.	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5.	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12.	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19.	5,709
His Own Lawyer	Helen & Warren	Dec. 26.	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26.	2,000
Cupid a Knight	O. Henry Series	Dec. 26.	2,000
Parisian Light	Van Bibber series	Dec. 26.	2,000
Iron Trail Around the World	Variety	Dec. 26.	1,000
The Feud	Van Bibber series	Jan. 2.	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16.	6,300
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23.	5,467
Old Virginia	Variety	Jan. 23.	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer drama	Jan. 30.	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	8,138
A Flaming Affair	Imperial comedy	Jan. 30.	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6.	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Officer of the Day	Imperial Comedy	Feb. 13.	2,000
Egypt Today	Drama	Feb. 20.	5,600
Pawnshop Politics	Variety	Feb. 20.	737
Moving Day	Imperial comedy	Feb. 27.	2,000
Drops from Heaven	Helen and Warren	Mar. 6.	2,000
Johnstown Flood (all-star)	Varieties	Mar. 6.	1,000
Woman of Letters	Spectacular melo.	Mar. 13.	6,238
Dixie Merchant (Bellamy)	Helen and Warren	Mar. 13.	2,000
My Own Pal (Tom Mix, dog and child)	Drama	Mar. 20.	5,126
Yellow Fingers (Olive Borden)	Western	Mar. 27.	6,038
From the Caddy's Seat	O. Henry comedy	April 10.	5,994
Sandy (Madge Bellamy)	Drama	April 17.	7,850
Two Lips in Holland (Marian)	Comedy	April 17.	2,000
Siberia (Rubens-Lowe)	Melodrama	April 24.	6,590
A Polar Baron	Imperial comedy	April 24.	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
Too Many Relations	Helen and Warren	May 15.	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Canary Island	Varieties	May 22.	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
Wild America	Varieties	May 29.	960

GOTHAM PRODUCTIONS

Overland Limited (McGregor Lake)	Railroad drama	6,039
Police Patrol (Kirkwood)	Melodrama	6,109
Little Girl in a Big City	Noted play	6,048

Star and Type of Story to Help You

	Kind of Picture	Review	Feet
His Master's Voice (Thunder, dog).....	Melodrama	.....	5,975
Part Time Wife (Alice Calhoun).....	Domestic drama	.....	5,950
Shadow on the Wall (Hale-Percy).....	Drama	.....	6,010
One of the Bravest (Ralph Lewis).....	Fire Dept. drama	.....	5,750
Phantom of the Forest (Thunder-dog).....	Drama	.....	5,500
Speed limit (McKee-Shannon).....	Romantic com.	.....	5,860
Racing Blood.....	Racing Drama	.....	6,000
Hearts and Spangles.....	Circus Romance	.....	5,900
Sign of the Claw (Thunder, dog).....	Dog picture	.....	6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Denial (Claire Windsor).....	Drama	Mar. 21.	4,791
Seven Chances (Keaton).....	Comedy	Mar. 28.	5,113
Confessions of a Queen (Terry-Stone).....	Mythical romance	Apr. 4.	5,809
Way of a Girl (Boardman).....	Thrill-comedy	April 11.	5,000
Man and Maid (Lew Cody).....	Elinor Glyn prod.	Apr. 18.	5,307
Proud Flesh (Eleanor Boardman).....	Romantic com.	Apr. 25.	5,770
Prairie Wife (Rawlinson-Devore).....	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies).....	Human interest	May 16.	6,844
Sporting Venus (Sweet).....	Romantic drama	May 23.	5,953
White Desert (Windsor-O'Malley).....	Snow-R. R. drama	July 18.	5,828
Pretty Ladies (Pitts-Moore-Pennington).....	Human int. dr.	July 25.	5,828
Slave of Fashion (Norma Shearer).....	Drama	Aug. 1.	5,906
Never the Twin Shall Meet (Stewart).....	South Sea com.	Aug. 8.	8,143
Unholy Three (Lon Chaney).....	Drama	Aug. 15.	6,948
Sun-Up (Starke-Nagel).....	Mountain tragedy	Aug. 22.	5,819
Merry Widow (Murray-Gilbert).....	Romantic drama	Sept. 12.	10,627
Mystic (Pringle-Tearle).....	Fake spiritualism	Sept. 12.	6,147
The Circle (E. Boardman).....	Drawing room comedy	Oct. 3.	5,511
Great Divide (all star).....	Drama	Feb. 21.	7,811
Rag Man (Coogan).....	Comedy-dr.	Mar. 14.	5,908
Beauty Prize (Dana).....	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer).....	Drama of pathos	Oct. 10.	6,849
Exchange of Wives (Boardman).....	Married life com.	Oct. 17.	6,300
Midshipman (Ramon Novarro).....	Naval com.-drama	Oct. 31.	7,498
Go West (Buster Keaton).....	Burlesque western	Nov. 7.	6,256
Lights of Old Broadway (Davies).....	Old N. Y. drama	Nov. 14.	6,437
Old Clothes (Coogan).....	Typical feature	Nov. 21.	5,915
Bright Lights (Chas. Ray).....	Type com.-drama	Nov. 28.	6,260
Only Thing (Boardman-Nagel).....	Glyn love drama	Dec. 5.	5,824
Masked Bride (Mae Murray).....	Paris underworld	Dec. 12.	5,690
Sally, Irene and Mary (Star cast).....	Musical comedy hit	Dec. 19.	5,564
Time, the Comedian (Busch-Cody).....	Unique drama	Dec. 26.	4,757

	Kind of Picture	Review	Feet
His Secretary (Shearer).....	Light comedy	Jan. 2.	6,433
Ben-Hur (Ramon Novarro).....	Low Wallace story	Jan. 16.	12,000
Soul Mates (Lowe-Pringle).....	Glyn story	Jan. 16.	6,073
Mike (Sally O'Neill).....	Human interest comedy	Jan. 23.	6,755
Dance Madness (Nagel-Windsor).....	Comedy drama	Feb. 6.	6,395
The Blackbird (Lon Chaney).....	Crook Drama	Feb. 13.	6,688
Mare Nostrum (Rex Ingram prod.).....	Ibenez Novel	Feb. 27.	8,530
La Boheme (Gilbert-Gish).....	Famous opera	Mar. 13.	8,530
Auction Block (C. Ray-Boardman).....	Comedy-drama	Feb. 27.	6,239
Ibenez "Torrent" (Cortez).....	Drama	Mar. 20.	6,769
The Barrier (Norman Kerry).....	Alaskan melodrama	Apr. 3.	6,480
Devil's Circus (Norma Shearer).....	Drama	Apr. 10.	6,750
Beverly of Graustark (Marion Davies).....	Romantic Comedy	May 1.	6,710
Brown of Harvard (Pickford-Brian).....	College comedy-drama	May 15.	7,941
Money Talks (Moore-Windsor).....	Farce comedy	May 22.	5,139

PARAMOUNT

	Kind of Picture	Review	Feet
Old Home Week (Meighan).....	Comedy	June 6.	6,780
Any Woman (Star cast).....	Comedy drama	June 13.	5,963
Little French Girl (Mary Brian).....	Drama	June 13.	5,628
Are Parents People? (Betty Bronson).....	Domestic problems	June 20.	6,586
Eve's Secret (Betty Compson).....	Romantic drama	June 20.	6,205
Beggar on Horseback (all star).....	Imaginative	June 20.	6,874
Manicure Girl (Daniels).....	Drama	July 27.	5,959
Lost-A Wife (Menjou).....	Sophisticated com.	July 4.	6,420
Light of Western Stars (Holt).....	Vivid west dr.	July 4.	6,850
Paths to Paradise (R. Griffith).....	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor).....	Drama	July 11.	5,692
Lucky Devil (Richard Dix).....	Auto race comedy	July 18.	5,935
Night Life of New York (All-star).....	Comedy-drama	July 25.	6,908
Marry Me (Vidor).....	Small town idyl	July 25.	5,526
Street of Forgotten Men (all star).....	Bowery drama	Aug. 1.	6,366
Not So Long Ago (Betty Bronson).....	Drama	Aug. 8.	6,943
Rugged Water (Lois Wilson).....	Drama	Aug. 8.	6,015
Trouble With Wives (Vidor).....	Farce comedy	Aug. 15.	6,489
Wild, Wild Susan (Bebe Daniels).....	Farce comedy	Aug. 22.	5,774
Wild Horse Mesa (Jack Holt).....	Zane Grey dr.	Aug. 22.	7,164
The Wanderer (all star).....	Prodigal son epic	Sep. 5.	8,173
Man Who Fought Himself (Meighan).....	Crook drama	Sep. 5.	7,298
Coast of Folly (Swanson).....	Society drama	Sep. 12.	7,001
In the Name of Love (Cortez-Nissen).....	Comedy drama	Sep. 12.	5,904
Golden Princess (Betty Bronson).....	Bret Harte western	Sep. 19.	6,546
Pony Express (Cruze production).....	Epic of west	Sep. 26.	9,929
A Son of His Father (Bessie Love).....	Western drama	Oct. 10.	6,925
A Regular Fellow (R. Griffith).....	Typical comedy	Oct. 17.	5,027
Vanishing American (Dix-Wilson).....	Indian spectacular	Oct. 24.	10,063
Flower of the Night (Negri).....	Drama	Oct. 31.	6,374
Lovers in Quarantine (Daniels).....	Farce-comedy	Oct. 31.	6,570
Best People (Star cast).....	Society comedy	Nov. 7.	5,700
King on Main Street (Menjou).....	Comedy	Nov. 7.	6,224
Seven Keys to Baldpate (McLean).....	G. M. Cohan play	Nov. 14.	6,048
New Brooms (Bessie Love).....	W. De Mille prod.	Nov. 14.	5,443
Ancient Highway (Holt-Dove).....	Lumber camp dr.	Nov. 21.	6,034
Lord Jim (Marmont).....	Malay locale dr.	Nov. 28.	6,702
Stage Struck (Swanson).....	Comedy feature	Nov. 28.	6,691
Irish Luck (Meighan).....	Melodrama	Dec. 5.	7,008
Cobra (Valentino).....	Drama	Dec. 19.	6,895
A Woman of the World (Negri).....	Comedy-drama	Dec. 26.	6,353
The Splendid Crime (W. De Mille prod.).....	Daniels comedy	Jan. 2.	6,069
A Kiss for Cinderella (Bronson).....	Barrie whimsical	Jan. 9.	9,621
Enchanted Hill (Holt).....	Western	Jan. 9.	6,326
Womanhandled (Richard Dix).....	Western Satire	Jan. 16.	6,765

	Kind of Picture	Review	Feet
That Royle Girl (Dempster).....	D. W. Griffith prod.	Jan. 23.	10,253
Mannequin (Joyce-Costello).....	Crook-comedy-dr.	Jan. 30.	6,981
Hands Up (R. Griffith).....	Burlesque on war	Jan. 30.	5,883
American Venus (Ralston-Lanphier).....	"Beauties" comedy	Feb. 6.	7,931
Song and Dance Man (all-star).....	Comedy-drama	Feb. 13.	6,997
Behind the Front (Beery-Hatton).....	War farce-com	Feb. 20.	5,555
Grand Duchess and the Waiter (Menjou).....	Romantic comedy	Feb. 27.	6,314
Moana.....	South Sea study	Feb. 27.	6,133
Sea Horses (Holt-Vidor).....	Drama of tropics	Mar. 6.	6,565
Dancing Mothers (Joyce-Tearle-Bow).....	Comedy-drama	Mar. 13.	7,169
Let's Get Married (Dix-Wilson).....	Farce-comedy	Mar. 20.	6,800
Nell Gwyn (Dorothy Gish).....	Farce-comedy	Mar. 27.	6,900
Miss Brewster's Millions (Daniels).....	Comedy-drama	Mar. 27.	6,467
New Klondike (Thos. Meighan).....	Comedy drama	Apr. 3.	7,445
Untamed Lady (Gloria Swanson).....	Society drama	Apr. 3.	6,132
Crown of Lies (Pola Negri).....	Romantic drama	Apr. 10.	5,020
Desert Gold (Hamilton-Mason).....	Zane Grey western	Apr. 10.	6,850
For Heaven's Sake (Harold Lloyd).....	Typical comedy	April 17.	5,356
Blind Goddess (Holt-Torrence).....	Mystery Drama	April 17.	7,363
That's My Baby (Douglas MacLean).....	Farce comedy	Apr. 24.	6,805
A Social Celebrity (Menjou).....	Comedy drama	May 1.	6,025
The Runaway (Clara Bow).....	Melodrama	May 8.	6,218
Fascinating Youth (Juniors).....	Drama	May 22.	6,882
Aloma of the South Seas (Gilda Gray).....	Drama	May 29.	8,514

PATHE

	Kind of Picture	Review	Feet
Tea for Two (Alice Day).....	Sennett comedy	Aug. 1.	2,000
Innocent Husbands (Chase).....	Comedy	Aug. 1.	2,000
Kivalina of the Ice Lands.....	Eskimo life	July 11.	5,700
Bubbles.....	Terry cartoon	Aug. 8.	1,000
Iron Nag.....	Sennett comedy	Aug. 8.	2,000
Sons of Swat.....	Sportlight	Aug. 8.	1,000
Tame Men and Wild Women (A. Stone).....	Comedy	Aug. 15.	2,000
Lucky Stars (H. Langdon).....	Comedy	Aug. 22.	2,000
Mary, Queen of Tots.....	Our Gang	Aug. 22.	2,000
Seven Ages of Sport.....	Sportlight	Aug. 15.	1,000
Butter Fingers (Bevan).....	Comedy	Aug. 29.	2,000
Gold Turkey (Alice Day).....	Comedy	Aug. 29.	2,000
The Window Washers.....	Terry cartoon	Aug. 29.	1,000
Over the Plate.....	Terry cartoon	Aug. 29.	1,000
A Runaway Taxi.....	Stereskopik	Sep. 5.	1,000
Barrier Busters.....	Sportlight	Sep. 5.	1,000
Barnyard Follies.....	Terry cartoon	Sep. 5.	1,000
Wild West (J. Mulhall-H. Ferguson).....	Circus serial	Sep. 12.	10 ep.
No Father to Guide Him (Chase).....	Comedy	Sep. 12.	2,000
Madame Sans Jane (Findlayson).....	Comedy	Sep. 12.	2,000
Ugly Duckling.....	Terry cartoon	Sep. 19.	1,000
Somewhere in Somewhere.....	Comedy of war zone	Sep. 19.	2,000
Big Kick (Engle-Mohan).....	Fight comedy	Sep. 26.	1,000
Your Own Back Yard.....	Our Gang	Sep. 26.	2,000
Hungry Hounds.....	Terry cartoon	Sep. 26.	1,000
Nuts and Squirrels.....	Terry cartoon	Sep. 26.	1,000
Moonlight and Noses (Clyde Cook).....	Comedy	Sep. 26.	1,000
Outings for All.....	Sportlight	Oct. 3.	1,000
Lion and the Monkey.....	Terry cartoon	Oct. 3.	1,000
Caretaker's Daughter (Chase).....	Comedy	Oct. 10.	2,000
Hero Wins.....	Comedy	Oct. 10.	1,000
Love and Kisses (Alice Day).....	Terry cartoon	Oct. 10.	2,000
Solid Ivory (Mohan-Engle).....	Sennett comedy	Oct. 10.	1,000
Clever Feet.....	Sportlight	Oct. 17.	1,000
Cuckoo Love (Tryon).....	Comedy	Oct. 17.	2,000
Good Morning Madam (Graves).....	Comedy	Oct. 17.	2,000
Air Cooled.....	Terry cartoon	Oct. 17.	1,000
All Wool (Earl Mohan).....	Roach comedy	Oct. 24.	1,000
Closer than a Brother.....	Terry cartoon	Oct. 24.	1,000
A Punch in the Nose.....	Roach comedy	Oct. 25.	2,000
A Sweet Pickle.....	Sennett comedy	Oct. 24.	2,000
Dangerous Curves Behind.....	Sennett comedy	Oct. 24.	2,000
Better Movies.....	Our Gang	Oct. 31.	2,000
Honor System.....	Terry cartoon	Oct. 31.	1,000
Should Sailors Marry (Cook).....	Comedy	Nov. 7.	2,000
Amundsen Polar Flight.....	Speciallette	Nov. 7.	2,000
Papa, Be Good (Tryon).....	Comedy	Nov. 14.	2,683
Soapbuds Lady (Alice Day).....	Comedy	Nov. 21.	2,000
Great Open Spaces.....	Terry cartoon	Nov. 21.	2,000
Take Your Time (Chase).....	Roach prod.	Nov. 21.	1,000
More Mice Than Brains.....	Sennett comedy	Nov. 28.	2,000
Laughing Ladies (star cast).....	Terry cartoon	Nov. 21.	1,000
A Day's Outing.....	Terry cartoon	Nov. 21.	1,000
Garden of Gethsemane.....	Terry cartoon	Nov. 21.	1,000
Walloping Wonders.....	Figurative of Palestine	Nov. 21.	1,000
Green Archer (A. Ray-W. Miller).....	Sportlight	Nov. 28.	1,000
Bonehead Age.....	Mystery-action serial	Dec. 5.	10 ep.
One Wild Ride.....	Terry cartoon	Nov. 28.	1,000
Hold Everything.....	Our Gang Comedy	Dec. 5.	2,000
Starvation Blues (Cook).....	Comedy	Dec. 5.	1,000
Window Dummy (Graves).....	Hal Roach comedy	Dec. 5.	1,000
From Rags to Riches.....	Sennett comedy	Dec. 12.	2,000
Haunted House.....	Sennett travesty	Dec. 12.	2,000
His Wooden Wedding (Chase).....	Terry cartoon	Dec. 12.	2,000
English Channel Swim.....	Comedy	Dec. 12.	1,000
To-fole Romeo.....	Terry cartoon	Dec. 19.	1,000
Hotsy Totsy.....	Hal Roach Comedy	Dec. 19.	1,000
Wild Cats of Paris.....	Sennett comedy	Dec. 26.	2,000

	Kind of Picture	Review	Feet
Gosh Darn Mortgage.....	Sennett comedy	Jan. 2.	2,000
Good Cheer.....	Our Gang	Jan. 9.	2,000
Wide Open Spaces.....	Sennett Comedy	Jan. 9.	2,000
Between Meals.....	Roach comedy	Jan. 9.	1,000
All Astride.....	Sportlight	Jan. 9.	1,000
Gold Push.....	Terry cartoon	Jan. 9.	1,000
Three Blind Mice.....	Terry cartoon	Jan. 9.	1,000
Stop, Look and Listen.....	L. Semon comedy	Jan. 23.	5,305
What's the World Coming To?.....	C. Cook comedy	Jan. 16.	2,000
Hot Cakes for Two (Day).....	Comedy	Jan. 16.	2,000
Lighter Than Air.....	Terry cartoon	Jan. 16.	1,000
New Melody Series.....	Song series (13)	Jan. 23.	1,000
Charley, My Boy (Chase).....	Comedy	Jan. 23.	2,000

Review Date So You Can Pick the Issue Quick

	Kind of Picture	Review.	Feet
Saturday Afternoon (Langdon)	Comedy	Jan. 30.	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30.	2,000
Little Brown Jug	Comedy	Jan. 30.	1,000
Long Pants (Tryon)	Comedy	Jan. 30.	2,000
A June Bride	Terry cartoon	Jan. 30.	1,000
The Uprising Generation	Sportlight	Jan. 30.	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funny Mooners (Graves)	Comedy	Feb. 6.	2,000
Srenuous Life	Sportlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Cost Guard	Action serial	Feb. 13.	10cp.
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry Cartoon	Feb. 20.	2,000
Driftin' Thru (H. Carey)	Human interest westn.	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Wandering Papas (C. Cook)	Hal Roach comery	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000
Leaps and Bounds	Sportlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20.	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27.	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	2,000
Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	2,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	1,000
Dixie Doodle	Sportlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde)	Sennett comery	Apr. 3.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Sportlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Phillips)	Western Serial	April 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Sportlight	Apr. 24.	1,000
Madame Mystery (Theda Bara)	Hal Roach, "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	2,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000
Baby Clothes	Our Gang	May 1.	2,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1.	2,000
Fight Night (star cast)	Sennett comedy	May 8.	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8.	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8.	2,000
Nervous Moments	Sportlight	May 15.	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15.	2,000
Don Key (star cast)	Hal Roach comedy	May 22.	2,000
An Alpine Flapper	Terry cartoon	May 22.	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22.	2,000
Liquid Dynamite	Terry cartoon	May 22.	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29.	2,000
Bumper Crop	Terry cartoon	May 29.	1,000
Planting Season	Sportlight	May 29.	1,000

PRODUCERS DISTRIBUTING CORP.

		1925	
Flaming Forties (Carey)	Western	5,770	
The Mirage (Vidor)	Drama	5,770	
Let Women Alone (O'Malley-Hawley)	Drama	5,620	
Charley's Aunt (Syd Chaplin)	Farce-Comedy	Feb. 21.	7,243
Her Market Value (Ayres)	Drama	5,931	
Girl of Gold (Vidor)	Drama	4,969	
Beyond the Border (Carey)	Western	4,469	
Friedly Enemies (Weber & Fields)	Comedy drama	May 16.	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13.	4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20.	4,841
Stop Flirting (all star)	Light comedy	June 27.	5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4.	5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11.	5,917
Texas Trail (Carey)	Typical western	July 18.	4,720
Private Affairs (Hulette)	Character drama	Aug. 1.	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12.	6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12.	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19.	5,077
Without Mercy (Vera Reynolds)	Drama		
Prairie Pirate (Harry Carey)	Western		
People vs. Nancy Preston	Underworld drama		
Man from Red Gulch (Carey)	Western		
Madame Lucie (Julian Eltinge)	Farce-Comedy		
Off the Highway (W. V. Mong)	Drama	Oct. 3.	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28.	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12.	9,980
Wedding Song (Leatrice Joy)	Comedy-heart int-dr.	Jan. 2.	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9.	6,717
Braveheart (LaRoque)	Indian drama	Jan. 23.	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30.	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6.	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13.	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20.	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20.	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10.	6,900
Danger Girl (Priscilla Dean)	Crook melodrama		
Made for Love (Leatrice Joy)	Drama		
Red Dice (Rod LaRoque)	Underworld melodrama	May 1.	7,257
Forbidden Waters (Priscilla Dean)	Comedy drama		
Whispering Smith (H. B. Warner)	Melodrama western	May 8.	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24.	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15.	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8.	6,600
Bachelor Brides (La Roque)	Mystery drama	May 22.	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29.	6,750

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison drama	Jan. 24.	5,950
Boomerang (Clara Bow)	Comedy-drama	Mar. 21.	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31.	5,140
Mansion of Aching Hearts (all star)	Melodrama	Mar. 14.	6,147
Go Straight (Star cast)	Drama	May 9.	6,107
Faint Perfume (Seena Owen)	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25.	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Keith)	College story	Oct. 10.	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31.	6,080

TIFFANY PRODUCTIONS, INC.

		1925	
Souls for Sables	Society drama	Sep. 5.	7,721
The Sporting Chance	Racing drama		6,900
Lightning	Drama	June 27.	6,500
Morals for Men	Society drama	June 27.	6,500
The Lodge in the Wilderness	Drama	June 27.	6,500
Morganston's Finish	Drama	June 27.	6,500
Tale of a Vanishing People	Drama	June 27.	6,500
The Travis Cup	Drama	June 27.	6,500
The Wrong Coat	Drama	June 27.	6,500
The Dumb Head	Drama	June 27.	6,500
The Life of a Woman	Drama	June 27.	6,500
Out of the Storm (Logan-Burns)	Melodrama	Apr. 24.	6,500

TRUART FILM CORPORATION

Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile	5,800
The Wild Girl	5,800
Pals	5,800
The Silent Witness	5,800

UNITED ARTISTS

		1925	
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11.	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27.	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15.	9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29.	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29.	8,886
Little Annie Rooney (Pickford)	Typical "Marry"	Oct. 31.	8,100
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28.	6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21.	10,157
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2.	7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27.	5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20.	8,388
The Bat (all-star)	Mystery drama	Mar. 27.	8,219

UNIVERSAL

		1925	
Boundary Line (Fred Humes)	Short western	Oct. 31.	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31.	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7.	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7.	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7.	1,000
Oh, Buster	Buster Brown	Nov. 7.	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14.	8,943
Two Many Ducks	Mustang western-com	Nov. 14.	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14.	1,000
A Speedy Marriage	Century comedy	Nov. 14.	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21.	5,410
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21.	ep
Range Law	Mustang western	Nov. 28.	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28.	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28.	2,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5.	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5.	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12.	1,000
One Man Ranch (Morrison)	Action western	Dec. 12.	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12.	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 10.	6,200
Top Hand	Short western	Dec. 10.	7,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26.	6,882
Buster's Nightmare	Buster Brown	Dec. 26.	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26.	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26.	1,000
Call of Hazard (Humes)	Mustang western	Jan. 2.	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2.	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2.	1,000
Still Alarm (star cast)	Fire-drill melo	Jan. 9.	7,000
Blue Blazes (P. Morrison)	Western	Jan. 16.	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23.	4,837
Buster's Bust up	Buster Brown comedy	Jan. 23.	1,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30.	5,786
Man With the Scar	Short western	Jan. 30.	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30.	2,000
Her of Piperock	Mustang comedy	Jan. 30.	2,000
Badly Broke	Century comedy	Jan. 30.	2,000
Hot Dog	Bluebird comedy	Jan. 30.	1,000
Hearts of the West	Short western	Feb. 6.	2,000
Helpful Al	Century comedy	Feb. 6.	1,000
Montana of the Ranges	Short western	Feb. 6.	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13.	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13.	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20.	6,583

Quick Reference to Save Your Valuable Time

	Kind of Picture	Review	Feet
Big City (Marian)	Century comedy	Feb. 20.	2,000
Big Game (Holmes)	Mustang western	Feb. 20.	2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27.	6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27.	2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27.	2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6.	7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13.	6,974
Phony Express (Puffy)	Fat Man comedy	Mar. 13.	1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13.	2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20.	6,596
Winking Idol (Desmond)	Western serial	Mar. 20.	
Al's Troubles (Al Alt)	Century comedy	Mar. 20.	2,000
Border Sheriff (Hoxie)	Action western	Mar. 27.	4,400
Gunsling Bad Man (Mower)	Mustang western	Mar. 27.	2,000
Tune Up (Puffy)	Comedy	Mar. 27.	1,000
One Wild Time (Corbett-Holmes)	Comedy	Mar. 27.	2,000
Yearning for Love (Wanda Wiley)	Century comedy	Mar. 27.	2,000
Perfect Lie (Neely Edwards)	Bluebird comedy	Mar. 27.	1,000
Flying Wheels (Wanda Wiley)	Century comedy	Mar. 27.	2,000
Menace of the Alps	Special	Mar. 27.	1,000
The Set Up (Art Acord)	Western	Apr. 3.	4,500
Flivver Vacation (E. Gordon)	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake)	Bullseye comedy	Apr. 3.	1,000
Rustler's Secret (E. Cobb)	Mustang western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie)	Western	Apr. 10.	
Couple of Skates (Edwards)	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian)	Century comedy	Apr. 10.	2,000
Mountain Molly O (J. Sedgwick)	Short western	Apr. 10.	2,000
Taking the Heir (Puffy)	Comedy	Apr. 10.	1,000
College Yell (Edwards)	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards)	Bluebird comedy	Apr. 17.	8,828
Flaming Frontier (Gibson)	Epic drama	Apr. 17.	
Radio Detective (Jack Daugherty)	Serial	Apr. 17.	2,000
Buster's Skyrocket (Trimble)	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume)	Short western	Apr. 17.	2,000
A Swell Affair (A. Lake)	Comedy	Apr. 17.	1,000
The Escape (Morrison)	Western-action	Apr. 24.	4,500
Help Wanted (Puffy)	Comedy	Apr. 24.	1,000
Desperate Dan	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up	Buster Brown comedy	Apr. 24.	2,000
My Old Dutch (McAvoy-O'Malley)	Drama	May 1.	7,750
Too Many Babies	Comedy	May 1.	2,000
Midnight Sun (LaPlante-Dowling)	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie)	Western	May 8.	4,362
Where's My Baby? (Edwards)	Bluebird comedy	May 8.	1,000
Fadeaway Foster	Mustang comedy	May 8.	2,000
Outside the Law (Chaney/Dean)	Crook melodrama	May 15.	8,000
Excuse Maker (Chas. King)	Comedy series	May 15.	
Love's Hurdle (Chas. King)	Excuse Makers comedy	May 15.	2,000
She's My Cousin (Chas. King)	Excuse Makers comedy	May 15.	2,000
What'll You Have? (Chas. King)	Excuse Makers comedy	May 15.	2,000
Rolling Home (Denny)	Farce comedy	May 22.	6,731
Painless Pain (Wiley)	Century comedy	May 22.	2,000
The Optimist (Puffy)	Bluebird comedy	May 22.	1,000
Playing the Swell (Wiley)	Century comedy	May 22.	2,000
Phantom Bullet (Hoot Gibson)	Western	May 28.	5,820
Honeymooning with Ma (King)	Century comedy	May 29.	2,000
Emergency Man (Cobb)	Short western	May 29.	2,000
Outlaw Love (Josie Sedgwick)	Short western	May 29.	2,000

VITAGRAPH

Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31.	6,227
Tearbound (Daw-Welch)	Melodrama	Feb. 14.	5,700
Tides of Passion	Drama	May 2.	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11.	6,182
Barce, Son of Kazan (Stewart)	Northern drama	May 30.	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20.	6,550
Steel of the Royal Mounted	N. W. drama	June 27.	5,700
Happy Warrior	Drama	July 18.	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger drama	Aug. 8.	7,832
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12.	7,036

WARNER BROS.

Woman Hater (Chadwick-Brook)	Love drama	July 25.	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1.	7,139
Eve's Lover (Rich-Lyttell-Louis-Bow)	Drama	Aug. 8.	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15.	6,722
Limited Mail (Monte Blue)	Railroad melodrama	Sep. 12.	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep. 19.	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3.	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10.	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7.	6,500
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller)	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6.	6,600
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10.	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24.	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8.	6,721
Hell Bent for Heaven (Miller)	Mystery drama	May 22.	6,567
Little Irish Girl (D. Costello)	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29.	5,262

MISCELLANEOUS

ARTCLASS PICTURES CORP.

On the Go (Buffalo Bill, Jr.)	Western	1925	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2.	4,851
Quicker 'N' Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6.	5,000
Yarin' Jones (Wally Wales)	Stunt western	June 13.	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review	Feet
A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,128
The Wrongoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

The Man Without a Heart	Novak-Harlan	Aug. 2-	6,000
Those Who Judge	All star	Aug. 2.	5,700
Daughters Who Pay	All star cast	May 30.	5,800
Wreckage (May Allison)	Drama	Sep. 5.	5,992

C. C. BURR

Crackerjack (Hines)	Typical comedy	May 23.	6,706
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CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....		2,000
International Twelve		
Novelty Twelve		1,000
Famous Paintings	De Luxe dramas	2,000
Let's Go Fishing	Holland-scenic	7, 1,000
Real Charleston	Lesson novelty	April 24, 2,000
The Doctor	Drama de luxe	
Heroes of the Sea	Scenic	
The Angelus	Drama de luxe	May 15, 2,000
Wooden Shoes	"International"	May 8, ...

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich)	Melodrama	July 11.	5,760
Before Midnight (Wm. Russell)	Crook melodrama	July 11.	4,890
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24.	5,800

INDEPENDENT PICTURES CORP.

Gambling Fool (F. Farnum)	Western	May 9.	5,000
Fighting Sheriff (Bill Cody)	Western	May 28.	5,000
Border Intrigue (F. Farnum)	Western	May 30.	5,000

LEE-BRADFORD CORP.

Way Down Upon the Swanee River.....	6,000
Wolfblood (M. Clayton).....	6,000
Wives of the Prophet (star cast).....Opie Read novel.....Jan. 9.	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov. 21.	4,960
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POST SCENICS

Holland	Scenic	Nov. 7.	1,000
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RAYART

Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7.	5,227
Snob Buster (Reed Howes)	Action melodr.	Aug. 22.	4,974
Cyclone Cavalier (Reed Howes)	Action-romance	Sep. 26.	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 27.	5,255

RED SEAL

Reelview (Issue B)	Urban magazine	Feb. 6.	1,000
Dolly Gray	Song cartune	Feb. 6.	1,000
Fish for Two	Gem of the Screen	Feb. 13.	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise	Max Fleischer cartoon	Feb. 27.	1,000
Ko-Ko Baffles the Bulls	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?	Song Cartune	Mar. 20.	1,000
Marvels of Motion	Magazine	Apr. 3.	650
Song Cartune	Fleischer novelty	Apr. 3.	550
Reelview (Scenes in Turkey)	Magazine	Apr. 10.	850
Hair Cartoon	Marcus cartoon	Apr. 10.	550
Hair Cartoon	Marcus cartoon	May 1.	550
It's the Cat's (Ko-Ko)	Fleischer cartoon	May 1.	750
Song Car-tune	"Trap, Boys are March'g"	May 8.	550

SHORT FILMS SYNDICATE

Thirty Years Ago	Novelty	Aug. 15.	1,000
I Remember	Pastoral	Aug. 15.	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17.	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31.	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks)	Serial		
Here He Comes (E. Douglas)	Comedy drama		5,000
Trapped (Elinor Faire)	Drama		5,000
Who's Your Husband? (Morante)	Comedy		2,000
Bedtime Stories Series	Animal Novelty		2,000
Eyes of the Desert (Richmond)	Western		5,000
Just Travelin' (Bob Burns)	Western		5,000

TENNEK FILM CORP.

Jack Mann Comedies	Twelve subjects		
Chester Conklin Comedies	Twelve subjects		
Two Star Comedies (Layman-Dorety)	Twelve subjects		
All Star Comedies (star casts)	Twelve subjects		
International Detective Stories	Twelve subjects		
Laugh Stories (Selig Animals)	Twelve subjects		
Chuckles	Twelve novelties		1,000
Travelogues			1,000
Fantasies			1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music
Edited by Colby Harriman

Cold Weather Themes for Hot Weather Productions

Moving Picture World

Presentation

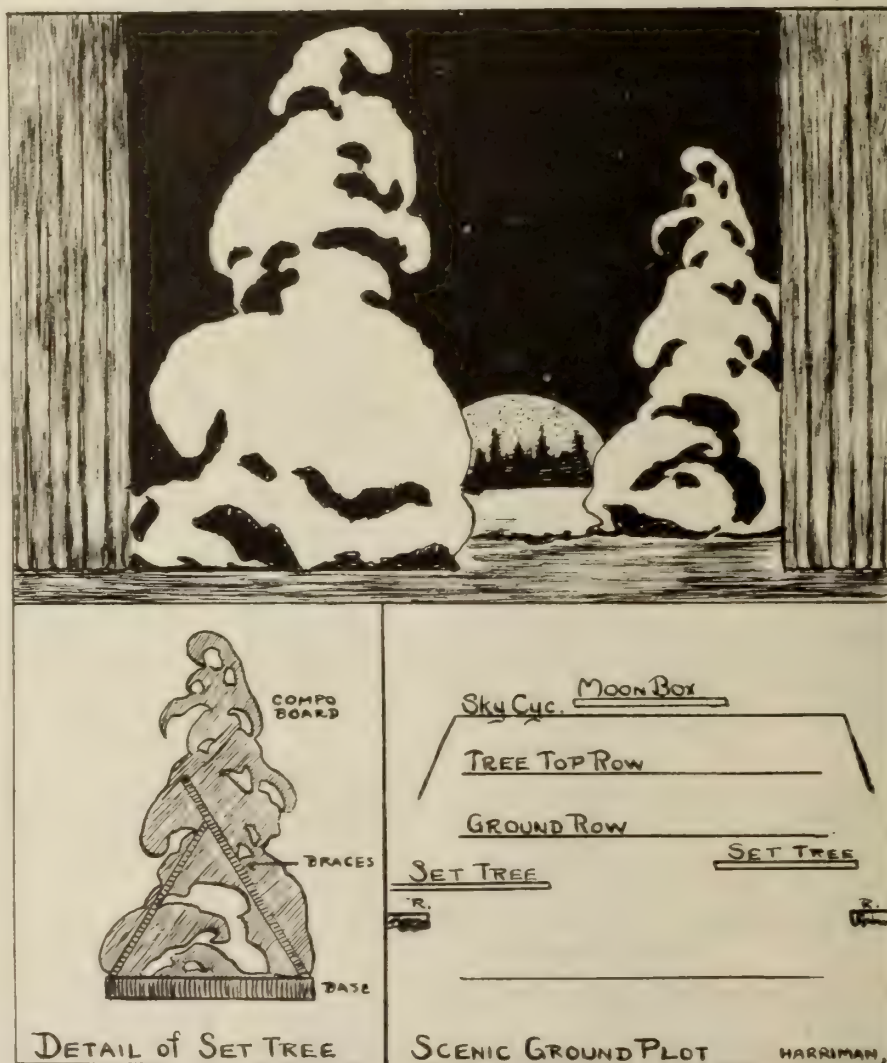
Devised by Colby Harriman

WE have often heard it said that "Summer Presentations and some are not." One of the important items in the summer stage presentation which we must consider is the scenic treatment, as we can suggest a certain theme particularly suitable for the summer season without encountering many financial difficulties. To inject the novel theme, to get away from the hackneyed and beaten paths of subject matter should be our aim. We find audiences tiring more or less if we give them too many fashion shows, too many bathing beauty revels and other presentations of a similar nature. The artistic presentation holds as much attractiveness to audiences in the summertime as during the bleak winter months. It has been found that patrons are seasonal in their likes and dislikes, and this attitude or complex, if we may call it such, should be heeded by all producers.

The suggestion which we are offering this week is one which is very simple to produce, but it will be found to be an effective scenic background for an ice ballet, etc. We remember a presentation that was offered in Chicago a few years ago which used a winter scene. It happened that this presentation was on a program during one of those terrific hot weather periods, and it had a very refreshing effect and reaction with the patrons.

Using snow effects, costumes made of silks or metalline cloth, light in material so as not to be burdensome to the artist, and with a swiftly moving routine, we are positive that this form of presentation will find a high place in the favor of audiences during the summer season.

The set which is shown in the accompanying sketch, represents an exterior of two snow-laden trees in the foreground with a distant tree-top horizon against a moonlit sky. The various units in the setting are itemized in the scenic ground plot herewith. The set trees also given in the accompanying detail may be constructed out of compo-board. These should be flat surfaces painted in white with silver metallics thrown into the setting paint. The outline of the tree should be cut out and it may be braced with bat-



tens and jack-braced to the floor.

The ground row should be an uneven row painted to represent sparkling snow and placed halfway between the two set trees and the cut out tree-top row in the background. A large moon box, and this should be of unusual proportions, and placed in the sky cyclorama and slowly appearing over the

tree-top row.

The whole set should be given the lighting treatment with blues and greens predominating, orange amber highlighting the foreground or performing area. The moon should have a rose and light blue tone. The edges of the trees on the tree-top row should be highlighted with a canary spot cut down.

Introducing a PRODUCTION FORUM

The Production Forum will be a round table, an information bureau, a question box, a guide, and we can safely say that such a section will be the first and only one of its kind found in trade papers today, devoting itself to the solution of production problems and offering helpful information.

We want to make this department as broad as possible. Send in your questions and we will give you the best possible service. If you do not care to have them published we will answer them privately. Let us all get together and make this Production Forum of value. Just a tip in advance, we suggest that you **SAVE THE PAGES, THERE WILL BE MUCH VALUABLE DATA FOR YOUR SCRAPBOOKS AND FILES.**

From One Broadway Stage to Another

This week we are inaugurating a new form for our reviews of presentations appearing on Broadway. We are all too busy to read comments that are laden with superfluous description, so, we have decided to simply chat about them, in the same manner that we would follow if you personally accompanied us each week. Let us drop in at

The Capitol Theatre

WE always look forward to a performance at this theatre. We admire the organization, particularly, Major Bowes, for the strict adherence to a genuine presentation policy. Some say that the management is too conservative. We take exception to that statement. There is certain reliability which we have noted in the various program make-ups which amounts to a guarantee or guild mark for "good shows all ways."

One of the features of every Capitol program is the marvelous music. Last week, the orchestra conducted by David Mendoza, gave an effective rendition of

"Caucasian Sketches"

This composition by Ippolitov-Ivanov was given a special arrangement by Dr. William Axt. It included the three symphonic sketches in the suite, "In the Mountains," "In the Village," and "Procession of the Sardar."

The next number was a cameo presentation titled

"Hymn to the Sun"

from "Le Coq d'Or" and featuring Gladys Rice, soloist, and Doris Niles, dancer. The setting was in two, with a huge box shaped altar placed at center of the stage. Profile board placed on the front of it was given a painted treatment with an ancient ritual motif. The soloist, dressed in white ceremonial robes, was seated on top of the altar. A painted drop in a design similar to the motif used on the set piece was hung back of her. The drop was not in folds and extended the full width of the opening. At the conclusion of the song which opened the routine, the doors of the altar parted, and the dancer, dressed in a characteristic costume of the ritual dancing girls, appeared and did one of her interpretative dance numbers. At the finale of the act, a huge sun appeared in the center of the back drop. It was cut out with conventional rays in tongued-flame design. The set was toned a blue green, the sun a deep red, and a steel blue and canary highlighted the singer, while the dancer worked in a pink spot.

The following unit was another musical number worked from the orchestra platform and introducing the concert master,

Waldo Mayo

Mr. Mayo is a worthy addition to the Capitol Orchestra, which already boasts of many soloists. He played his special transcription for the violin of Gershwin's "Rhapsody in Blue." The selection was well rendered and judging from the applause the concert master could have kept right on playing for the balance of the hour.

The Capitol Magazine was presented following this number and the next feature was a full stage presentation programmed

"Chopiniana"

featuring Albertina Vitak and the Capitol Ballet of twelve girls. The routine was founded on the musical themes "Nocturne" and "Grand Valse Brillante" by Chopin. The set was simple, but an adequate background for the dancers. A single drop, hung in heavy folds, constituted the setting. The drop was a painted garden scene in a very impressionistic design, some large poplar trees at stage right blending with other foliage. The dancers were dressed in very colorful, light filmy ballet dresses, of European style. The colors of the costumes were accentuated with the green wigs worn by the ballet. It was altogether a charming presentation.

The Mark Strand Theatre

NOW we come to the Thespian domain ruled by our friend Joseph Plunkett. We are as chronic "Frolic" fans as the rest of the thousands who trekked each week to the Strand. Plunkett's stage presentations are always refreshing.

The program this week opened with an overture selection

"Britannicus"

a composition by Scassola. The Strand Orchestra was under the direction of Carl Edouard and Alois Reiser. This musical feature was followed by the Topical Review, and then came the new version of The Frolic.

Four units constituted the presentation, two full stage numbers, one in one, and another in front of the close-ins, on the apron. The first unit was entitled

"Trepak"

When the curtain opened, we saw a group of Russian characters seated in a large semi-circular group around the central character, Edward Albano, the singer, who stood right of center and sang the theme song of the number. He was dressed in a Russian costume. This scene was effective for its lighting treatment. The group of singers and dancers, together with the soloist, were flooded with red, and this was in marked contrast to the black plush background. Following the song, four male singers rose and joined in a spirited chorale finale, then made an exit off left. Mile. Klemova, M. Daks and Kiddon, came down stage and did a very clever Russian dance routine, they made their exit off right, as the twelve girls in colorful Russian costume went through a characteristic lilt.

The curtain opened immediately on a little scene depicting a section of picturesque Riverside, and captioned

"On the Drive"

A cut arch drop hung in one. A stone wall painted on a four foot flat was hung with wires from a batten to fill the base of the opening. A garden bench was placed at right, and back of the wall at extreme left, the top of a small tree was visible. A black

drop was hung a few sets up stage and served as a backing to the opening. The set was flooded a blue-green, with a light toned spot focused on the garden bench highlighting the two singers, Pauline Miller and John Quinlan. Miss Miller was seated on the bench, Mr. Quinlan stood at extreme right end of it, and they sang "Here in My Arms," by Rodgers. As a comedy finish to the number, each member of the Mark Strand Quartette, dressed in "white-wing" uniforms, and comedy make-ups appeared back of the wall and joined in the chorus. The number got over nicely.

One thing that Mr. Plunkett strives to do is to give his patrons the type of artists they demand. If the attraction is a hit he invariably holds the artists over for a second week and this policy has proved financially beneficial. This week, the demands from patrons resulted in a re-engagement of

"Ukelele Ike"

who is privately known as Cliff Edwards. If any one doubts the ability or popularity of this clever radio star, let him go to the Strand and become disillusioned. Edwards is a safe program bet. He appears in tuxedo, stands on a small platform placed over the footlight trough at center, and does his stuff. When we caught the show he did eight numbers. Is he popular with patrons? Some artists have difficulty in getting by with one number, —but—eight. Why comment further.

The last number was the flash unit. It was programmed

"Cinderella in Modern Clothes"

which might be termed a prologue to the featured picture "Ella Cinders" (First National) but no attempt was made to link this unit with the picture, such as projecting the main titles of the picture on a scrim or fabric closein at the finale. However, the theme was there and it was a fitting climax to the stage program.

Two scenes constituted the number. The first showed the interior of a "story-book" kitchen, with the huge fireplace and accompanying properties painted on six flats placed in a large frame which was bordered with a Cinderella slipper design on a purple background. John Quinlan appeared shrouded in a purple robe, sang a song, turned up stage, lifted the crouching figure of Pauline Miller from the stage, and both came down stage transformed in evening clothes. At the conclusion of their song number, the six painted flats were revolved and the scene was transformed into that of a palace. The flats were completely covered with gold lumnar ribbon which dazzled in the canary flood. Two throne chairs were fastened on the center flats with royal canopies in scarlet hung above them. The other flats on either side of the chairs were balanced with small console tables in bracket type surmounted with flowers. Eight members of the ballet did a very nice Tiller number, Jeanette Gilmore and Vestoff did eccentric dance turns, and the ballet was introduced for the finale with the soloists, who had occupied the throne chairs during the dance routine, rising for the finish.

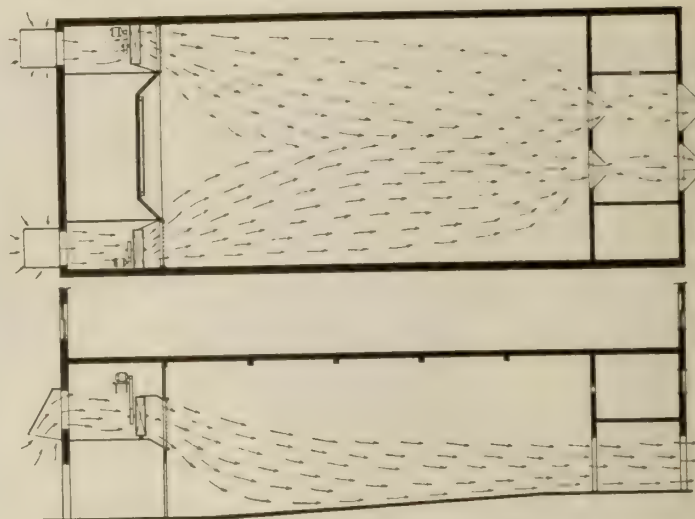
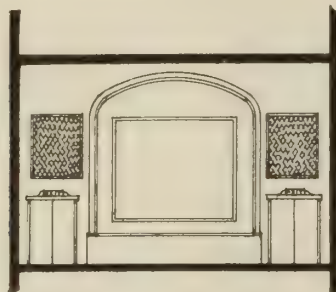
Your Equipment

*Service for You ~ Theatre Owner ~ Builder ~ Studio ~
Laboratory ~ Exchange Executive ~ From Your Angle*

Edited by A. Van Buren Powell

Summertime Tips For Small Town Exhibitors

Simple
Ventilation
Arrangement



WHEN the Jones family goes scooting past your theatre in the family flivver this summer you will probably condemn the automobile as a menace to the small town theatre. But they are only doing what they could do in your theatre—if they only knew it. The Jones family is riding to create a breeze, knowing instinctively that moving air helps to keep down the temperature of the human body.

One of the first things an exhibitor could do with advantage to his summer business would be to educate his patrons rather than merely to make assertions that his theatre is cool.

To educate the patron is not a difficult matter. It is simply a question of making that desirable individual understand why—why the theatre is cooler! Merely to say that you have equipped it with a "Freezem" or a "Chillquick" system is not impressive. It would be far better to carry a line in your program from now till summer, changing it occasionally, to explain that the renewal of the air in your theatre, the replacing of breathed air by fresh, every so many minutes, or the substitution of a positive "breeze" on the inside of the theatre for the still, dead air outside, gives them assurance of comfort and coolness while watching your entertainment.

95 Still vs. 95 Moving

If you stand beside the Jones flivver in the shade on a day when the temperature is ninety-five degrees, you will experience some considerable sense of warmth. Now if you climb in with the Jones family and ride along the street, although you are in the sun and know that the temperature is by no whit less than before, you will be cooler—because the moving air assists the process of evaporation of moisture from the body.

Now you know the air isn't any cooler. Stop and you will quickly find this true.

Nevertheless, you feel cooler. And that is why the Jones family, and perhaps a majority of your patrons, take to the car if you have not made your theatre perform the same function as the car accomplishes, or have not properly informed the Jones folks as to what you have done for them.

Many people who go riding past theatres in summer will tell you they don't go for the scenery; they are tired to death of the same old roads that they can cover in an evening trip.

They go "for the air"—by which they mean, to create a bodily sensation of coolness, a refreshing lowering of temperature.

Your summer problem is simply that of finding a way to create, in your theatre, the

same conditions of air movement and air freshness that can be achieved in the car.

The illustrations provided herewith, will give you an understanding of some ways in which artificial breezes can be adapted to the construction conditions of your present theatre.

Get the air moving! And keep it moving! That is the secret of summer theatre success.

But there must be no draft. A single sixteen-inch fan creates a draft if its air current is allowed to play continually upon one spot. When it is caused to oscillate, the effect is similar at the time the air plays upon you—but it is intermittent, and thereby loses a large percentage of its efficiency.

The current of air from properly distributed central cooling fans, creating a definite movement of fresh, constantly refreshed air,



Simple
way of
using
two of
the Breeze
Creators
taking in
air from
opening
in rear
wall.



through your theatre, will give the breeze that isn't akin to a draft. Cooling, but not chilling or summer-cold inducing.

Methods of Creating the Breeze

A simple installation for a small theatre is indicated in the first illustration, peculiarly suited to the small town theatre. This style of installation, with fresh air constantly moving in one direction, gives a change of the air-content of the theatre with no discomfort to the patron.

In the second illustration a somewhat different way of getting the same effect is shown. This can be readily adapted to the stage arrangement of your theatre, and gives draftless circulation—and that means cooling without chilling.

Where a balcony is involved, the third picture gives an easy and simple way of keeping the air cool and clean, pure and draftless.

The plan-cuts are by courtesy of Typhoon Fan Co., of New York.

Icebox or Breeze?

Some exhibitors have argued at times that they cannot see how merely moving the air and changing it continually can give the theatre patron as keen a sense of coolness as if less emphasis were to be given to ventilation and more to chilling the theatre interior.

Personally I am very strongly of the opinion that an icebox is never as comfortable a place as the top of a shady knoll on a day when the air is in motion. It may be colder, but the cold is very apt to induce chill, quite apt to promote dampness. The human body is adaptable to summer conditions and will take care of the need for body-temperature reduction by the simple process of promoting perspiration. The moisture then evaporates, giving the body an easy vent for the excess temperature. Now if you

introduce the human body into a decidedly lowered temperature, there is apt to be an over-rapid cooling, resulting in a distinct shock, or chill as the cold reaches the already moist skin surfaces.

A gentle movement of air never can create that effect: rather, it enhances the function of temperature adjustment by adding to the rate of moisture evaporation.

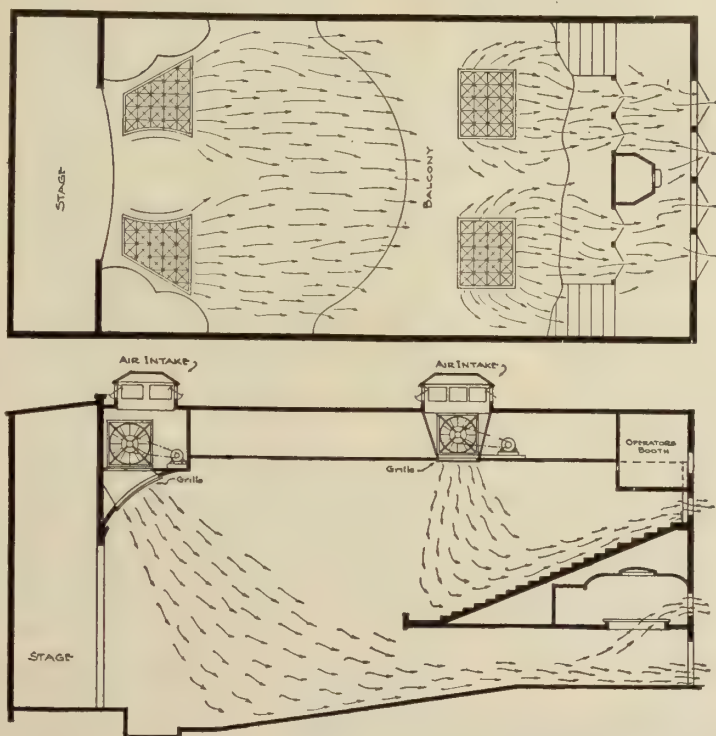
There will, therefore, be distinctly more comfort and a more prolonged sense of coolness achieved by introducing the patron's system into a theatre little lower of degree

of temperature, but in which the atmosphere is fresh, constantly moving, and where the same condition results as through the employment of the automobile to create a breeze.

In the theatre a breeze, comfort—plus entertainment.

On the road a breeze—plus gas from other cars, traffic jams, road refraction of heat at every halt.

Make your theatre more attractive than the road—tell the public—and lure them from the road.



If you have a balcony this is a good arrangement for the air intake apparatus with plenty of good moving air.

IT IS quite probable that in no other branch of the moving picture industry has custom and usage established so many illogical standards as in that of projection, and this applies in large measure to projection room equipment as well as to standards of the art itself. The generally accepted, but now antiquated, idea of the two projector installation is an example of this very thing.

This theatre definitely discarded that type of installation some three years ago and adopted the three unit plan for the simple and logical purpose of improving the standard of our projection. Experience had repeatedly proven that the two projector installation does not constitute adequate equipment for the theatre that is purposefully striving for perfection in screen results. Expert projection is not a matter of the mere moment, but is the product of progressive stages of development, during which, a constant attention to details is the keynote of success. The varied details which go to constitute a factor of absolute reliability in the performance of the projectors are of vital import.

Under the plan of the two unit installation both projectors are in practically constant operation and this method provides a far too slim margin of safety against the many possible mechanical and electrical mishaps that constitute potential interruptions to screen continuity. The possibility of

WHY? Three Projectors

By
Arthur H. Grey
Boston Lancaster Theatre

these occurrences must be reduced to an absolute minimum if perfection in projection is to be attained and the prudent exhibitor will overlook no single detail that will contribute to bringing about this condition.

To obtain maximum efficiency from a projector it is essential that not only the projector mechanism be maintained in proper adjustment and working condition, but also the other mechanical, electrical and optical components of the projection unit, as well. This involves very careful and almost constant inspection of the equipment, and in this connection the third projector serves a very useful purpose.

With a three projector installation it is without useful purpose, I think, to consider and utilize the third projector essentially as a reserve or emergency unit. True, upon occasion, this function is indeed an important

one, but the maximum returns from the three unit plan are derived when each projector is regularly inspected and worked in turn.

One projector, any one, may temporarily be removed from commission at any time for the purpose of affecting minor repairs or adjustments, the regular screen routine being meanwhile maintained by the two other projectors without incurring any serious inconvenience in the projection room or disarrangement of the schedule.

Experience has amply demonstrated the fact that when it is made easy to check trouble in its incipency that it invariably is stopped at this stage. On the other hand, if circumstances make this process an inconvenient one then the tendency is to defer action until heroic measures become necessary; this method being neither economical nor conducive to best screen results in the meanwhile. Furthermore, under this condition, the inevitable mishap quite too frequently occurs before the proposed repair has been accomplished.

Another useful purpose is, that at any time and without disturbing the function of two projectors, the third unit may be utilized for special duty. For instance, to cut in and project a news weekly insert for which an abnormally slow projection speed is desired and for which a special shutter and optical arrangement must be provided in order to avoid flicker. Many similar tricks can be

put across when a third projector is available, all of which have practical value.

Finally, but far from being the least important, is the fact that one installation of three projectors, if intelligently treated, will approximate the useful life of two successive installations of two projectors each, actually reducing the initial cost for equipment covering this period of time. Furthermore, the net upkeep expenditure will be less in the former case and the screen results consistently better because there will be but one late stage of rapid deterioration as compared with two in the latter case.

The reasons for this, concern a number of technical details more easily understood by the expert projectionist than by the exhibitor, but suffice it to say, that in this case, at least, the management and projection department are in perfect accord in the matter and consider the three projector installation as being the only sound and logical standard on which to build a program of better projection.

Importance Of Chemistry in Motion Pictures

By Glenn E. Matthews

Research Laboratories of Eastman Kodak Co.

PART THREE

Occasionally during processing, troubles arise caused by spots, marks, and stains appearing on the films. Methods of preventing, and removing many of these difficulties have been found and published, and data on others are being assembled and investigated.

Stains may result from using old developers containing an excess of oxidation products, from particles of chemical matter in the air of the room settling on the film, or from undissolved solid chemicals in the developer. They are sometimes produced by the formation of a scum on the surface of the developer due to insoluble oxidation products rising to the surface. Spots result from similar causes and in addition may be produced by bubbles of air clinging to the film on immersing in the developer or by splashes of oil which repel development. General stain may be the result of chemical fog or a coloring of the gelatin by an oxidized developing agent such as pyro. For full discussion of stains, see paper on this subject by J. I. Crabtree, Amer. Ann. of Phot. 1921, or Brit J. Phot. 68, 294 (1921).

FOR SALE—VERY CHEAP

536 Theatre Opera Chairs in Dark Mahogany Finish, upholstered in leather; spring seats and backs. Price, \$2.00 each; buyer to remove same.

Wire at once

HIPPODROME THEATRE
Youngstown, Ohio

They may be very much diminished by agitation of the rack, by moving the film on the rack, or by the use of a special roller rack which permits easier movement of the film on the rack at intervals during the progress of development. (See paper on "Rack Marks and Air Bells," by J. I. Crabtree and C. E. Ives published in the Trans. Soc. M. P. Eng. No. 24 p. 95 (1926).

Chemistry of Fixation

A fixing bath contains as the active chemical agent sodium thiosulphate or hypo which dissolves the unexposed silver salts without affecting the silver image. A double salt of silver and sodium thiosulphate is formed which is very soluble in water and may be removed from the gelatin by washing. Hypo is seldom used as a plain solution but usually in conjunction with a weakly acid salt such as sodium bisulphite or with an acid hardening solution. The standard hardener contains a preservative, sodium sulphite which prevents decomposition of the hypo; an acid, usually acetic acid, to neutralize any alkali carried over in the film from the developer, thereby arresting development since an acid developer will not reduce silver salts; and a hardening agent, either potassium alum or chromium alum.

It is important to mix a fixing solution correctly. The hardener should be prepared separately by dissolving the sulphite first and when it is completely dissolved add the acetic acid. After the sulphite-acid solution has been thoroughly mixed, add the potassium alum. When the alum has dissolved make up to final volume with cold water and add the hardener solution slowly to the cold hypo while stirring the latter rapidly.

There are certain criteria used in judging the efficiency of a fixing bath as follows:

Rate of Fixation.—When film is immersed in a fixing bath, it is considered fixed when

it has remained in the solution twice the time for the milkiness or opalescence of the unreduced silver salts to disappear. The rate at which this takes place depends on the strength of the hypo (30% to 40% hypo fixes most rapidly), the emulsion used, that is whether negative or positive, the temperature of the solution (65° F. is recommended), and the degree of exhaustion of the solution.

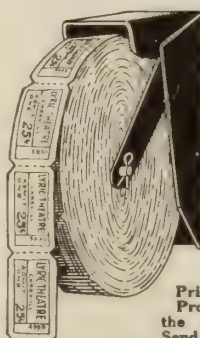
Hardening Properties.—A certain minimum of alum is required to give the necessary hardening while an excess of alum may produce too much hardening and induce brittleness. Normal fixing baths are carefully compounded to give a hardening of 130° to 170° F., determined by immersing a strip of the fixed and washed film in water and heating the water slowly until the gelatin flows away from the support.

Sludging Tendency.—A fixing bath may become cloudy or precipitate a sludge in two different ways: (1) the hypo may break down giving a pale yellow sludge of sulphur which is the result of the temperature of the bath rising too high or of adding too much acid to the bath; and (2) the alum may be decomposed and a white sludge of aluminum sulphite formed which is the result of too low acidity, the presence of excess developer carried into the bath, or too high a sulphite concentration.

Effect of Temperature.—Changes in temperature of the fixing bath affect the rate of fixation and the life of the solution. If a film requires 95 seconds to clear at 65° F., for example, it would take about 50 seconds to clear at 85° F., but it is dangerous practice to allow the temperature of the bath to rise above 65° F., as the solution is apt to precipitate sulphur. Under tropical conditions where high temperatures and high humidities prevail, it is obviously often impossible to keep the temperature within this limit, and the fixing bath must usually be replaced oftener. A different technique must be used for tropical processing as mentioned previously under the subject of development.

Life of Fixing Solutions.—As a fixing bath is being used, the hypo becomes exhausted as a result of performing useful work in fixing out the emulsion. When the time for clearing negative film exceeds a certain point, say ten minutes, the bath should be discarded. The acidity of the bath is being reduced by the developer carried in although at first this tends to favor a longer sulphurization life. With continued use, however, the solution finally reaches a point where a sludge of aluminum sulphite is precipitated rendering the bath useless. On the other hand, the hardening properties of a bath usually increase slightly during the first stages of use after which they fall off rapidly until the bath is revived.

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NEW YORK

Better Projection

This Department Was founded in 1910 by its Present Editor—

F. H. Richardson

Better Projection Pays

Enlightened Managerial Procedure

SOME while back projectionist H. M. Ransome, Algoma Theatre, Sault Ste. Marie, Ont., sent a splendid description of his projection room and equipment, well illustrated, which same I shall permit you to look upon just as soon as I can. Along with it he sent two copies of "Movie Talk," a well gotten up four-page publication, newspaper size, published by the Algoma Theatre, presumably weekly.

In it occurs the following:

"H. M. Ransome, Projectionist, is the only member of the Algoma family who has been with the theatre since its inception. While "wished onto us" originally, it would take a lot of horsepower and many inducements to make us part friendship today. Mr. Ransome is not only a projectionist of distinction, he is one of those young men you often hear about but seldom meet, who think of their work as a profession and the means of advancement, rather than just a livelihood."

The article (an editorial) then proceeds at some length to set forth the excellence

Notice

Due to lack of space the Blue-book School and Questions and Answers are not published this week, but will be resumed next week.

of the projection equipment and the beneficial effects of Mr. Ransome's high grade work.

In another issue the following appears:

"The Algoma projection room under the supervision of Hubert Ransome is a silent but important factor in presenting your entertainment satisfactorily. It is doubtful if there is a more modern and better equipped projection room in the Dominion of Canada than that which Mr. Ransome has installed for the perfect projection of the pictures on the screen."

The point I wish to make is this: This sort of thing represents intelligent managerial procedure, in that it is a direct encouragement to the projectionist to strive for attainment in high grade, efficient work.

The manager who lacks vision would immediately condemn such "boosts," on the ground that it would encourage the projec-

tionist to place a high value on his work and on himself, and therefore to demand higher wages, which might or might not be true, but suppose it was. What of it? The man who is worth the salt he eats will work very hard to merit commendation—provided commendation be forthcoming, whereas the man who does not appreciate commendation, and wish for it, is so mentally dead that commendation will make no difference one way or the other. Such men are comparatively few, and it is a COLD FACT that the main incident to such commendation as this (unless the man be of the type just spoken of) will be far and away greater, in box office receipts, because of excellence of the projected picture, and through saving brought about by efficient work, than any possible advance in wages which might be demanded.

The Algoma is one of the Famous Players Canadian Corporation houses. It is certainly under very able management. Brother Ransome formerly projected motion pictures under the supervision of Clarence Robson, at the Strand Theatre, Toronto, when that theatre was some considerable pumpkins in the theatre world of Toronto. Ransome estimates that he has projected in excess of forty million feet of film at the Algoma Theatre.

The Box-Office Tells

COUNTING up in the box-office tells whether the manager is wide-awake to the important things that bring people back over and over again. That's why most successful houses are using Bausch & Lomb Cinephor Projection Lenses and Cinephor Condensing Lenses.

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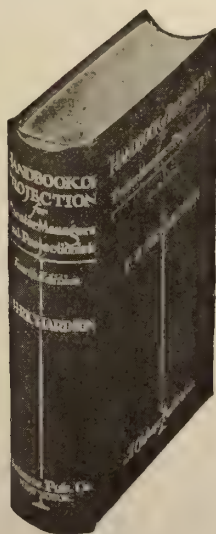
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NEW YORK

Business Agent Union Incubus Sometimes

FROM the middle west comes this letter. I publish it, not to convey the idea that union business agents as a rule are in this class, but to show that this sort of an INEFFICIENT animal does exist (and I am NOT taking this one letter in evidence, either) and to point the FACT that he is a tremendous INCUBUS to his own union and to the I. A. in general. The letter reads:

Mr. F. H. Richardson, Dear Sir: Being an outsider, perhaps I am assuming an awful lot in writing you. I, therefore, leave it entirely to you as to whether or not this letter is worthy of an answer.

Do you really think, however, that I ought, under the conditions, to be termed a "scab?" Here is the situation.

I tried to make application to the * * * union at which time the Business Agent would not even so much as give me a civil answer as to why he would not give me an application blank, which hurt, as I had never before worked in a union town or near a union.

That explains why I am now working in a non-union town. Have been in my present position for two years and three months. I study the Bluebook, and am a silent student of the Bluebook School as well. Have Griffith's lens chart, which is framed and hangs over my desk. I try hard to give the patrons of this theatre as good a picture as can be seen anywhere else.

Inclosed is my stop and mis-frame chart for six months, ending Jan. 1, 1926; also a duplicate of the daily record I keep which enables me to look up any production I have projected and see its exact footage and the exact condition of the print I used. This monthly report shows all mis-frames or stops, as well as carbons used and other projection room data.

And now here is the real cause for this letter: Will a mercury arc rectifier work as efficiently on 220 3-phase as on 220 volt single phase, and what effect will change of phase have on the tube? I have the Bluebook, Hawkens Guides and a set of Croft Books; also have been down to the public library, but have been unable to find an answer to the problem."

So little matter has come in of late years regarding mercury arc rectifiers that I have got a bit rusty on them. The rectifier will work just as efficiently on 220 volts 3 phase as on the other, but I don't remember about the 3-phase connection. The phase change won't matter, insofar as injury to the tube be concerned, but it runs in my mind that you don't use all three phases. I will have you advised about this directly from Schenectady.

As to the Business Agent matter—well that is something else again. You have a perfect right to address this department or its editor. Officially it knows no difference as between union and non-union. It recognizes, officially only the motion picture industry and theatre patrons.

HOWEVER, it assists the union as much as possible, wherever possible, just as this paper assists the exhibitor's union as much as possible, wherever possible, because this is the age of organization, and all exhibitors and all projectionists should belong to their organization. That is just plain good business.

A union official who will treat ANY man as discourteously as you say this man treated you is NOT FIT TO BE A UNION OFFICIAL. He is an INCUBUS to the union, and ought to be kicked out of office. If you approached the union in good faith, were treated with due courtesy and were given good and sufficient, or even reasonable reasons why your application could not then be considered, and you then proceeded to

work in the territory controlled by that union, then you certainly would NOT receive any consideration or sympathy from this department, or from its editor.

BUT if you approached the union and were treated discourteously, substantially as you have set forth, then in my judgment you have committed no wrong in going to work as you have. It was the UNION which is entitled to no consideration, and the "excuse," if made, that the union did not know of the act of its agent is NO EXCUSE at all.

Some unions strenuously object to this department and its editor criticising unions and their actions. They object to any sort of criticism by anybody, which is just plain NONSENSE AND PIFFLE. There is the motion picture industry, one branch (and an important one) of which the union's assume to control, and when any man or organization which does that, undertakes to set itself or himself up as being above criticism—well, I'm one who will undertake to smack his or their self-erected pedestal over, and land him or them, down among the rest of we common mortals.

Unions Need Unbiased Criticisms

Unions NEED unbiased CRITICISM. Like other folk and other organizations, they like to run things to suit themselves. They don't like to be told that anything they do is wrong. But the fact remains that unions do a LOT OF WRONG THINGS.

On the other hand unions do a WORLD OF GOOD THINGS, so we DON'T condemn the unions (either exhibitor's or projectionist), but ONLY those WRONG things they do. Business Agents mostly are good and efficient officers who try to do the best they know how. Once in a while, though, there is one who is SWELL-HEADED and ARROGANT. This seems to have been a case of this sort. But as I understand you, it all happened three years ago. Probably that business agent isn't business agenting any longer. Why not address a letter to the local, the address of the Secretary of which I will supply you by mail, setting forth the reasons why you did as you did, again offering to make application to the union? Keep a copy of the letter you send, if you do send one, and if they reply adversely, send me a copy of BOTH letters, whereupon I will take the matter up with the union. Maybe they'll see the justice of things from YOUR viewpoint. Maybe not. Possibly if I do take the matter up with them they will try to snub me too, but that I would not in the least mind, merely setting it down to their lack of good manners. The report show up very well indeed.

American Reflecting Arc Lamp

MANY inquiries received concerning the American Reflecting Arc lamp make it evident that what happened to it is not very generally known.

P. E. Everts, Marshalltown, Iowa, says:

Can you advise me as to whether or not the American Reflecting Arc Corporation, of Boston, Mass., still exists, and do they still manufacture reflecting arc lamps? We are in need of parts for lamps and don't know where to find them.

Have two reflecting arcs here in the Legion Theatre, each using 22 amperes. Project a 12 foot picture at 110 feet. The lamps proved very satisfactory. They were installed more than a year ago. I would not exchange them for the old type arc lamps. Have had no trouble with reflector breakage.

I have been a reader of your department for more than twelve years. I find it to be very valuable to me in my work as motion picture projectionist—a term which comes hard, as I have been accustomed to the "Operator" for eighteen years. I realize, however, that it is the more distinctive and proper term. I also respect my business as being in the nature of a profession.

Keep up the good work and continue to hammer the truth home. I'm for you.

American Taken Over By Enterprise

For the benefit of all concerned, the American Arc Lamp has been taken over by the Enterprise Optical and Manufacturing Company, Chicago, Illinois, which has remodeled the lamp and, I believe, discarded the name "American," though of that I am not quite certain.

Presumably they can and will supply parts for the old American lamp. Address them as above. When changes such as this are made, manufacturers would do well to notify me, so that the information may be broadcasted through this department.

Yes, brother Everts, the term Projectionist is more appropriate than the nondescript one "Operator," which may mean most anything, through a list of more than one hundred things ranging from operating a blind tiger or bucket shop to operating a theatre.

That, however, is NOT the real reason I have insisted upon the change. There is a far bigger reason than that. It is this: If we talk to a theatre manager or exhibitor of a "machine" an "operator" and a "booth," the mental reaction to him is a cubby hole somewhere in a space not worth Adam for anything else (Booth) in which is a semi-automatic "machine," which merely needs a cheap attendant, or "operator." His reaction is that any fool can "operate" a mechanism with just a little practice, and that projection consists solely and wholly in "operating the machine," hence but little skill and knowledge is necessary.

Talk to that same man about a projector, a projection room and a projectionist, and when he has got done laughing, and maybe sneering, THE WHOLE PROCESS OF PROJECTION WILL HAVE BEEN AUTOMATICALLY LIFTED OUT OF THE CLASS OF MERE MECHANICS, AND PLACED UPON A PLANE ENTITLED TO AND CALLING FOR AT LEAST SOME DEGREE OF RESPECT.

You may question or even dispute this. You may also question, or even dispute the proposition that one and one makes two, but the fact nevertheless remains, that one and one DOES make two.

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TRADE



MARK

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MOVING PICTURE WORLD

VOL. 80, No. 9

JUNE 26th, 1926

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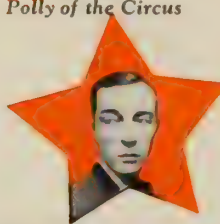
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PRODUCED BY HAROLD LLOYD CORPORATION



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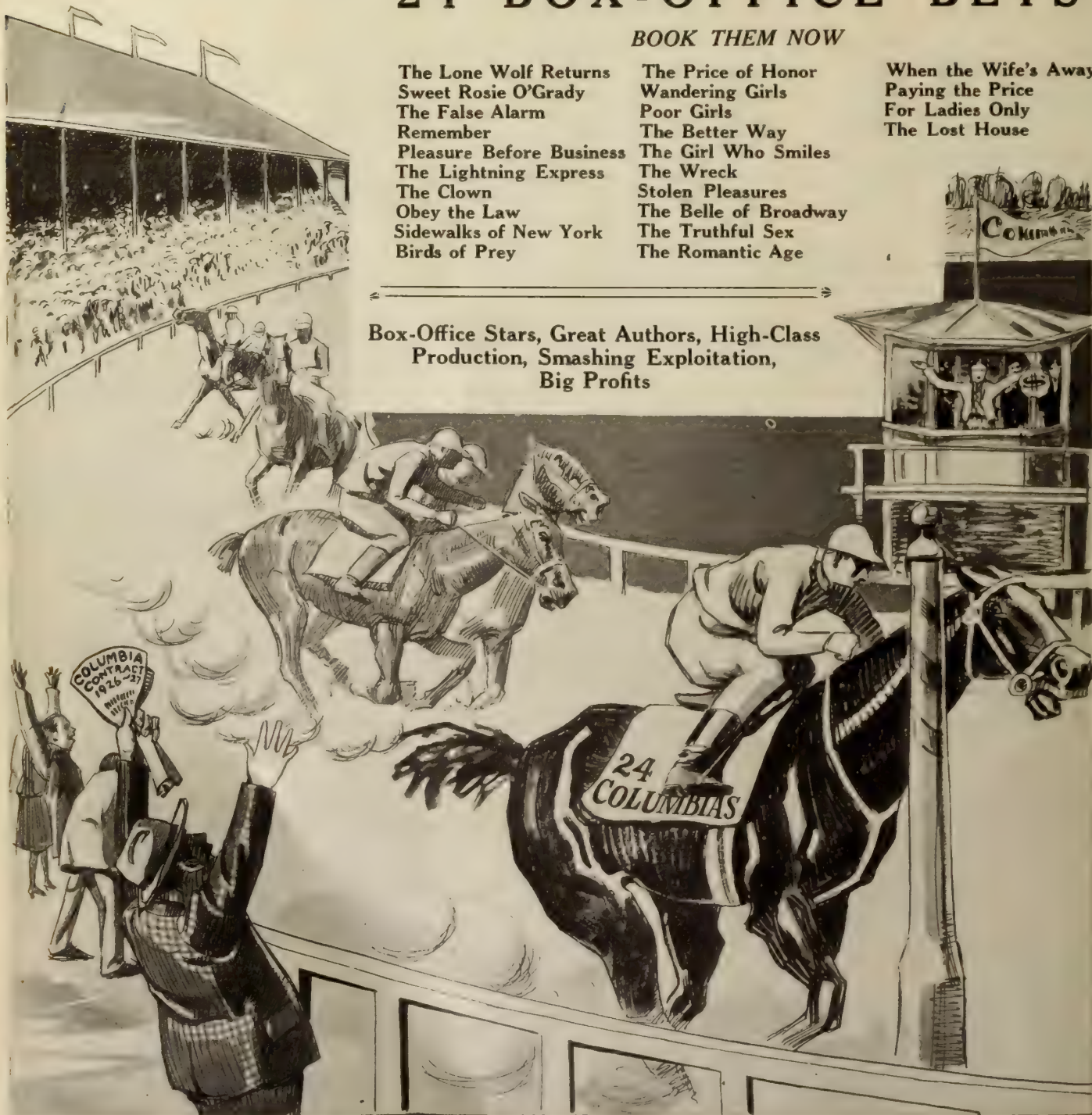
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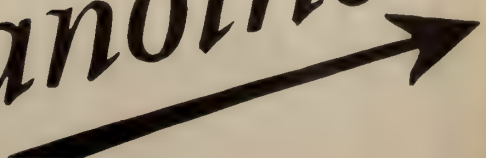
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**DIRECTED BY
FRED JACKMAN**

"The Devil Horse"—Pathe
Rex, the Wonderful Horse, Scores Again in
Exciting Story of Frontier Days in West
Reviewed by C. S.

5,853
Feet

Melo-
drama

Reviewed by C. S. Sewell

	CAST:	Rez
The Devil Horse	.....	The Killer
A Black and White	.....	Herself
Lady	.....	Yakima Canutt
Dave Carson	.....	Gindya Morrow
Marion Morrow	.....	Robert Koriman
Frowning Wolf	.....	Ray Clements
Major Morrow	.....	Master Fred Jackson
Young Dave	.....	Hal Ranch.

Story by Hal Ronch.
Directed by Fred Jackman

As for the human characters, Yakima is, for a former rodeo champion, a somewhat ill-timed cowboy, and introduces some slightly casual riding and horsemanship, equaling the other riders in the crowd. He has everything of his kind that he makes fly—timed, the manner in which he vaults off the horse leaps into the saddle, back on the horse over obstacles and in sequence, where he lands, and especially in the saddle and the animal. Breaking Rex to all the way down a buck with an excellent comedy touch. There, Dave boasts and then throws him. Gladys McCormick is convincing as the girl. Robert Kortman is convincing as the girl and Redman. ... would prove a de-

The Devil Horse should prove a tie-up non-office attraction. It will satisfy the thousands who enjoyed the previous Rex, rings and win a new generation, particularly With the younger generation, for it has the boys, they dot on, Indian fights and everything else. Cavalry, plenty of light-weights, Cavalry, plenty of hand encouraging both battles and hands and drives of hundreds of Indians and droves of horses, magnificent horsemanship and towering even above this is the wonderful performance of Rex and the other horses

[illegible]

The entire picture, with the exception of a few romantic moments, is thrilling and intensely exciting. Rex's work is wonderful and enthralling and scarcely less so is that of the other two horses. The marvelous work of these animals is certainly a tribute to Mr. Jackson's skill and patience. As to the situation as ever appeared on celluloid is the fight between Rex and the killer where they rear, kick and bite at each other. Oh, boy! what a punch

Pathépicture

TRADE MARK

HAL ROACH, master of ingenious situation and creator of countless cinema classics, has just added another feather to his well furnished productorial cap in his latest Pathe offering, a feature length production starring Rex, the equine marvel, who has already won wide recognition in the list of stellar screen celebrities.

"The Devil Horse," the third and last of the "Cyclone" were his first ("The Cyclone" was his first).

"The Devil Horse," the third and latest of this great horse's cinematic contributions ("The King of Wild Horses" and "Black Cyclone" were his first two), and in our opinion by all odds the greatest of the three, was shown to an invited audience in the Hotel Roosevelt Ballroom on Tuesday, June 1st. It will unquestionably be one of the outstanding box office successes of the season, for it possesses an appeal which will thrill and please all ages and classes of movie goers. Humans, white and red, horses, black, silver and piebald, soldiers, wild tribes, buffaloes and frontiersmen pass before the eye in swift and colorful panorama. Photographically, the picture is unusually clever handling of the characters. The former, is a tribute to the skill of Fred I. M.

Photographically, the picture is unusually fine, while the clever handling of the characters, horse and human, especially the former, is a tribute to the patient ingenuity and resourcefulness of Fred Jackman, who directed the picture. The story, which is a series of fast moving incidents, with many clever directional touches, deals with the adventures of Rex, a wild stallion who has an unconquerable aversion to the American Indian and who is feared by the tribes who live near his grazing grounds as a supernatural steed.

Of course, Rex has a love affair with Lady, a silver-gray mare, and of course, there is a horse villain, The Killer, who leads the Indian herd. The high spots of the picture, though there are many to choose from, occur when Rex is reunited with his young master from whom he has been separated as a colt after an Indian attack, and the burning of their wagon train and again when he brings relief in the form of much needed ammunition to the beleaguered fort just in time to save the occupants from massacre.

Yakima Canutt plays Dave Garson, the young frontiersman and scout, whose mastership Rex alone recognizes, and Gladys McConnell, who portrays the character of Marion Morrow, the daughter of the army major in command at the fort, furnish the romance for the human part of the story pleasingly and without over-acting. Robert Kortman as Prowling Wolf, the scheming redskin chieftain, whose evil plans are frustrated by Rex, also does well, as does little Fred Jackman in the role of young Dave, the boy who plays wet-nurse to Rex as a gangling colt. Roy Clements, who plays Major Morrow, the commander of the Fort, is entirely adequate in the opportunities afforded him.

There are numerous well balanced situations, and the picture is thrilling and sentimental, with a few of the usual western heroes, exciting chase scenes, and a few of the usual western scenes when Rex is in the saddle.

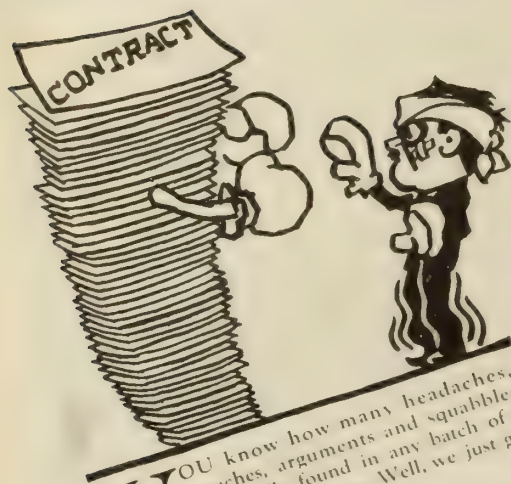
There are numerous well balanced situations in the picture, thrilling and sentimental, with Rex and Dave as the respective heroes, exciting chases, and a trick shot or two that are excellent, as when Rex is seen picking his way across a chasm on the trunk of a tree which crashes down a couple of hundred feet just as he gets over to the opposite side.

Altogether "The Devil Horse" is one of the best pictures we have seen so far this season.

Altogether "The Devil Horse" is one of the most satisfactory pictures we have seen so far this season.

MERRITT CRAWFORD

5,143



YOU know how many headaches, grouches, arguments and squabbles are usually found in any batch of a hundred contracts. Well, we just got a SHOCK!

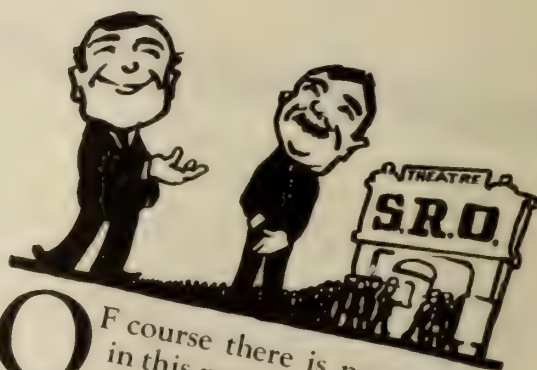
We added up the number of Complete Service Contracts in force as the new season nears. Found there are exactly 5143. Then we started a search for the complaints, adjustments, arbitration actions, etc.

AND FOUND NOT A SINGLE ONE!

Think of it! Five thousand, one hundred and forty three exhibitors getting fifty-four weeks of service under a single contract—gosh, how many reels of film that must mount up to—and not a single solitary slightest shadow of a complaint!

Not only that—but over a thousand unsolicited letters stating plainly that the Complete Service Contract has been a LIFE-SAVER.

Think of that—you boys who haven't grabbed a Complete Service Contract yet!



Of course there is no surprise in this news to the man who already has HIS Complete Service Contract.

He knows he got a GREAT BUY last year. He was grinning when he signed and right now he's laughing out loud.

But we're laughing with him! Because—and we want to put this tribute to the fairmindedness of exhibitors on the record—

In every case where a Complete Service Contract is being renewed it is done at a SUBSTANTIAL INCREASE IN PRICE! And the theater owner is doing it cheerfully, with a grin—with a mile-wide grin. That's the acid test. That shows what Complete Service meant to 5143 last year—and will mean to many thousands more this year.

Universal's
Complete Service Contract—The

Contracts

Without a complaint!



CARL LAEMMLE inaugurated the Complete Service Contract as a means of giving the small exhibitor definite, concrete HELP—at a time when he surely did need it. And out of all the contracts we probably undersold our pictures in exactly 5143 cases. Because Carl Laemmle's idea of SERVICE was kept uppermost. It was steadfastly limited to the smallest men—towns of three thousand population and less.

But now the BIG FELLOWS are after us! They want Complete Service Contracts. They are willing to PAY the price. So we've thrown the doors open. YOU, too, can have your chance.

Get together with your Universal exchange manager today. No matter where your theater or what the size of your city. Go over the situation with him—and if you meet on a fifty-fifty basis the chances are even we will okay the Complete Service Contract when it comes to New York.



BUT HERE IS EVEN BIGGER NEWS: The door has been opened on product too! You can now proposition us on all of Universal's mighty array—the first-run record smashing hits, the brilliant Greater Movie List, the CLASS short subjects.

With just a few exceptions! The Reginald Denny features, the Richard Talmadge Productions, and International Newsreel.

Of course, you'll have to pay REAL MONEY—the legitimate price for the pictures you want. But there it is—the doors are open—you now have YOUR chance to—

Get in out of the rain with a Universal Complete Service Contract and join in the cheering!

Straight Road to Sure Profits!

dough by the derby-full!



"The Brown Derby" set the style at the N. Y. Strand this week! It's a snappy business hat—fits every box-office. The biggest first-runs from Coast to Coast have booked Johnny Hines' latest, fastest, funniest!



From the musical comedy by F. S. Merlin and Brian Marlowe. Story by Bert Wheeler. Directed by Charles Hines.

A First National Picture

. . . keeping up the record of Summer Hits!

ASBESTOS

Laurence Stallings is to write the titles for Fox's "What Price Glory?" and the producers are now searching for an extra, reinforced supply of non-inflammable film.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

Heavy showers of German directors for Hollywood and vicinity from now until supersaturation point. Light and intermittent falls of European pictures predicted for entire United States area.

VOL. 80

NEW YORK, JUNE 26, 1926

NO. 9

London Cable

By SUMNER SMITH

London, June 14.

The British film industry is in a bad way and nobody knows that better than the British Board of Trade, which constantly is bringing pressure to bear on local producers, through threats of legislation. The producers feverishly seek to clean house before national interests do this for them.

American interests here are naturally desirous of avoiding any national legislation, notably the recurrently talked of quota system. The Hays plan, of advancing money and equipment to aid British producers and guaranteeing American distribution, is under serious advisement by the Board of Trade. The British government is intensely interested in the film industry and realizes all its possibilities and if the Hays plan goes by the boards it will take some drastic action of its own.

An English picture is harder to find than an honest man. In Ambleside, Westmoreland County, which I didn't think would even have a theatre, a Universal picture was doing grand business last week. The house hadn't shown an English picture in months.

Newspaper reviews of two English short subjects this week agreed, succinctly, that they were "even worse than the worst American pictures."

British producers obviously are jealous of each other. There are intrigues and little, if any, united action. The British Board of Trade intends to use a strong hand in clearing up this situation.

The problem here has three apparent solutions: (1) Drastic legislation, (2) the Hays plan and (3) the drawing up of an ultimatum, now hinted at, when exhibitors hold their annual convention at Brighton this month demanding English films to the extent of 2½ per cent. of the total number of American films imported annually.

The Hays plan may eliminate the ultimatum possibility and narrow the field of choice down to the Hays offer and drastic quota legislation.

M. P. T. O. A. Ready to Act On Mandates of Convention

Seider Calls Meeting of Administrative Committee for June 23—Text of Final Convention Resolutions

In order that the machinery for the carrying out of the mandates of the Los Angeles convention be set in motion immediately, Joseph M. Seider, as chairman of the Administrative Committee of the M. P. T. O. A. has called a joint meeting of the Administrative and Ways and Means Committee at national headquarters in New York on June 23. Seider has notified Harry Davis, M. E. Comerford, J. J. Harwood and Nathan Yamins, members of the Administrative Committee urging them to attend.

The copies of five resolutions adopted at the convention verbatim reports of which were not previously secured, have been issued from M. P. T. O. A. headquarters.

These resolutions reject the constitutional amendments as not being made in accordance with the by-laws; condemn censorship, commend the Philadelphia Exposition and all similar functions, and offer thanks to Seider and Woodhull for their conduct in office during the past year.

Hobart Delivers Film To First National

Henry M. Hobart has completed "Don Juan's Three Nights" and delivered the initial print to First National. John Francis Dillon directed the picture on the West Coast with Lewis Stone, Shirley Mason, Malcolm MacGregor, Myrtle Stedman, Kala Pasha, Mario Carillo and Jed Prouty in the cast. Clara Beranger prepared the scenario from the German work of Ludwig Biro.

Hobart probably will make additional features for First National distribution.

Iszatso?

The Los Angeles Educational studio reports that, during the convention, when it was host to exhibitors, there were frantic cries of "Fire!" from the guests who thought that a set was on fire when the old reliable "smoke pots" were in use.

The set was being used in a Johnny Arthur comedy.

As a result an alarm was turned in and all the fire engines in Hollywood proceeded to arrive on the scene.

The exhibitors were saved from the wrath of the firemen by the explanation offered by their escorts — the motorcycle police!

Lasky Off to Coast To Start Big Films

Having prolonged his stay in the East until he could see D. W. Griffith's production, "The Sorrows of Satan," and Herbert Brenon's production, "Beau Geste," Jesse L. Lasky has left for Hollywood to see James Cruze's mammoth sea picture, "Old Ironsides," and to start the new Paramount studio with the greatest series of productions in the history of Famous Players-Lasky Corporation.

Twelve of the 41 pictures which Paramount will release between August 1 and February 1 next already have been completed, and Mr. Lasky leaves with the Paramount studio on Long Island well functioning.

British Consider Reciprocity Plan

By W. E. ALLISON-BOOTH
[By Cable from Moving Picture World London Bureau]

June 15.
As predicted in a recent cable from Sumner Smith, something is going to pop soon in the British cinema world. It was forecast again this week when a joint committee, representing the British film trade, discussed the proposition that every American distributor agree to receive not less than one British film for every 25 films offered for distribution in Great Britain.

Mr. Welsh, of the Welsh-Pearson Films, stated that British firms were allowing world distribution of films to pass into American hands.

Mr. Elder, of Stoll Films, stated that no financier would invest in British films unless assured of their release in America.

The joint committee passed a resolution approving the 1:25 reciprocal scheme, but called for its further consideration.

Paris Cable

By SUMNER SMITH

Paris, June 16.

Representatives of twenty nations will attend the motion picture congress here in September. Many Americans are expected. The congress will study moral problems, a world-wide back to the farm movement, proper and true representation of all races in motion pictures and prohibition.

June 21 will mark the fifth anniversary of the opening of the United Artists office here under the management of Guy Crosswell Smith.

Ernest Torrence has arrived here.

Vandal and Delac's "Graziella," showing here, is a fine film poem of a Neapolitan romance, worthy of extensive exhibition.

Walrath, N. Y. Censor, Seeks Better Post

(Special Dispatch to MOVING PICTURE WORLD)

Albany, June 15.
John H. Walrath, chairman of the N. Y. State M. P. Commission, may be a candidate for the office of Attorney General on the Democratic ticket this coming fall. The position pays \$12,000 as against \$7,500, which Walrath now draws down. The commission is out of existence on Jan. 1.

First in U. A. Chain

Sid Grauman's Egyptian Theatre at Hollywood and the new Chinese Theatre, under construction there, in which Mr. Grauman and Joseph M. Schenck have a two-thirds interest, are the first two United Artists Theatre Circuit houses in the \$20,000,000 pre-release circuit recently announced by Mr. Schenck.

Custer Coming

After completing "The Devil's Gulch" for F. B. O., Bob Custer will leave for a month's vacation, visiting his home in Lexington, Ky., as well as making brief stops in Kansas City, St. Louis, Louisville and New York.

Brenon Story

"God Gave Me 20 Cents," a short story appearing in the July issue of the Cosmopolitan by Dixie Willson, has been purchased by Famous Players-Lasky Corp. for Herbert Brenon's next production, following "The Great Gatsby."

Title Change

The title of Bebe Daniels' next Paramount has been changed from "The College Flirt" to "The Campus Flirt."

MOVING PICTURE WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Vol. 89

No. 9

Highlights

F. W. Murnau, German director, who made "The Last Laugh," will arrive in New York about July 1 with a print of his recently completed "Faust," which he will put in shape at the M.-G.-M. studio in California.

M. H. Hoffman, vice-president and general manager of Tiffany, will be in New York Sunday, coming in from Cleveland where he held a meeting of all branch managers.

Will Hays leaves for the West Coast today on his annual trip.

Sol Lesser is president of the Plymouth Investment Co., a new real estate group, with headquarters in Los Angeles.

Tom Reed, director of Universal City publicity, is in New York, to sail with Carl Laemmle on the twenty-third of the month.

As predicted in cable dispatches to the Moving Picture World the theatres in Warsaw have closed, owing to the fact that the ticket tax equals the admission price. The Associated Press reports that Marshal Pilsudski may intervene in the situation.

Hoffman in New York

Renaud Hoffman, supervising director of Gotham Productions, is in New York for a conference with Sam Sax regarding plans under way for the series of twelve Gotham Productions to be released this season by Lumas Film Corporation.

Shaking Hands at Last



Definite co-operation between the Church and the Drama is an established fact with the formation of the Church and Drama Association which will be a national organization. The association was formally ushered into existence at a dinner at the Plaza Hotel, New York.

All denominations, Protestants, Catholics and Hebrews are represented in the association.

Will Hays, in attendance at the dinner, declared the formation of the body was a step in the right direction.

The purpose of the association will be to create a deeper understanding between churches

and all forms of amusement.

The Rev. S. Parkes Cadman, president of the Federal Council of Churches of Christ in America, said: "I am heartily in favor of the unity of the church and drama. Already we have tested the plan out with the motion picture and have found it very successful."

Others at the dinner included Hon. William C. Redfield, presiding officer; Rev. George Reid Andrews, chairman; Father William J. Donahue, representing Cardinal Hayes; the Rev. Randolph Ray, representing Bishop Manning; and Edith Wynne Mathison.

Eyton Back After Study of European Production



European film producers are on the right track and with the gradual readjustment of economic conditions, America can expect to see more and more European pictures shown on the screens of this country, according to Charles F. Eyton, special foreign representative of the Paramount production department, who returned this week after spending several months investigating film production conditions in England, France, Germany and Austria. Eyton, who was accompanied by his wife, Kathlyn

Williams, will leave Sunday for Hollywood.

"A thorough investigation of film production in Europe," said Eyton, "leads one to the conclusion that what is now chiefly lacking in European production is equipment. This lack of equipment and studio facilities is due, naturally, to the disorganized economic state of the various European countries following the war."

"One of the important messages which I plan to give to our own directors and producers in our studies here and in Hollywood, concerns the necessity for taking into consideration European customs and European psychology in the production of American pictures."



EXHIBITOR ORGANIZATION LEADERS JOIN PRODUCERS IN DEDICATING F. P.-L. STUDIO

Left to right are Milton E. Hoffman, executive manager of Paramount's Western Studios; Sidney S. Cohen, retiring chairman of the M. P. T. O. A. Executive Board; Glenn Harper, chairman of the M. P. T. O. A. Entertainment Committee for the convention; and R. F. Woodhull, retiring president of the M. P. T. O. A.

B. & K. Sign for Universal

Carl Laemmle, president of Universal, has announced the completion, after five months of negotiations, of one of the biggest and most significant film rental contracts ever consummated in the motion picture business, between Universal, as producer and distributor, and Balaban & Katz, the Chicago chain theatre operators.

The contract covers the entire Universal product and concerns seventy-three theatres in Chicago and other Middle West cities.

Cannot Punish Warsaw "Pirates"

A giant scheme which includes the pirating of films, music and books, has been uncovered in Warsaw, Poland, by Esther E. Rosecan, who is traveling abroad representing Pathe Exchange, Inc. The New York Times carried cable dispatches regarding the story.

Films are "borrowed" from Vienna and other cities and duped for the Polish trade. Lack of international copyright renders the owners of the films helpless in law courts there.

Miss Rosecan, after a series of Patheserial adventures to secure evidence against the pirates, lost her case in a Warsaw court when the lack of international copyright law was revealed. The attorney for the pirates condoned their practices on the oft-trod ground of the "American film invasion."

Zanft to Make Foreign Theatre Survey for Fox

John Zanft, vice-president and general manager of the Fox Theatres, sails for Europe on the Majestic, June 24. He will survey the theatre and prison situation there, the latter as part of his work as Commissioner of the Board of Trustees and Managers of the New York State Reformatory at Elmira.

On his return in the fall he will be present at the opening of the New Academy of Music in New York, the Savoy in Brooklyn and other Fox theatres now under construction.

Managers Meet

Cleveland, June 14.

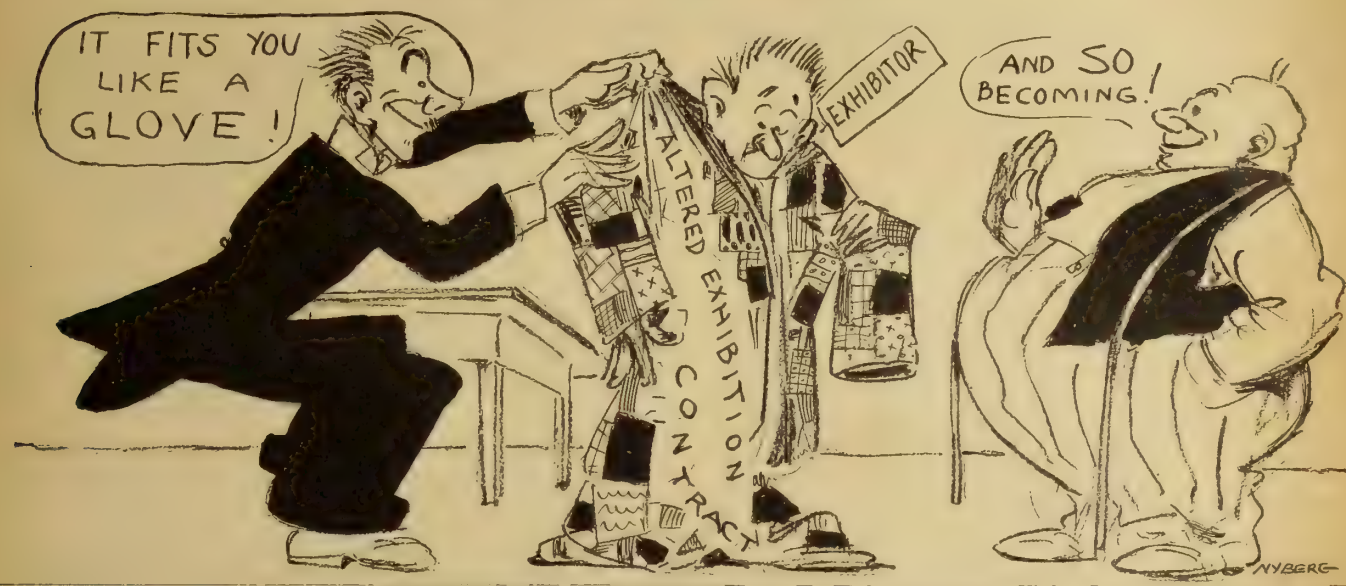
A meeting of the Tiffany Exchange managers of the Central States territory will be held at the Hotel Statler on Saturday, June 19. M. H. Hoffman, vice-president of Tiffany Productions, Inc., will be present, coming directly to Cleveland from Los Angeles where the program of Twenty Tiffany Gems for 1926-27 is in the course of production.

This meeting is the first of a series to be held in different parts of the country with Tiffany exchange managers.

"EXTRA Pants?" Plenty of Them!

As M. P. T. O. A. Sees the Uniform Contract

By Nyberg, Moving Picture World Staff Artist



Damned Clever, Those English

THAT part of London which makes its living with words, words, words, is still "deploring" "The Big Parade" which opened there a few weeks ago. That part of the city which makes its living otherwise is deploying in large numbers around "The Big Parade."

The professional word makers call it a foolish picture, a stupid picture, a biased picture, an inconsistent picture, a picture that violates the entire code of international good taste. To them it is a film version of "how America won the war."

One writer said, "I deplore this film because I feel it will be another set-back to a mutual understanding. I welcome it because it is the finest propaganda I have seen on the screen in favour of a British film industry."

Meanwhile the British public is flocking to feed heavily on this food of misunderstanding.

But these critics, and, in truth a great many American newspaper editorial writers who came to the defense of "The Big Parade" missed the question at issue.

The British writers did the bulk of their "deploring" because the film was not a text-book of the Great War combined with an international flag waving tableau. The battle of Zeebrugge should have been included, also Ypres. Also, we suppose, a few air raids on London and Paris, the battle of the Marne, some of the fighting on the Italian front; then Gallipoli, Verdun and a few other high spots of the Allied campaign.

America has nothing but admiration for these most sacred shrines of bravery. And whenever any other Allied country turns out the film story of Ypres or Verdun or Zeebrugge or Gallipoli in a showmanly manner, America will take that story to its heart and not inquire why its doughboys are not marched in under the Stars and Stripes at the last moment for the rescue of king and country or what have you.

"The Big Parade" made no attempt to be a text book. It made no attempt to fix the rate of exchange on international credits for "who won the war."

If the British critics had looked closely they would have

soon discovered that the picture made no attempt to even credit all of the arms of the American forces. Not a single U. S. Marine button, for instance, was visible in "The Big Parade." This in spite of the fact that Laurence Stallings, the author, was a Marine himself. And lost a leg by so being. But did the U. S. Marines charge on "The Big Parade" with fixed fountain pens? Or boycott the production because it did not give them a tumble? Not on your life!

The American navy did not so much as poke the nose of a sub-chaser into the picture. But from gobs to admiral there came from the navy only large gobs of silence and box-office attendance.

In a word "The Big Parade" is not the story of "how America won the war" but how America went to war.

Let England make HER "Big Parade" and America will cheer it from Punxatawney to Pasadena, and make the cheering extremely worth while for any British producer.

But if that producer starts in, as the British critics indicate should be done, to put everything into the picture from Girl Scouts to what Serbia did in the war, then God help the picture. If the War Office and not the Box-Office is to be consulted, it's no wonder the sun never rises on a theatre showing a British-made picture.

America will soon be looking at the film version of "The Better 'Ole." We doubt if American critics will hasten to deplore the fact that the picture is 99 per cent. devoted to British soldiery in the war.

We will also see within the year the picturization of "Seventh Heaven." If the picture follows the play as it undoubtedly will, the battle of the Marne will get the only bulge. We paid a lot of money to see "Seventh Heaven" on the stage. And we will pay a great deal more to see it on the screen. But we will not be annoyed because Belleau Woods is left out in the dramatic shuffle.

Did Shakespeare mean to say that Hamlet was the only melancholy man in the world? Do we insist on an American epilogue for his historical plays? Do we add a Yankee

(Continued on page 681)

Our Stock Market By Ervin L. Hall

(Stock market reports compiled by Newburger, Henderson & Loeb, 100 Broadway, New York—Members of New York and Philadelphia Stock Exchanges)

Daily High and Low—Per Share

1925 RANGE		1926 RANGE				June 10		June 11		June 12		June 14		June 15		June 16		Sales for Week
High	Low	High	Low		PAR	High	Low	High	Low	High	Low	High	Low	High	Low	High	Low	
83½	51½	76½	64	(a) Balaban and Katz	no par	110½	109½	110	110	110½	110½	110½	110	110½	110½	73½	73½	4,080
118	104½	112½	106½	Eastman Kodak	25	74½	73½	74½	74	74	74	74	73½	73½	73	110½	110½	2,600
114½	90½	127½	103½	Famous Players Common	no par	127	125½	127½	126½	127	126½	126½	125½	125½	123½	124½	123½	49,500
120	103½	124	115	Preferred	100	130	121½*	120	121½*	120	121½*	121½	120½	120	121	* 120	121½	100
11½	4½	73½	3½	(b) Film Inspection	no par	5½	5½	6	5	5½	6	5½	5½*	5	5½*	5	5½*	2,700
110	100	107	96	First National Pictures, Pref.	100	98	103	* 98	103	* 99	103	* 99½	100	* 97½	97½	98	103	100
85	68½	85	55½	Fox Film "A"	no par	64½	64½	64½	64½	64½	64½	66	64½	67½	66½	69½	67½*	10,400
32	26	34½	19	(b) Fox Theatres "A"	no par	24	23½	24	24	23½	23½	25	23½	25½	24½	26	25	9,900
14½	13	15½	9	(b) International Projector	no par	11½	14	* 11½	14	* 11½	14	* 11½	14	* 11½	14	* 11½	14	...
44½	22	41	34½	Loews, Inc.	no par	38½	38	38½	38	38½	38½	38½	37½	38	37½	38	37½	13,300
24½	18	24½	22½	Metro Goldwyn, Pref.	27	22½	22½	22½	22½	22½	22½	23	22½	23	23	23	23	12,600
20½	19½	23½	19	Motion Picture Capital	no par	23½	23	23	23	23	23	23	22½	23	23	23	23	2,100
90½	70	83	45½	Pathe Exchange "A"	no par	57	55½	55½	55½	56	55½	55½	54	54½	53½	56½	54½	7,500
(e) —	—	40	18½	(c) Roxy Theatre (Units)	—	23½	23	23½	23	23	25	* 23	25	* 25	24	24½	24	(e)
..	..	12	2½	Roxy Theatre, Common	no par	6½	6½	6½	6½	6½	6½	7	8½*	7½	7	7½	6½	(e)
(f) 120	70	64	45	(d) Stanley Co. of America	no par	61½	61	61½	61½	61½	61	61½	61½	62½	61½	63½	62	6,330
13	5½	14	6½	(b) Trans-Lux D. P. Screen	no par	6½	6½	6½	6½	6½	7	* 7	6½	7	6½	7	6½	4,600
..	..	100	88	Universal Chain Theatres	ctf.	91	bid	* 91	bid	* 90	bid	* 90	bid	* 91	bid	91½	bid	(e)
47	24	41	29½	(b) Universal Pictures	no par	29	30½*	28	30½*	28	30½*	30½	30½	30½	30½	30	30½*	400
103½	94½	95	90	1st Pref.	100	92	93	* 93	93	93	94	* 93	95	* 93	95	* 92	95	100
22½	17½	18½	12	Warner Bros. "A"	10	13½	13½	13½	12	12½	12½	12½	12	12½	13½*	12½	13½*	3,900
19	13½	14½	8	(b) Common	no par	7½	10	* 8	10	* 8	10	* 7½	9	* 7½	9	* 8	9	....

(*) Units consist of 1 share Class "A" and 1.3 share Common, both no par value.
(d) Philadelphia Stock Exchange.
(e) Not available.
(f) Range of Old Stock.

Dividends

To keep you informed of dividend action by the film companies, a list will be published each week containing all dividends announced but not yet paid.

Balaban & Katz—Com. (monthly) 25c payable July 1. Holders of record June 19th. Books will not close.

Balaban & Katz—Pfd. (quarterly) \$1.75 payable July 1. Holders of record June 19th. Books will not close.

Eastman Kodak—Com. (quarterly) \$1.25 payable July 1. Holders of record May 29th.

Eastman Kodak—Com. (extra) 75c payable July 1. Holders of record May 29th.

Eastman Kodak—Pfd. (quarterly) 1½ per cent. payable July 1. Holders of record May 29th.

Famous Players—Com. (quarterly) \$2.00 payable July 1. Holders of record June 15th. Books will not close.

Famous Players—Com. (quarterly) \$2.00 payable Oct. 1. Holders of record Sept. 15.

Famous Players—Com. (extra) \$2.00 in stock if authorized, otherwise in cash, payable Aug. 15. Holders of record June 30.

Famous Players—Pfd. (quarterly) \$2.00 payable Aug. 2. Holders of record July 14th. Books will not close.

First National—1st Pfd. (quarterly) \$2.00 payable July 1. Holders of record June 15th.

International Projector—Com. (quarterly) 25c payable July 1. Holders of record June 15th.

International Projector—Pfd. (quarterly) \$1.75 payable July 1st. Holders of record June 15th.

Loew's, Inc.—Com. (quarterly) 50c payable June 30th. Holders of record June 12th.

Motion Picture Capital—Pfd. (quarterly) 50c payable July 15th. Holders of record July 1st.

Universal Pictures—1st Pfd. (quarterly) 2 per cent. payable July 1. Holders of record June 21.

Gaining Recognition

THE Film Stocks on the various Exchanges did not have a very good day on May 19th last when several of them made new lows for 1926. Since then, however, there has been a gradual rise resulting in a gain of more than two points. This rise is more clearly shown on your chart.

During this time the Stock Market in general has been going up and Film Stocks went along with the rest. There is no denying the fact that Film Stocks now are attracting the attention of the investing as well as the speculative public. Famous Players Preferred has definitely been placed in the investment stock class. A sure indication of the attention the Film Stocks are attracting is shown by the publicity they are receiving in the various financial papers. The Magazine of Wall Street, for instance, in its issue of May 22nd ran nearly four pages on Amusement Stocks. This was a very interesting article and well worth any ones time to read. The Wall Street Journal as well as many of the other daily papers quite frequently make mention of our stocks.

This condition did not exist as recently as

a year ago. The strides the industry has made in all branches during the last few years and the efforts to establish themselves on a sound financial basis is bringing results.

Our Stock Market is beginning to be reckoned with. 'Tis a good sign.

The Market

STOCKS this week continued the upward movement lead by United States Steel and General Motors. Among the Film Stocks, Famous Common lead the way with a new high of 127½ for the past two years. Most of the others acted favorably.

During the week First National Pfd. reached an asking price of 103. The bid and asked prices fluctuated during the week between 97½ and 103 with only 100 shares changing hands.

Fox Film "A" and Fox Theatres "A" were both active. Both closed the week several points higher. The turnover in Fox Film "A" was 10,400 shares and in Fox Theatre "A" 9,900 shares.

Warner Brothers Common although it did not reach a new low on actual sales showed a drop in the bid price to 7½ with 9 asked. On a turnover of 3,900 shares the Class "A" stock dropped to 12. This is the lowest price reached in the last two years, the previous low being 12½.

Our Average Price Index reached 63 this week.

We have endeavored to present to you week by week all the worth while financial news of our industry. How do you like it? Is it interesting to you, or isn't it? We would like to know. A real straightforward answer from your readers would be appreciated.

ADD THIS TO YOUR CHART
Average Price, June 16.....63

What's New?

By Bill Reilly

EDUCATIONAL'S short feature, "The Vision," is sweeping the critics off their feet, and showmen are rapidly realizing the splendid box-office material in the series of six Romance Productions which Mr. Hammons' organization is handling. The Better Films Committee of the National Board of Review of Motion Pictures voted "The Vision" an "exceptional photoplay" and discusses the picture in the current issue of its publication, "Exceptional Photoplays." "The Vision," this review points out, "deserves attention both as an illustration of a serious attempt to make short pictures of outstanding merit and because it is one of the most successful examples of the new technicolor process yet produced." The Detroit News says: "The subject is quite a revelation." Similar reports are coming in from newspapers throughout the country, as well as from enthusiastic showmen.

* * *

H. H. ROBEY, owner and general manager of the Robey Theatres, Spencer, West Virginia, informs us that The World's Champion Movie-Goer and his runner-up are men of middle age, the champion having passed his twentieth year as a theatregoer. Neither of the men wear glasses. They claim the moving pictures are restful to their eyes. We see a two-way boost here: for Robey's projectionists and as an argument in favor of a Greater Movie Season.

* * *

AFTER all when it comes to the matter of good, box-office films, there is no such thing as a closed theatre or a closed chain of theatres. Pictures that "have the goods" are not limited by combines or monopolies as far as their thorough distribution and exhibition is concerned.

This fact is proven by Producers Distributing Corporation booking six features into Broadway houses during the month of June, when that company doesn't control a single theatre in the Broadway district! These six pictures have crashed right into New York's leading theatres on sheer merit. There was no link in any chain formidable enough to batter down their fundamental box office worth and entertainment values.

"Up in Mabel's Room," the Al Christie feature, starring Marie Prevost, booked by the Strand and "The Prince of Pilsen," featuring Anita Stewart and George Sidney, booked by Warners, are the latest triumphs of P. D. C. Both of these will be shown the week of June 29th. "Silence," featuring Vera Reynolds and H. B. Warner had previously been booked for the same week by the Rivoli. The other P. D. C. releases presented on Broadway during June include, "The Volga Boatman" at the Capitol; "The Unknown Soldier" at the Rivoli; and "Shipwrecked" at the Broadway.

"BILL" BROTHERHOOD'S reissues of some of the best of the old "Bill" Hart pictures, obtainable through Cranfield and Clarke, Inc., exchanges, should put a lotta bills in your cash drawer. There were some ripping good pictures made by W. S. Hart in those days!

* * *

TOM WALLER, editor of the M. P. T. O. A. Bulletin, has returned from Los Angeles, and if anybody believes Tom has enjoyed a vacation they're wrong. Tom spent three months prior to the convention shooting news stories to the papers through both the Associated Press and United Press, as well as to newspapers direct, and he was as busy as a bee in a clover bed throughout the sessions in the Film Capitol. If any publicity got away from Waller during these recent weeks the likelihood is that it was something he didn't really need.

* * *

LOEWS, INC., entertained the newspaper and trade press special writers at Keen's Chop House in 44th Street, on Monday evening, June 14, at 11 p. m., when Tom Sharkey and Jim Jeffries, fistic champions of two or three decades ago, were introduced to the writers of today. Tom and Jim are playing a vaudeville engagement over the Loew time, and will share the bills in many movie theatres during the coming months.

Damned Clever, Those English

(Continued from page 679)

parallel to every stage production of Bernard Shaw? Shaw would not tolerate it in the first place, and we would not ask him in the second place.

Did we make Sentimental Tommie an American boy? Certainly not. We took him as a Scotch lad and interpreted him in terms of our own because Tommie was cast in a universal mold.

Art is universal. "The Big Parade" is universal. Because smiles and tears and love and gallantry are universal.

If the "Big Parade" were a flop in London, Marcus Loew and Louis B. Mayer and King Vidor and Laurence Stallings, M-G-M and the industry would have something to worry about. But since the rank and file of British picture patrons understand the effort there is no cause for dismay.

But if English producers are listening to the picture sense of England's cinema critics, they certainly have a rocky road ahead.

If they listen to the voice of their people, they will be well advised.

Damned clever, those English.



Many of the delegates to the M. P. T. O. A. convention in Los Angeles visited the William Fox Studios and were photographed with the Fox stars.

On the West Coast

Von Stroheim Casts Fay Wray in Leading Role

Indian Oil Man Backs Picture Company

Hattrick of International in Hollywood

From Moving Picture World Office,
Taft Bldg., Vine St. and Hollywood
Blvd., Hollywood, Cal.
Tel.: Gladstone 0308

Larry Urbach, Manager

Robert Leonard Weds Gertrude Olmstead

Gertrude Olmstead and Robert Z. Leonard were married at Santa Barbara on Tuesday of last week. A wedding trip through the northern part of California is planned by the couple.

Marion Will Title Six for Paramount

George Marion, Jr., one of the screen's most successful title writers, has been engaged to title six Paramount pictures. Marion is now titling "Mantrap," a Victor Fleming production.

Greiver Productions Buys Mattison Series

Cy Greiver, of Greiver Productions, has purchased the series of six productions being made by Frank Mattison Productions of Hollywood for his exchanges in Chicago and Indianapolis, according to a letter received by this office from Mr. Mattison.

First Western

In the last two Harry Carey for Pathe release, James O. Hogan has directed his first Western, his former work consisting of comedies and tragedies.



BURTON KING

Will direct twelve pictures for Chadwick.

Horsley Perfects Duoscope Camera

WITH the formation of the Cinema Patents Corporation of which David Horsley is president and Tom Smith vice-president and general manager, several notable inventions affecting cinematography are being brought together into one organization. Included in these features of direct interest to everyone engaged in the production of motion pictures are the Horsley patents including the newest of the Horsley devices—the Duoscope or double exposure camera.

The Duoscope opens up new angles of unusual interest and brings to the screen possibilities for greater realism at much less negative cost than has heretofore been deemed possible.

The fundamental feature of the Duoscope camera is its faculty for registering on the film two separate images at the same time.

Dave Horsley has worked out the practicability of the Duoscope Camera in the production of a ten-reel dramatization of Verdi's opera "Il Trovatore," which has been completed by the double exposure camera. The operatic score for the picture is being prepared by Victor Schertzinger, Fox director.

* * *

Cooper Signed by M-G-M

GEORGE COOPER, who did some outstanding work as the comedy sergeant in "The Barrier," has been signed under a contract by the Metro-Goldwyn-Mayer studios according to an announcement by Louis B. Mayer. Cooper is well known as a delineator of eccentric characters. He played the reporter in "The Goose Woman" and the comedy lead in "Riders Up."

* * *

"King of Kings," De Mille's Next

"THE KING OF KINGS" has been chosen as Cecil De Mille's next production. The Life of Christ with all of its dramatic import will be an integral unit of this new De Mille effort.

This quiets insistent rumors that the producer of "The Ten Commandments" and "The Volga Boatman" would film a Biblical subject from the title "Thirty Pieces of Silver" and is the first intimation of his immediate plans since his decision to abandon the filming of "The Deluge."

* * *

De Villard Backs Picture Company

JEAN FRANCES DE VILLARD, millionaire Indian oil man, who arrived in Hollywood last week from Oklahoma, has become president and general manager of a newly formed film company, M. P. and M. P. Consolidated Motion Picture Company, whose offices are located in the Taft Building, Hollywood.

According to Mr. De Villard twelve special productions will be made by the new organization under his personal supervision. Four are to be produced in Europe and eight in Hollywood. Twenty-four short subjects are also included in his production schedule.

"Gypsy Passion," the first to be made by the Independent concern, will feature Alexander Carr, who has been signed by De Villard under a long term contract. The production will be directed by Sidney Golden, noted European director.

Other members of De Villard's personal staff are H. L. C. Thiel, private secretary; Daniel Makarenko, technical supervisor, and B. Middleton, publicity and advertising director.

Miss Jeanne Raymond, who accompanied the oil magnate to California, is a prominent society woman of Oklahoma City, and is heavily interested in the new enterprise. Ten other wealthy Oklahoma oil people are said to be interested in the syndicate.

Leatrice Joy Returns

With trunks bulging with frocks and the newest in mid-lady's fashions from Fifth Avenue, Leatrice Joy has returned to the De Mille studio from a short vacation and shopping trip to New York. She will face the cameras as the star of "For Alimony Only" within a few days under the direction of William De Mille.

Fay Wray in Leading Role With Stroheim

After months of searching Erich Von Stroheim has chosen Fay Wray to play the part of Mitzi, the leading feminine role in "The Wedding March."

Miss Wray has been in pictures less than two years and has suddenly achieved stardom by playing the most coveted role of the season.

DeWitt Jennings in "Altars of Desire"

DeWitt Jennings, who is playing the part of Fire Chief Wallace in "The Fire Brigade" at the Metro-Goldwyn-Mayer studios, has been given the role of the sheriff in "Altars of Desire," which stars Mae Murray, with Conway Tearle in the featured male lead.



TOM REED

Not a leading man, but Universal City publicity director, says good bye to Larry Urbach on leaving for New York where he joins Carl Laemmle on his European trip.



ALEXANDER CARR

Who will play the lead in "Gypsy Passion," Consolidated Motion Picture Company's first feature, greets Miss Jeanne Raymond and Jean Francis DeVillard, millionaire Indian Oklahoma oil man, on their arrival in Hollywood.

Hollywood Flashes

Jane Novak is playing the leading feminine part in "Lost at Sea," a Tiffany production. Louis Gasnier is directing.

The next picture to be produced by Sam Briskin for Banner Productions will go into production next week. "Unknown Treasure" is the title. Noel Smith has been engaged to direct at the Fine Arts studio.

Julius Singer, head of Universal's short subject department, spent last week at Universal City looking over production. Mr. Singer left for San Francisco on Saturday and will tour some of the principal cities en-route back to New York.

Russell J. Birdwell, newspaper man, has been signed to direct for Renaud Hoffman. His first production will be a newspaper story entitled "The Final Extra."

Anita Stewart has increased her many real estate holdings by the recent purchase of valuable business frontage on Magnolia Avenue, near the First National Studios in Burbank.

Patsy Ruth Miller's next picture, according to plans outlined for her by Warner Brothers, will be "What Happened to Father," the Mary Roberts Rinehart story in which she will be starred.

In the last two Harry Carey pictures for Pathe release, James O. Hogan has directed his first Westerns, his former work consisting of comedies and tragedies.

Edgar Hattrick in Hollywood

WE met Edgar Hattrick at the station on Friday of last week. He came in from New York on his usual visit to the West Coast where he, as manager of the International News Weekly, looks after western business and after three weeks' intensive work returns to his desk in New York.

Joe Hubbell, West Coast manager of International, was at the station to greet his chief. Among the other greeters were Harry Brand, publicity director of United Artists; Fritz Tidden, of Metro-Goldwyn-Mayer, and several local newspapermen. John W. Grey, well known scenarist, accompanied Mr. Hattrick on the trip.

* * *

King Here to Direct Twelve

BURTON KING arrived on the West Coast this week. King will direct twelve feature productions for the Chadwick Pictures Corp., and will start on his first production within the next ten days.

* * *

"Delicatessen" Finished

THE final week of production on Colleen Moore's starring vehicle, "Delicatessen," has been reached, according to Director Alfred E. Green. Miss Moore is supported in this First National picture by a cast including Jean Hersholt, Malcolm McGregor, Arthur Stone, Bodil Rosing, Dorothy Seastrom and Cleve Moore.

* * *

Pathe Activities on the Coast

SPENCER BENNET is finishing the last scenes of the new Pathe serial, "The Fighting Marine," in which Gene Tunney stars. The serial is from an original story by Frank Leon Smith, Pathe production manager, who has written all of Pathe's most successful serials. Bennet and a full Pathe crew came from New York to make the picture. Bennet's last direction vehicle was "Snowed In," also written and supervised by Frank Smith. Arch Heath is co-directing with Bennet.

At the Hal Roach studios Monty Banks is making the first of twelve feature length comedies he will make for Pathe. This one is titled "Atta Boy," and has a most pretentious cast. Virginia Bradford plays the feminine lead opposite Monty. Virginia Pearson, America Chidester, Alec B. Francis, Earl Metcalfe and many other well known actors are included in the company. Arthur McArthur is producing the Monty Banks series for Pathe.

Leo Maloney, one of the pioneer western actors of the screen, has just finished the first of a series of eighteen Westerns he will make for Pathe. This first is titled "The Right Hand," and is from the original story and script by Ford Beebe. Seven former directors all well known in Hollywood played in the story. Paul Hurst is the leading heavy.

* * *

Noted Film Dog Dies

Peter the Great, noted film dog actor, shot in the neck on Sunday, June 6, when his trainer, Ed Faust, and Fred Cyriacks, a dog breeder, engaged in a dispute which ended in the firing of several shots, died on Friday of last week in a Hollywood veterinary hospital.

* * *

Universal Starts Two More Serials

HAVING just completed two ten-episode chapter plays, Universal is preparing to launch production of two more pictures of this type. William Desmond has returned to the studio after an absence of eight months, during which he made an extensive vaudeville tour. He will star in "The Return of the Riddle Rider," under the direction of Robert Hill. The leading feminine role has been given to Lola Todd who made a hit in "Scarlet Street," with Jack Dougherty, the last picture from Henry McRae.

Ray Taylor will direct Wallace MacDonald in "Whispering Smith Rides," and J. P. McGowan, well known actor and director, will play the part of Whispering Smith. Rose Blossom, famous Harrison Fisher and James Montgomery Flagg model, will play the lead opposite MacDonald.

Douglas MacLean is resting at Catalina for a week preparatory to the starting of his next feature for Paramount. George J. Crone of the MacLean staff accompanied him on the trip.

Mabel Normand, favorite comedienne, is back in Hollywood. She arrived from the East with the Norma Talmadge party, completing the journey by motor from San Bernardino.



GERTRUDE OLMSTEAD

Metro-Goldwyn-Mayer featured player who was married to Robert Z. Leonard, the director, recently.

Grauman Entertains

Admiral Charles N. Hughes and his staff, including Rear Admiral Richard H. Leigh and other ranking officers, were guests of honor in a mammoth theatre party in which Sid Grauman entertained five hundred officers and blue jackets of the United States battle fleet on Sunday in Grauman's Egyptian Theatre. The affair was in the nature of a farewell to the fleet which soon is to leave the harbor, and in compliment to the officers and the men Grauman designated the evening performances of "The Black Pirate" and "Sparrows" as "Naval Farewell Night."

Johnson Preparing For "U" Production

Emory Johnson, the prominent director-producer who has contracted to film nine features for Universal release, will start production on the first of the series within the next ten days. The picture will be "The Fourth Commandment" from an original by his mother, Emilie Johnson, and will be an extremely human tale of the relations of parents and their children. Belle Bennett, who won instantaneous popularity in "Stella Dallas," will play the featured role with Mary Carr also in the cast.

"The Masked Woman" First at First National

"The Masked Woman" will be the first film to go into production at the new First National studios now being erected at Burbank, Cal. Anna Q. Nilsson will have the featured feminine role. John McCormick will announce the balance of the cast next week.

August

The Second Annual National

Greater Movie Season

1926

Celebrating the Motion Picture's Thirtieth Birthday

Washington Showmen Organize June 22

ALTHOUGH skeptical, at the time, of any profitable benefit that might accrue from so revolutionary a late-summer project, we must, with equal frankness, admit that the "Greater Movie Season" launched in Washington, D. C., in mid-August, 1925, brought the exhibitors of the District of Columbia surprising returns at the box-office.

There is no apparent reason why the prospective "Greater Movie Season" campaign being planned for the season of 1926-27 should not return even greater values for the reason that since the idea has been proved both feasible and compensatory, the individual exhibitor will offer a greater measure of cooperative help than before conviction placed its grip upon his consciousness.

Washington Problem Is Different

The Washington exhibitor is confronted with problems that do not obtrude themselves upon the showmen of other cities of comparable size. We in the Capital have a potential audience comprised of practically one type of patron. There is no appreciable trade or commercial class to which to appeal because there is no appreciable trade or commerce in the National Capital; there is no tenement element; no vast horde of artisans. Perhaps 90 per cent. of Washington's motion picture attendance is drawn from the huge army of government workers who occupy their posts by virtue of having passed competitive mental tests—the Civil Service examinations—and whose incomes are fixed throughout the year, regardless of industrial upheavals or financial depressions in other parts of the country. Appeal to this element must be upon a high plane of intelligence and integrity. They are just as smart as we are and cannot be hoodwinked.

It was with this thought in mind that our 1925-26 campaign was planned. The basic purpose was to convince the theatregoers of the Capital City that a month earlier than ever before in the history of the industry they would have available for their pleasure a better grade of picture than the corresponding weeks of earlier years had been able to provide. That idea was disseminated by the use of posters, window cards, newspaper advertising, apart from that devoted to the individual theatres' current attractions, honest and informative use of the news columns of the press and the radio.

Nelson B. Bell, in charge of advertising and publicity for all of our theatres, was on the air at the time with "The Crandall Saturday Nighters" and was able to reach a tremendously large audience on the subject

By **HARRY M. CRANDALL**
Executive Vice-President, Stanley-Crandall
Company of Washington



of the "Greater Movie Season," which he did consistently throughout the campaign.

The first organization meeting for the

drive of 1926-27 is scheduled for June 22nd. It is probable that the same general plan of campaign used last year will be adhered to.

An important factor in the success of last year's offensive, needless to say, lay in the fact that the exhibitor made good his every claim. The pictures were better and all of the representative first-run houses staged special attractions in addition to their usual programs to stimulate interest and encourage attendance on the part of the public. No better earnest of the conscientiousness of the Washington exhibitors need be advanced than that they increased attendance at a time of year when Washington's population is at its lowest ebb, purely by the merit of their bills and the honesty with which they sold them to the public as indicative of what "Greater Movie Season" really meant.

This I consider a genuine achievement, when thought is given to the fact that there were absent from the city the President and his cabinet and their respective clerical forces; the Congress of the United States, with the large retinues of both House and Senate; the Supreme Court and its forces and governmental summer vacationers whose number cannot even be remotely approximated.

The "Greater Movie Season" is an admirable agency for the bolstering of late summer business in our theatres and should be wholeheartedly supported by every exhibitor in the country who has the best interests of the industry, as well as himself, at heart.

Prominent Exhibitors Praise Greater Movie Season Idea

THE following endorsements of Greater Movie Season may help showmen to decide whether they will participate this year:

F. B. Smith, Majestic Theatre, Stuttgart, Ark.—"I think that the Greater Movie Season program is the best thing that has ever been started, especially for a small town such as mine."

Mr. Luckel, Bijou Amusement Co., Mobile, Ala.—"We exhibitors of Mobile took part in Greater Movie Season and found it a good stimulant for business and believe it to be a good advertising campaign to be entered into each season."

Frank W. Purkett, Kenema Theatre, Fresno, Cal.—"I enjoyed remarkable business in my theatres in Fresno throughout the season last year."

H. E. Huffman, Huffman Enterprises,

Denver, Col.—"I participated in the activities and assisted in the direction of Greater Movie Season in Denver. We should make it an annual affair."

Willard C. Patterson, Atlanta, Ga.—"Reports from all theatres indicate from 10 to 40 per cent increase in business over the past three months. Many of our second run houses showed the greatest increase. Greater Movie Season was a great success. Let's have it every year."

Paul D. Hollen, Royal Theatre, Mt. Hope, W. Va.—"Greater Movie Season certainly has my endorsement, as I put it over in a small town and increased our August business nearly 40%."

George A. Mc Dermitt, Oklahoma City.—"There is no doubt of the success of the Greater Movie Season Campaign, and it showed its substantial reaction at the box office."

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor.

Epes Winthrop Sargent

M. W. Larmour's Latest School Idea Is Star of All Graduation Stunts

ABOUT this time of year managers are trying to make an appeal to the school graduates. Most of these take the form of a congratulatory card. Generally these cards are good for an admission to the theatre.

Anything along these lines is good, but pin another rose on M. W. Larmour, of the National Theatre, Graham, Texas. He takes first, second and third and consolation prizes with his latest stunt.

As you may have gathered from earlier reports in this department, Mr. Larmour stands pretty close to the school authorities. For one thing he has entertained one of the High School classes each month through the school year. This is the class having the most perfect attendance record for the previous month. A committee from the class selects its own feature from Mr. Larmour's underlines and it has been a material help toward good school attendance.

Paying Him Back

Shortly before the graduation the Senior Class decided to have a class afternoon at the National. Mr. Larmour arranged to reserve seats for them and after parading around town their class colors, they lined up in front of the theatre for the class photograph and insisted that Mr. Larmour pose with them. They were paying for their tickets this time, but they felt that Mr. Larmour belonged.

Later he was called upon for a speech, and in the course of his talk he expressed the hope that he would have the pleasure of sending them all congratulations.

He already had arranged with the principal for a list of names of the class, and he had prepared on the hektograph a card with a sketch of a boy and girl in mortarboards and gowns with "Congratulations and best wishes from N. W. Larmour." One of these and a pass good for one month was placed in each envelope.

Beating the World

After the examinations he took these envelopes over to the school and as the credits of each pupil were added up, he either checked the envelope or removed it from the batch in the case of failure. Within five minutes after the last paper had been graded he had the envelopes in the post office, where by arrangement with the postmaster the letters were immediately rushed through and into the boxes. More than half the class was waiting to receive the mail, and it was through him that they got the first notice of their success or failure. He beat the newspaper by four hours and the official school report by nearly a day.

He made every pupil his friend for life, and they always will regard the National as their house.

A Goodwill Stunt

Previously he had taken a space in the school annual. He wanted to make it distinctive, so instead of the usual "Compli-

ments of the National Theatre" he inserted this copy:

I am not buying this page with the idea that it will be of great value to me as an advertisement.

I am buying it as an encouragement to the class of '26 and to show my appreciation of all they have done for me.

And fifteen years hence, when possibly my daughter will be one of the class of '41, I am sure some of the present class will do as much for her.

M. W. LARMOUR,
National Theatre.

The copy not only made town talk, but sixteen of the graduates took the trouble to write Mr. Larmour to thank him, and most of the remainder thanked him in person.

And on top of that Mr. Larmour decries the fact that at the recent Paramount convention in Dallas he was introduced as "the best advertising in Texas." He's too darned modest. We'll second the motion.

This Takes Two

Here's a stunt E. P. Briggs used for A Social Celebrity that will work on any barber play as well as it did for Menjou at the Rialto Theatre, Pueblo, Cal.

A man made up to look something like Menjou as a barber went down the street followed by another man with a sheet about his neck. At vantage points the customer would sit on a camp stool while the Menjou did a comedy job of lathering. A three-foot property razor was part of the outfit, and at the end of the lathering this was raised and a banner dropped from it advertising the play. It batted out a lot of extra business.

Got S. R. O. With A Goodwill Stunt

Usually a goodwill stunt pays for itself on the instalment plan. It may mean a temporary loss, but the return in house favor will capitalize itself at the box office in the weeks that follow. However, you can get an immediate profit as well if luck favors you and you use your head.

Lockport, N. Y., has a particularly good High School band. The boys are sponsored by the Chamber of Commerce and the four leading civic clubs, but when funds were needed to send the youngsters to Ithaca to take part in the State contest, it was George T. Cruzen, of the Palace Theatre, who found the funds.

He donated a percentage of the receipts for the three-day run of Let's Get Married in return for a half-hour concert each evening. They could not appear at the matinees, but the night shows were a trio of turnaways. The newspapers backed up the verbal advertising, and even with the bank's share figured out Mr. Cruzen still had better money than he had a right to expect at the fag end of the season, so he not only made an immediate profit, but he stands solidly with the citizens, the newspapers and the five local organizations.

Punches 'Em

For the summer the Fort Armstrong Theatre, Rock Island, Ill., has cut its four-pager down to postcard size. Its chief claim to novelty lies in the fact that the postcards are punched on one end so they may be hung up for reference. Using government cards, the house saves half a cent on each mailing and the cost of stock as well. That is one of the funny things about the last postal increase. You have to pay more if you supply your own stock.



ANOTHER LAND CRUISER FOR THE SEA BEAST

This was planned by H. C. Farley, of the Empire Theatre, Montgomery, Ala. The base is a Ford chassis and the steering wheel is just in front of the mast. Little details like that are overlooked in an inland town.

Allen Got News Reels Stills From Newspaper Morgue

A Bunch of Ideas From Wallace Allen

Wallace Allen, of the Majestic Theatre, Memphis, comes in with a double handful of good ideas, one of the best of which is a hook-up with a local paper whereby he has access to the latter's "morgue."

Newspapers file all cut material against possible later use, and a paper that has been in existence for any length of time can produce anything from a white elephant to a bathtub bathing beauty. Mr. Allen got "Dempsey in Training" and the Byrd Expedition in the Fox News without stills, the print being rushed ahead of the still pictures. The morgue not only gave him lobby stills, but the pleased newspaper advertised the fact that the pictures had been supplied, and it gave the house good publicity. He has arranged to make further use of the morgue—naturally.

He broadcasts an hour's program every Friday afternoon and in the announcement he offers to send a pass to anyone writing in. Hundreds of replies are received, and to each a pass and form letter of thanks is sent. As the pass must be used for a current attraction, it cannot be saved up, and each pass brings at least one paid admission.

But his best recent stunt was to assume direction of the picture presentations for Boys' Week. He staged the shows for all the picture theatres. His own offering was the High School's boys band, which got him a lot of immediate business, but the good-will angle is even more important.

Now he is planning a series of harmonica contests to liven Friday nights with.

Old But Good

Digging into ancient history, the Broadway-Strand Theatre, Detroit, borrowed a collection of opium pipes, blackjacks, brass knuckles and other outlaw jewelry from the police and made a display in a drug store window with a card lettered, "These are dangerous playthings. Don't fool with them or you will be Outside the Law with Priscilla

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Radio contributed another act when The Record Boys, who came to prominence through their W. J. Z. appearances, were booked in for the show which had Richard Barthelmess in "Ranson's Folly" as the feature photoplay. Besides these three entertainers the program had three other presentations, the Topical Review and the feature, the whole performance taking up two hours and five minutes.

Of this time Barthelmess' picture took one hour and twenty minutes, and the stage incidents thirty-seven minutes. The Review was eight minutes long, as usual.

The overture was Leoncavallo's "Pagliacci." The lights were as follows: Dark amber bridge floods on the orchestra and fabric drapes at the sides; two dark amber floods from the dome on musicians; green foots and red borders on large and small stages. The overture required eight minutes.

Estelle Carey, soprano, well known to audiences here, followed the overture, appearing on the apron of the orchestra stage. Her selection was "Cinnaminamia," from Friml's "The Firefly," requiring three minutes. The lights included a lemon spot on the singer from the dome; bridge lights of deep blue on the draw curtains closing in the production stage; green foots on small stage.

After the Topical Review came Melodies

Dean and Lon Chaney, etc." There were several cards of similar import, twenty stills and a one-sheet of the star.

The picture ran second only to The Phantom of the Opera.

Eternal, preceded by a film announcement naming the numbers, as follows: "Serenade" (Schubert); "Meditation," from Massenet's "Thais"; Finale from Gounod's "Faust," and Liszt's "Liebestraum." This presentation took thirteen minutes, as follows: "Serenade" was done by baritone dressed as gray-haired music master seated before an organ painted on a scrim. As he sang the lights dimmed up behind the scrim disclosing a girl seated in a rose bower, representing the singers vision; "Meditation" was played as a violin solo by the concert master from his place in the orchestra, under a white spot, as six girls of the ballet danced on toes before voile drapes and lighted by flesh pink floods from the dome; "Faust" was played by the orchestra with black velvet draw curtains across the small stage and with light blue bridge floods on the musicians; "Liebestraum" was played by Lilly Kovacs, pianist of the orchestra, as the ballet appeared on the production stage in a scarf dance lighted by bridge floods color wheels dissolving.

The Record Boys were given thirteen minutes in which to do five selections, as follows: "Oo-Long's In Wrong In Hong Kong," "Roll On Silvery Moon," "Twenty-five Years From Now," "Yodelin' Bill" and "I'll Say It With a Pretty Little Song." They appeared on the apron of the large stage, the pianist using the piano in the orchestra. A different colored spot from the dome was used on the Boys for each selection. Exploitation for the Record Boys included a typewritten letter to all radio fans who had written to WJZ concerning the three singers.

"Thanks for the—"

Charles Morrison put over Let's Get Married with a neat pony card bannered in the back for the picture. This was driven by one of the ushers and there was a different girl each afternoon, for they regarded it as a lark.

As the ushers were from good families Morrison sent them to the high schools about dismissal time and the boys would greet the girls they knew with "Let's get married," at the same time thrusting a herald into her hand. This is a good stunt where the boys know their victims, but only then. It was a strong help to business.

Page Oscar White

Some years ago Oscar White, then at the Rex Theatre, Sumter, put a real dollar bill in the pocket of a cutout in the hope that someone would take it and give him a news story for a dollar. No one did.

Just now George Settos, of the Lyric Theatre, Lima, Ohio, used a cutout of Cohen and Kelly with Cohen trying to slip Kelly a \$20 bribe. To make it realistic he used an actual bill and yet it was not until the last day of the engagement that the money finally disappeared.



A THEATRE DISPLAY THAT NO ONE COULD OVERLOOK

For Brown of Harvard Bob Guiterman of the Garrick Theatre, Minneapolis, arranged for a compo board football in the centre of the street with pennants on both sides. The ball was electrically lighted at night.

Circus Invasion Made Manager Hustle Extra Coin

Circus Invasion Was A Help to Business

Otto Meister did not trail the circus parade when the tent attraction came to Milwaukee. Instead he turned the front of the White Theatre into a miniature circus, using Hearts and Spangles as the attraction.

This gave him plenty of vivid paper with the circus flavor, and he built upon this with painted banners that ran close to the side-show style. In the corners of the lobby were cosy-corner tents with clown dummies in each. He had everything but the sawdust.

His Own Parade

This was all right for the front, but Mr. Meister wanted to reach the people who were not going to pass his house, so he organized his own street parade to bally the crowd in.

The result was that instead of a sagging business he played to more money than usual because he got a generous share of the extra population which had come in from the surrounding towns to see the tented show. Here was more circus, so they took that in, too.

This was the first showing of the picture, as it was not announced for release, though there was a demonstration print in the Universal exchange.

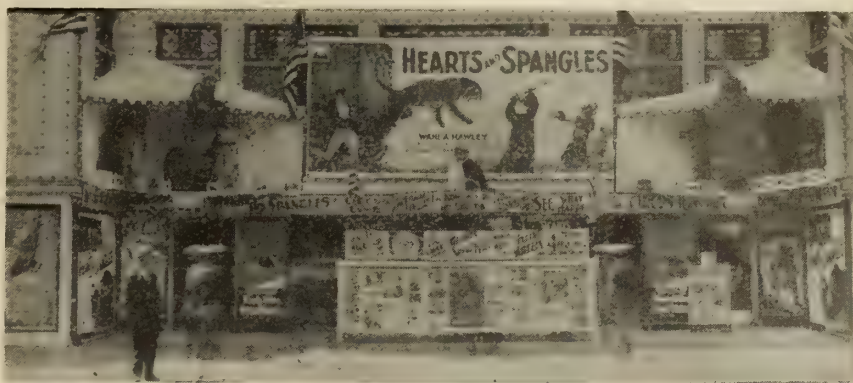
A circus may be "bad medicine," but you do not have to take your medicine if you can find a way out.

Single Beat Feature

The White Eagle Theatre, Toledo, booked the Fox Varieties, a set of 26 one-reel novelties, with the idea of rounding out its program with a variety of shorts, but when it found listed one on Poland, the Nation Reborn, it had a herald done in both Polish and English to capitalize the interest of the large Polish population.

The herald was supplemented by a dual-language banner on the house front for a week in advance, and the one-reeler pulled more business than the feature the two days it was run.

It isn't the length, but the interest which counts, and often the short can pay for the entire bill if it is given a little help.



FIGHTING A CIRCUS WITH A CIRCUS FEATURE HELPED

Probably you know what a circus can do to your business. When the circus came to Milwaukee Otto Meister, of the White House booked in Universal's Hearts and Spangles, plastered his front and ran a street parade. It beat the opposition.

Shooting Babies

The latest photographic circulation stunt was worked in New York for the run That's My Baby at the Rivoli. The Graphic, a noisy tabloid paper, snapped ten babies a day and ran their pictures on the front page.

Mothers identifying their offspring were given \$10 and a pair of seats. It's a good stunt if you get a newspaper with a circulation among the class of persons who patronize your theatre, but the Graphic is not read by many who go to the Broadway shows.

If you can't use cuts, why not shoot the kids and paste the pictures in your lobby. It will work well where cuts are not available.

Selling by Sample

In addition to using a "Lost World" monster on a float, David Schaeffer, of the Central Theatre, Jersey City, worked out an effective lobby cutout—a lion and tiger fight—apparently cut from some jungle picture. It was made more realistic by framing with palm trees, tree branches and vegetation.

But the big noise was the skull of "one of the hundreds of prehistoric beasts which come to life again, fight, breathe and frolic in the Lost World." It seems to be the skull of an elephant, but it certainly lives up to its billing for looks. It was one of the prize winners in the First National Month Contest.

Good Profit

Edgar Hart writes that the frame in a drug store window giving the showing times of the various features at the Colonial Theatre, Portsmouth, N. H., has already shown a profit of several hundred dollars in added business.

As the frame cost him \$1.50 and he letters his own cards, this is a pretty good net profit.

In case you overlooked the first item, this is merely a neat frame giving the showing times of each program item, with a space in which the druggist plays up some specialty.

Worked 50-50

Charles F. Shire and the American Legion worked a hook-up on Behind the Front at the Lincoln Theatre, Lincoln, Neb. The Legion supplied its mailing list and in return Mr. Shire offered a free admission to all who joined during the run and also gave free tickets to those delinquents who paid their dues during the run of the play. The Legion also supplied the men and properties for a prologue and helped to run the business up materially.



PUTTING OVER FIRST NATIONALS AT THE RIALTO THEATRE, ENID, OKLAHOMA

That "Merry Christmas" on the Graustark showing may be a bit out of season, but exploiter Leslie Creighton waited until he got a couple of Talmadge releases before he sent them in. In this form of Graustark lobby the structures do not intrude on the lobby space. The trellis gate for Kiki is probably repeating an earlier service. Both are good.

London Exhibitor Puts Over Main Street Exploit



AN IMPERFECT SHOT AT THE MIKE BARREL STUNT

The photograph is not very good, but you can get the idea. You load a truck with barrels of Mike and if you want, you tip the load over at a busy corner. This is the load prepared by the Strand Theatre, Massena, N. Y.

English Exhibitor Shows His Hustle

H. Sheridan Moore, of the Tower Theatre, London, got away very nicely with the "Main Street" stunt when he wrote suggesting that the street on which the theatre was located should be called Main Street instead of Rye Lane, following this with a petition to the Borough Council, which was denied after a heated debate.

Then he wrote the papers again withdrawing his suggestion since it had sufficed to put the picture over. The stunt worked well over here, but the suggestion to change the name of a centuries-old street was regarded almost as irreverent and got many times the attention.

Just to show that this was not an accident, Mr. Moore submits a snappy twenty-page weekly program with plenty of cuts and text, the cover being tint paper printed in red and black. It can hold its own with the best of our weekly programs.

Then he adds a novelty capitalizing the tower from which the house takes title. This is a four-page card to the inner pages of which is fastened a color print in such a manner that when the folder is open the tower rises from between two views of the house.

This was used to advertise Sally of the Sawdust, which split the last week in April with Kiki, from which you can figure the class of the Tower bills. The Light of Western Stars was run with Kiki and Boomerang Justice with Sally. The double feature appears to have hit England. Pretty soon we shall be copying from England instead of supplying suggestions, for they are learning rapidly over there.

Animated Posters

Recently the Times, of Longmont, Col., announced that on a certain day any boy who came to the Times office wearing fantastic clothing and either a derby or a silk hat would be treated to a show at the Longmont Theatre, but he had to plaster the hat with a sign read-

ing "Hooray for the Daily Times and The Lights of Old Broadway."

They were organized into a parade, with a few burros for decoration and an old wagon reading "This was a Rolls Royce in 1896. See Marion Davies in The Lights of Old Broadway."

The kids saw the show free, but most of the rest of the town paid.

Worth More

Quarters were worth thirty-five cents in Waco, Tex., during the run of Miss Brewster's Millions at the Hippodrome Theatre, but they had to be dated 1906 to be good for admission without an additional dime. There was a wild scurry for the proper date, and J. P. Harrison pulled in a lot of extra business without having to make many price concessions.

Two Good Live Ones For His Secretary

Two lively stunts helped put over His Secretary at Scottsbluff, Neb., where they seem to manufacture exploitation all out of proportion to the size of the town.

The first was worked in a dance hall when it was crowded by a Saturday night crowd. An agitated woman burst into the place and tearfully demanded her husband. She located the culprit and slammed him all over the place before she dragged him out. Then interest centered upon the woman he was with when the wife arrived. She had worked her way to a point near the musician's platform and mounting this she unrolled a banner reading "I am His Secretary. Meet me at the Orpheum."

Everyone told everyone else and the story largely helped to sell tickets.

The second stunt employed the same man, this time with a blackened eye and a sign stating that he had tried to kiss His Secretary—at the Orpheum.

W. H. Ostenberg had the assistance of Hal Elias in putting these over.

Bargain Rates

While you are squirming under that extra half cent tax on private mailing cards, read this and weep.

Recently the New National Theatre, Winnipeg, had a revival week with "Over the Hill" for the feature.

Several thousand cards addressed "To the Householder" were gotten out and these were merely postmarked without being stamped and placed in every house at a cost of one-half cent each, the argument being that since the cards did not have to be sorted for addresses it would show a profit at the price.

It's sound argument, but it probably would not work here in the States.



GIVING THE SEA BEAST A CHILL IN CALIFORNIA

This tire card on the Warner Brothers release was advertised by cars carrying sparetire cards. The photograph was made at Lake Arrowhead and, of course, is not typical of the famous Southern California climate.

Tige Was Prize from Buster Brown Club Contest

Gave Fine Dog to Buster Brownies

Bob Wood, Universal exploiteer in the New Haven district, helped the Olympia put over the Buster Brown comedies to extra jazz by building up the original club stunt.

It started off in the usual way through the formation of a B. B. club by the New Haven Union, with a free show once a month to its members. Membership cards were to be had on presentation of an application blank cut from the newspaper.

The stunt ran on this for about ten days, opening with a front page story and then going to the inside pages, but at the end of that time it once more slapped the geometrical centre of page one again.

This was done by the announcement that a Boston bull resembling Tige would be given to some member of the club. Each member, on joining, was credited with 50 points. An additional ten points was given for each new member brought in. The member having the highest number of points at the end of the predetermined period earned the dog.

To get Tige properly introduced, there was a parade to the Olympia for the first "session" of the club; a morning matinee, and for a third time the stunt crashed for a cut and story on the initial page, this time with a run over to page two, and a Sunday edition, at that.

Buster Brown clubs seem to have replaced the birthday idea for the time being, and can be worked up for columns of space in any town where there is more than one daily paper. You can always land the story on one out of two, and generally where there is only one.



HOW TO BREAK INTO AN EXCLUSIVE SHOP WINDOW

E. P. Briggs made a jewelry store in Pueblo, Col., for Metro-Goldwyn's Ibanez' Torrent. The only advertising for the Rialto is the single card to the left of the centre, but it was as good as a three sheet for effect.

A Lloyd Contest

One of the posters on For Heavens Sake shows a little girl whispering into Harold Lloyd's ears. To most managers it was just a poster, but it was a winner to E. P. Briggs, of the Rialto Theatre, Pueblo, Col.

He gave the local paper 25 tickets as prizes for the best suggestion as to what the little girl was saying. Some clever replies were received and laughs helped the comedy to get still further over.

Dressed a Cutout For a Lobby Frame

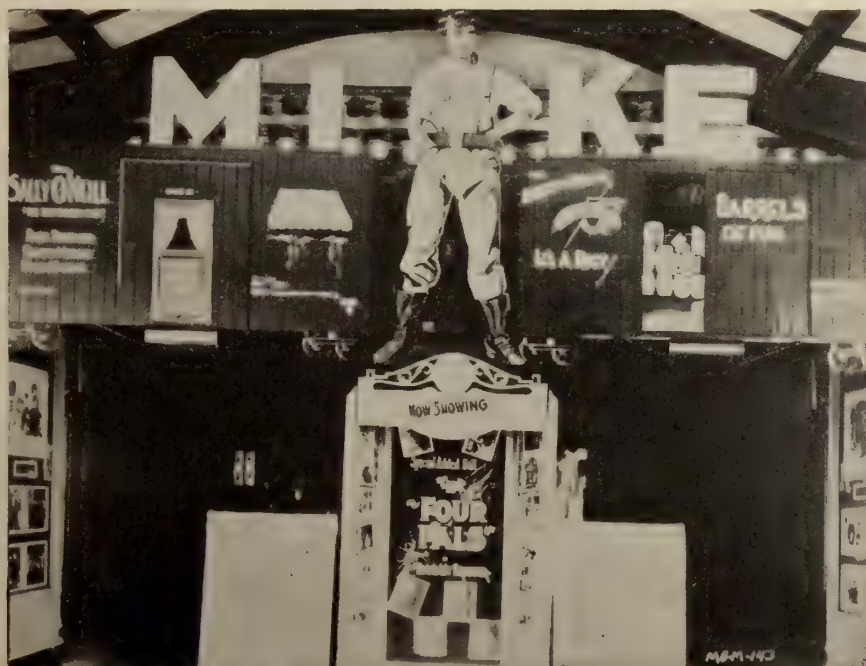
Cutouts make effective displays in the lobby, but sometimes a cutout can be worked over into something really artistic with little effort. Here is what H. C. Farley did in the lobby of the Empire Theatre, Montgomery, Ala., on The Only Thing.



MR. FARLEY'S FRAME

The lithograph was set back of the frame, which was closed in with rich draperies and had almost the effect of a painting. If you work this stunt it is a good idea to give the lithograph a coat of transparent varnish to heighten the suggestion of oil painting.

It will be noted that the lettering is touched out and repeated at the bottom of the frame. The title, The Only Thing, showed up better in the original, but the colors have nearly the same photographic values.



A DOUBLE BOX CAR ON MIKE FROM THE NEMO THEATRE

The Johnstown, Pa., house goes the average one better with two cars. They worked out a very showy display and one that was a material aid to business. Mike cars are fast getting into the class with Iron Horses.

Denver Realtor Paid Skinner's Exploitation Costs



ANOTHER OPERA PHANTOM WHO GOT AN AUTOMOBILE RIDE
This time he hails from Sherman, Texas, where his supposed preference for a certain make of car got the loan of a demonstration car for the Gem Theatre. The mask and domino were hired from a costumer and cost very little.

Had Clever Ideas Selling Hands Up

J. P. Harrison got Hands Up rather late, but he put it over with a bang at the Hippodrome Theatre, Waco, Texas.

For the stage he ran an interpolation in a fashion show. On a darkened stage a burglar entered to fumble with the combination of a dummy safe. Another man, in the costume of Raymond Griffith, entered with the command to put his hands up. The burglar did so, there were two pistol shots and the spotlight hit a sign for the picture on the front of the safe. The sign was on a roller shade which was pulled down by the burglar at the proper moment.

In the lobby a huge silk hat served as a screen from a motor which caused a cutout of Griffith, with upraised hands, to bob up and down from behind the hat, the title itself being properly lettered.

Monday night a Hands Up Party was announced when all who had been held up or robbed recently were to be the guests of the theatre. All they had to do was to write out their experiences and send to the theatre, and the passes would be forthcoming. Many of the letters were clever enough to serve as press material, and a pleasant time was had by all.

Good Cards Won

Rodney Bush got six of the best windows in Birmingham, Ala., for A Social Celebrity at the Strand Theatre.

These were all exclusive men's shops where the usual window card would not be tolerated. He had his artist paint up six art cards reading "What the well dressed man will wear can be seen in A Social Celebrity, with Adolphe Menjou at the Strand." Not one shop refused the cards though they are deaf to most exploitation suggestions. These cards were artistic and they sold the idea of good dressing.

Dressy

Skinner's Dress Suit carries its own exploitation in the title. All you have to do is to put out a man in evening dress in the middle of the afternoon and he is the observed of all observers.

The Colonial Theatre, Indianapolis, shoved a man into the Easter parade.

The previous week he circulated the business district carrying a suitcase lettered with the fact that he was headed for the Colonial Theatre. He gained no little attention by making small purchases in the stores and circulating around the hotel lobbies.

A Compound Exploit Was a Ten Day Help

Hooking in to a real estate firm put Skinner's Dress Suit over in Denver for a knock-out business at the cost of only a few passes. The real estate firm paid the freight gladly because it was able to get some newspaper cooperation that never would have gone to the building development alone.

Charles E. Lounsbury, Universal exploiteer, was supposed to help fill the America Theatre with the Denny play, so he sold the real estate firm the idea of presenting the local National Guard flying field with a hospital equipment, in return for which the Guard donated the use of three planes for an entire week.

Then the Post, the leading newspaper, was induced to open its columns to a "sky hunt."

Each day a section of the city would be designated by the newspaper and the three planes would fly over this area, dropping two sets of cards. One set carried the autograph of Reginald Denny and these were good for a pass to the America.

The other cards were in series of thirteen and on each was one of the letters spelling "Wilshire Park," the name of the development the concern was trying to put over. A complete set was good for a prize, the prizes aggregating \$300. The final day the cards were dropped on the Wilshire Park lots themselves and a crowd of 5,000 had gathered.

Large display ads for the Park, carrying mention of the house and play were used daily, and the Post was duly appreciative of this addition to its advertising revenues. Meanwhile the Park had received advertising that it could not have gained in a three months' straight advertising campaign, and the America cashed in again.



SELLING THE BLACKBIRD TO LOEW'S STATE, ST. LOUIS

The title has sunk into the ground in the photograph. It's there, just below Chaney's name. The lower card announces "Not Chaney the grotesque, but a thrilling mystery drama. A powerful love story." He is back of the bars.

Makes One Striking Figure Basis of Three Spaces

Holds to Opener Through the Cut

Here are three displays from the Superba Theatre, San Diego, Cal., on Outside the Law, in which the same silhouette is used to hold the diminishing space to the opening announcement.

The first is a four sevens, evidently for the opening day, in which the figure of Chaney stands out against the Chinatown background. This is a particularly pretty space, and the contrast of the black figure with the sketchy background and the light type announcement gives it a sinister effect that suggests the theme of the story. As an advertisement apart from the other two it is decidedly good.



BILLY DOOLEY in
"SHORE SHY"

A Bray Cartoon
International News

PRICES Mat., ex., Sat. and Sup. 30c
Night 40c
Children 10c

IN TWO SEVENS

But this was followed by a two sevens carrying only the house signature, the cut, prices and the supporting features. Here the figure is even more dominant.

Most persons read the Sunday paper.



Matinee 30c
Night 40c
Children 10c

ONLY TWO THREES

They will remember the cut, and metally they will supply the background to this single figure. All of the value of the four sevens lies to a cut only half the size.

Later there was a reduction to little more than two threes, but with the previous spaces, this space is ample.

Six inches do the selling on the strength of the previous work, because in all three the single figure is the outstanding factor, and this was supplied in a variety of sizes.

Where you are dependent upon supplied cuts for your material, you generally have to take what is given you, but where a series of cuts are not available, you will find that you can still obtain much of the effect through using the full mat for the opener and cutting down.

If you have one striking figure you can have two or three casts made and scale these to fit your diminishing sized ads toward the end of the run, and make more of an impression than where the cut is changed for each new announcement. You do not have to use all the cut gives you, but only so much as you require.

Puts Over Three With One Display

Here is another example of combination advertising from Cleveland. Three minor houses offered The Devil's Circus at the same time and are coupled in a two fives with the result that each house pays for but little more than three inches for a ten-inch display. Here the houses are all under one management, but the same thing could be done by independent houses playing the same attraction.

The illustration has apparently been cut down from a larger mat, but it gives a good attractor. The title and star are also part of a mat, apparently, but it would have paid to chop below the star name to get the attractive title better display in type. There was plenty of room and this title is not good display.

Loew's ALHAMBRA Euclid at E. 105th	Loew's LIBERTY Superior at E. 105th	Loew's DOAN St. Clair at E. 106th
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A thrilling picture portrayal of what happens in the show of life when Fate cracks the whip.

NORMA SHEARER

in

The DEVIL'S CIRCUS

HOLD YOUR BREATH

When Daredevil Marie falls from the trapeze 200 feet in the air into a cage of wild lions—
A Supreme Thrill!

TEN INCHES FOR THREE

The top bank of sales talk is the sort of thing that does little selling. It creates no special interest in the play, but there is a solid punch in the bottom line with its reference to a 200-foot drop into a den of lions. It would have been easy to have gotten as good a punch line for the top, and it would have paid. Probably the earlier run was trusted to put this over to the lesser houses,

SUPERBA

LON CHANEY
SUPPORTING
PRISCILLA DEAN

"Outside the Law"

BEHIND the black shadows
Outside the law hate breeds
hate—greed fights greed—preying
vultures prey on vultures—
yet behind the cynical mask of
hardened crime lurks love and a
little child.

ALSO
BILLY DOOLEY in
"Shore Shy."
A Christie Comedy

Matinee, except Sat. and Sun. 30c
Night 40c
Children, any seat, any time. 10c

**Lon Chaney's
Greatest
Role**

A DOMINANT FIGURE THAT CARRIED THROUGH THE RUN

Frames One and Two in a Very Attractive Display

but it would have cost no more to have thought a little harder for a better top line, and it very probably would have sold extra tickets. It does not ever pay to take the first line to present itself. Work on it until you have achieved a real seller. It does not even follow that because it is in the press book it is a good sales line. Fight for the best.

Frames a Display From One and Two

George A. Markell, of the Strand Theatre, Pittsfield, Mass., sends in an interesting display on The Unholy Three composed of a single and a two-column cut from the plan book.

STRAND
THE GREATEST UNDERWORLD PICTURE EVER

LON CHANEY
in
The Unholy Three

The Colorful Life of the Old Bowery -- Tense, Gripping Action -- LON CHANEY at His Best -- DON'T MISS IT!

ALSO
"The Circus Cyclone" Our Gang Green Archer

A Metro-Goldwyn Release

USING TWO CUTS

The top is a single-column character sketch with a type star name and the play title running on a two-column cut. This gives him just what he wants, and better than the plan book two-column cut, so far as his house is concerned.

Probably none of his patrons knew—or cared—that this was a combination of two cuts and not original art work.

Very few managers seem to realize that they can do stunts with the cuts. Either they use them as they come, or they complain that they cannot get what they want. Mr. Markell "rolls his own" and does very nicely, getting just what he knows will appeal to his clientele.

We should like to have more examples of tricked cuts. Shoot them in, please.

Type Display is Backed by a Cut

This space from the Mozart Theatre, Canton, Ohio, on The Cohens and Kellys is a nice combination of type and cut, with the type put where the cut cannot bother it.

MOZART
STARTING
SUNDAY

CHAS. MURRAY
VERA GORDON and
GEO SIDNEY in

**A MATCHLESS MIXTURE
OF LAUGHTER AND TEARS**

Really this IS funny. Once there was an Irishman and a Jew and—but everybody knows that combination means laughs and more laughs. You're utterly helpless with merriment one minute and utterly hopeless with tears and then—oh, come down and see it. It's captivating—stimulating—delightful entertainment.

**THE COHENS
and
KELLYS**

with an all-star comedy cast including George Sidney, Charlie Murray and Vera Gordon.

A UNIVERSAL JEWEL PICTURE

Last Show Today—Come, Buck Jones in "LADYBONES"

A Universal Release

TYPE AND CUT

This picture can stand some selling, for while it sells on title to a number it will reach others if the title is backed by good copy. The trouble with most advertisements is that the copy writer gets second best to the cut. A cut, often meaningless, but nevertheless a cut, is put into the space and the copy is stuck in wherever there is room left.

Here the type is taken care of and the cut added. The type gets a real chance, and with well written copy, we think that most of the sale was made through the copy.

There is just enough rule work to the top to give a slightly ornamental effect without being fussy, but the real message is slapped out in eight point leaded, the type the reader is most accustomed to see, set the way he is accustomed to reading it.

And so he reads it through and reading it is sold far more than if he had to pick that same message up from a six em panel here, a nine em panel over there.

Take away the cut and this still would be a clean cut and effective advertisement for the attraction. The cut helps to get attention and it gives a good display to the title, but put the title in type and this space still would sell.

We see few cut and type ads as clean as this, partly because there are few cuts that are made wide and low. This cut seems to have been notched to let in that centre copy.

Double Panel Effect Gives Pretty Layout

Most Baltimore and Sunday spaces are attractive, for they seem to have good compositors there, but we think that this advertisement on Irene from the Rivoli Theatre is just a little better than the average.

RIVOLI

COLLEEN MOORE

Irene

Her Greatest Comedy Achievement—thrills and frills—a riot of action and a circus of fun!

LLOYD HUGHES, GEORGE K. ARTHUR, CHARLIE MURRAY

The World's Greatest Fashion Show

DE LUXE STAGE ATTRACTION

THE BROX SISTERS

That Melody Too!

With CHARLES BORELLI at the Piano

Living Berlin's Music Box Revue and Exclusive Victor Record Artists

RIVOLI SYMPHONY ORCHESTRA, FELIX RULA CONDUCTING

A First National Release

EXCEPTIONALLY GOOD

This is about a three twelves, which is rather long, but it was needed to get in this scene cut, and the cut is sufficiently striking to warrant the cost. That is going to sell tickets on its own account, for it suggests something unusual, but Colleen Moore can sell tickets with her name alone, and she gets a display that is not killed off with a lot of type.

The selling talk is reduced to a minimum, but to do a lot of talking about a star of Miss Moore's individuality is to gild the lily, and it is better merely to announce her, throw in a few words of comment and let fandom do the rest.

The layout is novel in its double panel effect. It does not mean anything in particular, but on a page mostly full panels, the double effect is the first to catch the eye. It is a good model.

Tell us what you did for Decoration Day so others can do it next year.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

ALL AROUND THE FRYING PAN. (5,329 feet). Star, Fred Thomson. With each succeeding picture Thomson is showing himself as a coming success. With stories such as Seltzer, Raine, Brand or Hendryx write he would soon be at the top. This one is about the best of the series. Tone, good. Sunday or special, no. Appeal, ninety per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

ALL AROUND THE FRYING PAN. (5,329 feet). Star, Fred Thomson. Another good western with Fred Thomson assisting Silver King; don't forget that the horse is the real star in Thomson's pictures, and he is the best horse in pictures today. Tone, fair. Sunday or special, no. Appeal, good. Town 1,500. Draw better class and farmers. Admission 10-20. C. S. Musser, Opera House (250 seats), Shepherdstown, West Virginia.

BANDITS' BABY. (5 reels). Star, Fred Thomson. Thought that this one was a dud, but it turned out fine. Some scenes not so good, but average better than previous pictures. Thomson is on the way to success, but he needs stories by famous authors to put him there. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

BEYOND THE ROCKIES. Star, Bob Custer. Here's a knockout! This is one of the best little westerns we have played this spring. Action from the start and a story that keeps 'em guessing. Comedy touches now and then, too, and the scraps that Bob pulled off made the gallery gods whoop like Comanches on the warpath. Give us more like this one, Custer, and you can't go wrong. Tone, okay. Sunday, yes. Special, no. Appeal, strong. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

THE BLOODHOUND. (5 reels). Star, Bob Custer. This is another good program picture from F. B. O. We have had three or four of "Bob's" pictures and they have all been good. This should go good anywhere if they like this type of picture. Patrons well pleased here. Tone, good. Sunday or special, no. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

DANGEROUS FLIRT. Star, Evelyn Brent. One of Evelyn Brent's poorest efforts and business was accordingly. City 110,000. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

DRUSILLA WITH A MILLION. (7,301 feet). Star, Mary Carr. A very good picture in the opinion of the majority here and a good box office bet. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Pennsylvania.

FORBIDDEN CARGO. (5,850 feet). Star, Evelyn Brent. This picture went over fine. A very good program offering. Patrons said it was good. Will keep Miss Brent's rating high. Do not be afraid of this one. Tone, okay. Sunday, yes. Special, no. Appeal, good. Mitchell Conery, Concoat Projection Service, Menands, New York.

THE GIRL OF THE LIMBERLOST. Star cast. F. B. O. knows when they have a winner, so they will produce more Porter stories. While the story of this one wasn't so extraordinary, a great deal of interest was shown in the nature subjects ornamenting the sub-titles. They were nice and should have been in color. Tone, fair. Sunday, yes. Special, no. Appeal, ninety per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Thea-

Our motto—"It is my utmost desire to be of use to my fellow man."

Our method—We send these tips on pictures we have played, as exhibitors, reporting pictures, performance and audience reaction without bias toward any producer.

Book by these tips and help us in your turn by sending reports.

OUR GANG.

tre (500 seats), Elizabethtown, Pennsylvania.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. The oldest people liked this very much. Business only fair. It's good, but not big. Town 2,500. Draw town and rural type. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

THE LAST EDITION. (6,400 feet). Star, Ralph Lewis. Another one of F. B. O.'s Gold Bond Specials and a fine picture. Didn't draw here for some reason and did not take in enough to make film rental. Had opposition on the first night, but should have had good attendance second night. May go over in the larger towns. Tone, fine. Sunday or special, yes. Appeal, ninety per cent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

ON TIME. (State Rights). Star, Richard Talmadge. This boy don't seem to register here. The big thing in the picture was the wise cracks of Ralph Spence, who was responsible for the titles. Tone, fair. Sunday or special, no. Appeal, eighty per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

RIDIN' COMET. Star, Yakima Canutt. Just an average program western. While this star might be good, he has no following here, consequently, no business. Tone, none. Sunday or special, no. Appeal, fifty per cent. Town 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

RIDIN' THE WIND. Star, Fred Thomson. While not the best Thomson we have played, it's good. Tone, good. Sunday, yes. Special, no. Appeal, good. Town 571. Draw farmers and small town class. Admission 10-25; 15-30. J. W. Ryder, Jewel Theatre (200 seats), Verndale, Minnesota.

SECRET ORDERS. (5,486 feet). Star, Evelyn Brent. Played this with a country store show and came out all right. It has a war background with a pretty good story. Tone, good. Sunday, yes. Special, no. Appeal, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

First National

BLACK OXEN. (7,831 feet). Star, Corinne Griffith. A very good picture but didn't draw here as this style of picture doesn't appeal to my patrons. It takes pictures with more action to please the people here. Might go in the larger places. Tone, good. Sunday or special, no. Appeal, fifty per cent. Town 600. Draw general class. Admission 10-25; and 15-35. W. C. Snyder, Cozy Theatre, (265 seats), Lamont, Okla.

BLUEBEARD'S SEVEN WIVES. Stars, Ben Lyon and Blanche Sweet. Again we have got to compliment Bob Kane. Our patrons liked this one and told us so. The house was in an uproar when they set out to find the Ford coupe and ran into hundreds of them. This makes you feel good when you send them home smiling. Town 5,000. General and farming class. H. Tammen, Moon Theatre (400 seats), Yankton, So. Dakota.

BOY OF MINE. (7 reels). Star cast. Very good picture. Print good. Father does not appreciate the son's pastimes or play and is too severe in his censorship, causing a family separation, then father realizes his mistake and reunion in last reel. Tone, excellent. Sunday, yes. Special, no. Appeal, sixty percent. Town 150. Draw rural type. Admission 20-40. L. L. Like, Dreamland Theatre, (150 seats), Drummond, Montana.

CLOTHES MAKE THE PIRATE. (8,000 feet). Star cast. Very good picture to play with vaudeville show—not strong enough to play alone. Tone, good. Sunday, yes. Special, no. Appeal, good. John Jones, Orpheum Theatre, Quincy, Illinois.

GRAUSTARK. (5,900 feet). Star, Norma Talmadge. While this mythical Kingdom stuff long ago was worn threadbare it seems that producers keep on making them and thus making life hard for us. This picture was unquestionably a good one of its kind but only Norma Talmadge saved us from bankruptcy. It should have done a lot of business and I believe it would have had the story been different. People here like to see Norma-Eugene together. City 110,000. Admission 10-20. Al. C. Werner, Royal Theatre, Reading, Penna.

INFATUATION. Star, Corinne Griffith. Good show. Griffith well liked here and generally gets them out for us. Moon Theatre, Yankton, So. Dakota.

IRENE. (8,400 feet). Star, Colleen Moore. This picture pleased them all one hundred percent. Fine business three days. Tone, okay. Sunday or special, yes. Appeal, good. Town 4,000. Draw family and student class. Admission 10-25. R. J. Relf, Star Theatre, (600 seats), Decorah, Iowa.

SCARLET WEST. (5,391 feet). Star cast. Just a fair offering on the western type. Impossible to put across to better than ordinary business. Tone, none. Sunday or special, no. Appeal, sixty percent. Town 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House, (500 seats), Emporium, Penna.

SPLENDID ROAD. (7,646 feet). Stars, Anna Q. Nilsson and Robert Frazer. Gave fine satisfaction. Our patrons told us that they liked it and we had lots of comments that were all good. Attendance above the average. Town 5,000. General and farming class. H. Tammen, Moon Theatre, (400 seats), Yankton, So. Dakota.

SPLENDID ROAD. (7,646 feet). Star cast. Very good picture. Play it up strong. Has everything in it.—Comedy—Emotion—Pep. A very good audience picture. Tone, very good. Sunday or special, yes. Appeal, very good. John Jones, Orpheum Theatre, Quincy, Illinois.

UNGUARDED HOUR. (7 reels). Star, Milton Sills. Fair good entertainment but not the kind of pictures the fans want Sills in. Probably the production would have been more appreciated with some lesser star but patrons want Milton in vigorous type pictures. Tone, fair. Sunday, yes. Special, no. Appeal, fair. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

UNGUARDED HOUR. (7 reels). Star, Milton Sills. The Sea Hawk made Milton Sills in this town and while the above offering is not up to some of his previous releases in our opinion, it went over very

nicely and pleased our Sunday and Monday patrons. Good for Sunday or anyday. Town 500. Draw general and farming class. H. Tammen, Moon Theatre (400 seats), Yankton, So. Dakota.

WHY MEN LEAVE HOME. (8 reels). Star, Lewis Stone. Here's one that's a little old but at that it's a hundred percent picture. Fine acting and a story true to life. Believe everyone was pleased and lots of good comments. Don't be afraid of this one as it will go over anywhere. Prints in first class condition. Tone, fine. Sunday, yes. Special, almost. Appeal, hundred percent. Town 600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre. (265 seats), Lamont, Okla.

Fox

AN ARIZONA ROMEO. Star, Buck Jones. Two-fisted courtship in a two-gunland mixed with some rough and tumble humor and sprinkled with some thrills and extraordinary riding make this western a good comedy to please an ordinary house. Tone, fair. Sunday or special, no. Appeal, ninety percent. Town 3500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre. (500 seats), Elizabethtown, Penna.

DANTE'S INFERNO. Star cast. Heard a lot of knocks about this one here and there but our crowd seems to have liked it fine. If the confounded censors hadn't cut out half of the picture it might have been a really big hit. Nothing to kick about. It's a bit different from the usual western, sea, detective, etc. Tone, Scriptural. Sunday, or special, yes. Appeal, ninety percent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre. (500 seats), Elizabethtown, Penna.

DEADWOOD COACH. Star, Tom Mix. Sure, here's Tommy in a C. E. Mulford story with guns 'n everything. With the exception of the two Zane Grey stories this is undoubtedly the best Mix on the season's list. Should pull a full house. Tone, fair. Sunday or special, no. Appeal, ninety percent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (400 seats), Elizabethtown, Pennsylvania.

DESERT'S PRICE. Star, Buck Jones. A good western with plenty of action. Tone, okay. Sunday or special, no. Appeal good. Town 3700. Draw general type. Admission 10-25. Kriehbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

EAST LYNNE. Star cast. Here is one of the best box office attractions of the year. They came from far to see this picture and were pleased. A real box-office bet. Town 2500. Draw town and rural type. Admission 10-25. S. H. Rich, Rich Theatre, (450 seats), Montpelier, Idaho.

IRON HORSE. Star, George O'Brien. Of course this stands alone. No picture of the kind has ever surpassed the epic nature or the humor and pathos of the giant railroad venture. It is the only picture we have shown this season to a good profit, and it should be seen by every man, woman and child in the country. Tone, good. Sunday or special, yes. Appeal, hundred percent. Town 3500. Draw all classes. Admission 15-30; 20-40 for Iron Horse. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

IRON HORSE. (11 reels). Star, George O'Brien. Played three days to just enough business to pay expenses. It is a good show but it did not have the push behind it that "The Wagon" had. Tone, good. Special, yes. Appeal, good. Town 4500. Draw better class. Admission 10 and 20. C. A. Angle-mire, "Y" Theatre, (410 seats), Nazareth, Pa.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. Tom Mix might be good if he had to ride a horse and not get mixed up in society. Tone, fair. Sunday or special, no. Appeal seventy percent. Town 1500. Draw oil fielders and farmers. Admission 10-25. Russell Cecil, Grand Theatre, (350 seats), Wynona, Oklahoma.

MAD RACER. Star, Earle Foxe. Best Van Bibber of the 1925-26 series. This one had

Four Winners



C. C. Dunsmoor wins attention as owner and manager of the Legion Theatre, Marshalltown, Iowa, the biggest little theatre in the State—Mrs. Dunsmoor wins on charm and good looks—Togo, their mascot, wins for cleverness—and the fourth winner, held by Togo, wins on merit.

some real action and plenty of clean comedy. Keep the crowd laughing all the way. Tone, okay. Sunday, yes. Appeal, strong. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

MAN WHO CAME BACK. Star, George O'Brien. Doesn't have the action of "The Roughneck" or other O'Brien films but the story by J. Fleming Wilson is certainly a powerful one. The theme of the film is of the most vital and timely we have shown. If you didn't have it, better get it. Tone, good. Sunday or special, yes. Appeal, ninety-five percent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

OH YOU TONY. Star, Tom Mix. Good picture, the kind that made Tony the favorite he is. Tone, okay. Sunday or special, no. Appeal, very good. Town 3,700. Draw general class. Admission 10-25; 10-40 on specials. Kriehbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

TONY RUNS WILD. Star, Tom Mix. One of the best westerns Tom Mix ever made. Tony extra good in this one. Scenery beautiful. Did a good business and satisfied my patrons. Town 2,500. Draw town and rural type. Admission 10-25. S. H. Rich, Rich Theatre, (450 seats), Montpelier, Idaho.

YELLOW FINGERS. (5,994 feet). Star, Oliver Borden. On the order of East is East and West is West. Very good acting done by Miss Borden, and she certainly looks the part of the half caste. Tone, good. Sunday or special, no. Appeal, seventy-five percent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Metro-Goldwyn

AUCTION BLOCK. Stars, Charles Ray and Eleanor Boardman. Good picture. Rex

reach, the author, is a good magnet at the box office. Tone, okay. Sunday, okay. Special, no. Appeal, good. Town 3,700. Draw general class. Admission 10-25; 10-40 on specials. Kriehbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

THE BARRIER. (6,400 feet). Star cast. This Rex Beach story turned out to be a very fine picture. Should go anywhere. Plenty of action and romance. One of the season's best pictures. Tone, good. Sunday, yes. Special, no. Appeal, good. Draw neighborhood type. Admission 10-20. L. R. Markum, Dream Theatre, Indianapolis, Ind.

BEVERLY OF GRAUSTARK. (6,719 feet). Star, Marion Davies. The best one that I have run in the past twelve months. Just don't see how they could make one any better. It will stand all the publicity and a raise in admission and they will come out satisfied. Draw small town class. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

BLACK BIRD. Star, Lon Chaney. Very good picture. Chaney is truly a great character actor. His dual role in this picture is a piece of art. Tone, okay. Sunday, okay. Special, no. Appeal, very good. Town 3,700. Draw general class. Admission 10-25; 10-40 on specials. Kriehbaum Bros., Char-Bell Theatre, (800 seats), Rochester, Indiana.

BROWN OF HARVARD. (7,941 feet). Star cast. Very clever picture—cast headed by William Haines, all great and direction extraordinary gags mighty good. It would have paid us double if it had been released during football season. My hat off to Jack Conway director of this picture, he sure knows his stuff. Joe Hewitt, Strand Theatre, Robinson, Illinois.

THE CIRCLE. Star, Eleanor Boardman. This being a railroad town people did not care for this picture. Too much love and eloping. It is all right for people who like love stories. Tone, fair. Sunday or special, no. Appeal, seventy percent. Town 3,000. Draw working class. Admission 10-25. C. W. Flisk, Orpheum Theatre, (333 seats), Proctor, Minnesota.

THE DENIAL. Stars, Claire Windsor and William Haines. In contradiction to the title the picture proved to be an interesting one with flashbacks to Spanish American War days and well sustained interest all the way through. Tone, fair. Sunday or special, no. Appeal, eighty-five percent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

DON'T. Stars, Eleanor Boardman and John Patrick. This isn't a rip-snorter but it is a humorous slice of real life served with just about the right amount of spice and with two real clever stars. As an antidote to heavy dramas take one of these. They work fine. Tone, good. Sunday or special, no. Appeal, ninety percent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

EXCHANGE OF WIVES. (5,300 ft). Stars, Lew Cody and Renee Adoree. This is a very good program picture. Better than lots of so-called specials. Pleased all who saw it. Tone, good. Sunday or special, yes. Appeal, eighty-five percent. Town 1500. Draw oil fielders and farmers. Admission 10-25. Russell Cecil, Grand Theatre, (350 seats), Wynona, Okla.

GO WEST. (6,236 feet). Star, Buster Keaton. Funny? Sure, it is but somehow there is an after-taste to this kind of comedy. It isn't the infectious kind that Harold Lloyd inspires and causes you to think kindly of Lloyd. It's a sort of a boob comedy that they like when they see it and detest to talk about. Tone, fair. Sunday or special, no. Appeal, eighty-five percent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, (500 seats), Elizabethtown, Penna.

GREAT DIVIDE. (7,811 feet). Stars, Conway Tearle and Alice Terry. Just an average program picture. A little too long drawn out in the way of a story. Ends out okay. No drawing power and I played to poor business. Not much for small town class. Tone, none. Sunday, yes. Special, no. Appeal, sixty percent. Draw farmers. Admission 15 and 35. C. Van Leuven, Molson Theatre, (200 seats), Molson, Washington.

Paramount

AMERICAN VENUS. (7,921 feet). Star, Fay Lanphier. A very good feature as a beauty contest. Outside of good-looking girls will not hand it very much. Tone, poor. Sunday or special, no. Appeal, poor. Town 1800. Draw mixed type. Admission 25. Fred S. Widenor, Opera House, (492 seats), Belvedere, New Jersey.

BEHIND THE FRONT. Stars, Hatton and Beery. A very good comedy. Pleased hundred percent. Should get the money anywhere, but failed for us. Hatton and Beery make very good comedy team. Play it. Tone, good. Sunday, no. Special, yes. Appeal, good. Town 1800. Draw mixed type. Admission 25. Fred S. Widenor, Opera House, (492 seats), Belvedere, New Jersey.

BEHIND THE FRONT. Stars, Beery and Hatton. A good little program comedy but not worth a raise in admission. The ex-service boys will like it better than average public. Tone, okay. Sunday, yes. Special, no. Appeal, good. Town 4000. Draw family and student type. Admission 10-25. R. J. Relf, Star Theatre, (600 seats), Decorah, Iowa.

BEHIND THE FRONT. (5,535 feet). Stars, R. Hatton and Wallace Beery. Good comedy. Pleased hundred percent and the talk of the town. Play it two days or more. Tone, okay. Sunday, yes. Special, no. Appeal, hundred percent. Town 2,145. College town. Admission 10 and 25. R. X. Williams, Lyric Theatre, (300 seats), Oxford, Mississippi.

DANCING MOTHERS. Stars, Conway Tearle and Alice Joyce. A very good feature with a moral attached to it for the present day mode of living. Pleased everyone. Tone, good. Sunday or special, no. Appeal, good. Town 1,800. Draw mixed type. Admission 25. Fred S. Widenor, Opera House, (492 seats), Belvedere, New Jersey.

DANCING MOTHERS. (7,169 feet). Star, Alice Joyce. A wonderful moral for everybody in this picture. Miss Bow certainly takes the cake here. Picture deserves better title. Tone, good. Sunday or special, no. Appeal, fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. No use talking. Lloyd brings them in. I paid a big price for this picture, but made some money on it. Paramount is there with the goods. Give us more Lloyds and we can pay the price. Tone, good. Sunday, hardly. Special, yes. Appeal, hundred percent. R. P. Mollohan, Grantsville Theatre, Grantsville, West Virginia.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. This picture lacks a heck of a lot of being a special. Below the average Lloyd picture. Tone, good. Sunday, yes. Special, no. Appeal, seventy percent. Town 1500. Draw oil fielders and farmers. Admission 10-25. Russell Cecil, Grand Theatre (350 seats), Wyona, Oklahoma.

FOR HEAVEN'S SAKE. (5,356 feet). Star, Harold Lloyd. Biggest flop of the year. Poorest of his last three pictures and business dropped off after opening. Don't pay fancy price for it. Tone, okay. Sunday, yes. Special, no. Appeal, good. John Jones, Orpheum Theatre, Quincy, Illinois.

FORTY WINKS. (6,203 feet). Star, Raymond Griffith. It is another one of Griffith's good pictures. I think it is his best picture since "Red Lights." Ran it for two days at good business. Tone, good. Sunday or special, no. Appeal, eighty percent. Town 3,000. Draw working class. Admission 10-25. C. W. Flisk, Orpheum Theatre, (333 seats) Proctor, Minnesota.

MANNEQUIN. (6,981 feet). Star cast. We found this one to be an average program picture that pleased our patrons. It has nothing big but keeps the patrons in an amiable frame of mind, so if you can buy it right, play it. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

NEW BROOMS. (5,443 feet). Star cast. This Wm. De Mille is just an excuse for a picture. Absolutely did not please anyone and several walked out on it. Tone, none. Sunday or special, no. Appeal, none. Draw

Rin-Tin-Tin



Warner Bros. will show this super-educated dog marvel in outdoor adventure films this season.

neighborhood type. Admission 10-20. L. R. Markum, Dream Theatre, Indianapolis, Ind.

PONY EXPRESS. (9,929 feet). Star cast. Very good picture. Has lots of historical value. Wallace Beery at his best and grabs plenty of laughs. Picture was worth all it cost us but we lost money. E. C. Silverthorn, Liberty Theatre, Harrisville, Mich.

Pathe

WHITE SHEEP. (7 reels). Star Glen Tryon. This is a very good comedy picture and went over good. Had a fair crowd and made a little above expenses. Will do for a one night show. Tone, fair. Sunday or special, no. Appeal, eighty per cent. Town



He was a fighter
in the A.E.F.
He has fought his
way to close to
the very top of the
heavyweights.
He fights through ten
big chapters.

GENE TUNNEY
in a wonder
Pathéserial

600. Draw general class. Admission 10-25 and 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Producers' Dist. Corp.

ROARING RAILS. (5,750 feet). Star, Harry Carey. Went over good. One of the best Harry Carey's we ever run. C. A. Overman, Lahoma Theatre, Gibsonville, North Carolina.

ROCKING MOCN. (6,015 feet). Star cast. Wonderful scenery—good acting and consistent story. Pleased eighty per cent. Fair business. H. E. Drew, Palace Theatre, Grand Ledge, Michigan.

VOLGA BOATMAN. Star cast. Much better than "The Road to Yesterday" but no box-office pull here. Opened fair Sunoay and very little Monday and Tuesday. Eighth reel needs cutting. Tone, okay. Sunday or special, yes. Appeal, good. Town 4,000. Draw family and student type. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WEDDING SONG. (7,373 feet). Star, Leatrice Joy. Not bad. Not a big drawing card for me. The picture is good entertainment based on a crook theme, but don't think the title helps any for the box office. Tone, none. Sunday, yes. Special, no. Appeal, fifty per cent. Town 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

WELCOME STRANGER. (5,618 feet). Star cast. Very good program picture. Special, no. Town 600. Draw farmers and small towners. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

WHISPERING SMITH. Stars, H. B. Warner and John Bowers. A splendid western railroad melodrama, well acted with plenty of action, thrills, suspense and a nice love story. Tone, okay. Sunday or special, no. Appeal, very good. Town 3,700. Draw general class. Admission 10-25; 10-40 on specials. Kriehbaum Bros., Char-Bell Theatre (800 seats), Rochester, Indiana.

Universal

THE PHANTOM OF THE OPERA. (7 reels). Star, Lon Chaney. One of the big pictures of the year. They are still talking about it. It may not please as well as some,

but it will make them think, and they will send their friends the second night. Town 2,500. Draw town and rural type. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

SIGN OF THE CACTUS. Star, Jack Hoxie. A good western program picture. Pleased my audience. Tone, okay. Special, no. G. H. Perry, People's Theatre, Cloverdale, California.

SIX SHOOTING ROMANCE. Star, Jack Hoxie. Slender story, but crowd liked it, so why worry, even though in our judgment the weakest story Hoxie has had for some time. Tone, fair. Sunday or special, no. Appeal, good. Town 1,500. Draw better class and farmers. Admission 10-20. C. S. Musser, Opera House (250 seats), Shepherdstown, West Virginia.

SPORTING LIFE. (6,709 feet). Stars, Bert Lytell and Miss Dixon. This is a dandy good picture and will please any audience any time. The prize fight and the races have good drawing power and will please. Photography good, lots of action and some comedy. Play it. Tone, okay. Sunday or special, yes. Appeal, high. Draw farmers. Admission 15 and 25. C. Van Leuven, Molson Theatre (200 seats), Molson, Washington.

WHAT HAPPENED TO JONES. (6,700 feet). Star, Reginald Denny. Very good comedy. Keeps them laughing all the time. The picture drew only fair for me, but it's a dandy comedy. Town 2,500. Draw town and rural type. Admission 10-25. S. H. Rich, Rich Theatre (450 seats), Montpelier, Idaho.

WHERE WAS I? (6,600 feet). Star, Reginald Denny. A fair comedy drama, but far from the standard set by "California Straight Ahead." Tone, good. Sunday, yes; Special, maybe. Appeal, fair. Town 1,500. Draw farmers and better class. Admission 10-20. C. S. Musser, Opera House (250 seats), Shepherdstown, West Virginia.

Warner Bros.

BOBBED HAIR. Star, Marie Prevost. Good, but disappointing—not what we expected. Tone, good. Sunday or special, no. Appeal, fifty per cent. Town 2,200. Draw general class. Admission 10-25. A. F. Jenkins, Community Theatre (480 seats), David City, Nebraska.

DARK SWAN. Star cast. An excellent picture was the verdict of the majority, and it seemed to attract new faces. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

HOW BAXTER BUTTED IN. Star cast. A rather weak sister that, however, did a nice business and had some followers. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

THE SEA BEAST. Star, John Barrymore. If this town can be considered a criterion this picture is decidedly NOT a small town picture. The fact that the business fell off frightfully has nothing to do with this review. I was told in no unmeasured terms by patrons that it was well acted, but that it was not entertainment. I looked over the exhibit very carefully and after giving the matter a lot of consideration arrived at this conclusion: Not in the same class with "Beau Brummel," a former picture; not to be compared with his "Jekyll and Hyde," and if you run this offering be very cautious in its purchase. You know your town—if they like stark, daring drama bordering on the gruesome feed it to them; Dolores Costello beautiful with little to do—but does that little very well. I mention this, for it was considered here that the picture had little feminine appeal. Attendance first day good—second day pitiful. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TENTH WOMAN. Star cast. A pifflicated woman didn't know what she wanted and a book of a man didn't either. A stupid book put on the screen in a manner that if not interesting in the extreme is at least presentable to bear. You can show it and doubtless will find much to admire. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admis-

Index Next Week

Straight From the Shoulder
Index for six months, January
2nd issue to June 26th issue, will
appear in the forthcoming issue
of Moving Picture World.

sion, 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

THREE WOMEN. Star, Lew Cody. Showed this free to lodge members and as a consequence had full house. Lubitsch as a director is extraordinarily good, but the type of picture does not appeal greatly in small town. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (400 seats), Elizabethtown, Pennsylvania.

TIE THAT BINDS. Star cast. Not as good as it could be but shows human nature in the true light. Walter Miller as the dreamer is well cast, and Raymond Hattian as an old religious fanatic is great. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

WIFE WHO WASN'T WANTED. (6,688 feet). Star, Irene Rich. Had several good comments on this picture and it seemed to please the majority, no doubt owing to the growing popularity of Irene Rich. Still, while absorbing in sports, the story was rather improbable and illogical. Did a fair business. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

WOMAN HATER. Star cast. Fair program picture that seemed to please the majority. Did a fair business. City 110,000. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

Independents

AMERICAN PLUCK. (State Rights). Star, George Walsh. A good action picture with lots of comedy. Tone, good. Sunday or special, no. Appeal, eighty per cent. Town 1,500. Draw oil fielders and farmers. Admission 10-25. Russell Cecil, Grand Theatre (350 seats), Wyona, Oklahoma.

THE BLUEBLOOD. (State Rights). Star, George Walsh. A nice, entertaining melodrama that should please the majority of fans. Walsh as an acrobatic actor would be in Fairbanks class if he was press agented like Fairbanks is. You should have this series. Tone, fair. Sunday or special, no. Appeal, ninety per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

BORDER VENGEANCE. (State Rights). Star, Jack Perrin. A very weak western, but it will go over for a one day showing. Print fair. Appeal, poor. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

CANYON RUSTLERS. (State Rights). Star, Jack Perrin. Well, it's another good western. Town 300. Draw oil field type. Admission 10-20. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

CHILD OF THE PRAIRIE. (State Rights). Star, Tom Mix. This is not a Fox Mix, and as a consequence you deserve to be stung hard if you buy it. These rehashed old punk shows should not circulate, for they give the newer and better pictures a black eye if the star's name is coupled with them. Tone, punk. Sunday or special, no. Appeal, fifty per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

COUNT OF LUXEMBOURG. (State Rights). Star, George Walsh. Franz Lehar of the "Merry Widow" fame wrote this, and George Walsh romps through it with all the vim of a two-year-old; like the others of this series it is an interesting stunt picture and will go fine. Tone, fair. Sunday or special, no. Ap-

peal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

CRACKERJACK. (C. C. Burr). Star, Johnny Hines. Comedy drama that brought out a few laughs, but can't say that it pleased as well here as at some of the places reported in this department. Seems that the director lost a good chance to inject some real suspense in this production which would have made the humor stronger when Hines extricated himself from some "reel" difficulty. Tone, fair, Sunday, yes. Special, no. Appeal, fair. Town about thousand. Draw all types. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

DRUMS OF JEOPARDY. (State Rights). Star, Elaine Hammerstein. A Harold McGrath novel pictured with nicely selected cast and well sustained action. "The Drums" are a pair of precious jewels that belong in the Russian crown jewels, so the film is not a war story as the title led some of our people to believe. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

EARLY BIRD. (C. C. Burr). Star, Johnny Hines. This is a good comedy-drama. Our patrons lie Johnny Hines pictures. Titles full of wit and humor. Tone, okay. G. H. Perry, People's Theatre, Cloverdale, California.

FAST FIGHTING. (State Rights). Star, Buddy Roosevelt. This one went over very well with the western fans. City 110,000. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

FATAL MISTAKE. (State Rights). Star, Wm. Fairbanks. Fair program picture that seemed to please the majority. City 110,000. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

GREAT WHITE TRAIL. (State Rights). A pifflicated snow picture of the rush to Alaska, and with the poorest titles any picture has ever been burdened with. If you buy it you deserve to be stung. For instance, "A bad man runs afoul of the law." Bah! Tone, maybe. Sunday or special, no. Appeal, fifty per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

HIS MASTER'S VOICE. (State Rights). Star, Thunder. This is a good dog picture and the title means much as an added draw at the box office. Play it up and you can count the shekels coming in. Tone, fair. Sunday or special, yes. Appeal, eighty per cent. Town 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

ONE GLORIOUS NIGHT. (State Rights). Star, Elaine Hammerstein. Was considered a good picture by the majority. Did a fair business. City 110,000. Admission 10-20. Al C. Werner, Royal Theatre, Reading, Pennsylvania.

PRINCE OF BROADWAY. (State Rights). Star, George Walsh. These Walsh pictures deserve a place on your program. They are rollicking stunt stories that appeal to a great many people for their humor and thrills. This one is good. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

STREET OF TEARS. (State Rights). Star cast. Contrary to all expectations, this proved to be a very nice program picture. Tom Santschi as the patrolman is fine and the story while not being new is told without dragging and with emphasis. Tone, fair. Sunday or special, no. Appeal, eighty-five per cent. Town 3,500. Draw all classes. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

TARGET. (State Rights). (6,769 feet). Star, Wm. Fairbanks. Just fair; considerable drinking during the most part of the film. Supposed to represent the period just after the armistice was signed and the 18th Amendment in effect. Tone, none. Sunday or special, no. Appeal, sixty per cent. Town 2,900. Draw all classes. Admission 10-25; 15-30. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

Switching the Spotlight to the Exhibitor

Edited by Peter Milne

Real Blue Law Fight Promised In Iowa

*Moving Picture World
Bureau, Minneapolis,
June 14*

TWO more Iowa towns are having their troubles with the blue law element, and plenty of action is promised down in the corn belt in the near future.

Harry Mitchnick, manager of the Lyric and Strand Theatres at Chariton, Iowa, has been served with a temporary injunction by the county attorney, which prevents him from operating his houses on Sunday. A hearing in August will decide whether or not the injunction is to be made permanent. In the meantime, a good deal of public sympathy has been aroused for the theatres.

In Ames, Iowa, members of labor organizations and business and professional men are included in a movement which is trying to restore Sunday pictures. Those behind the movement offer to defray the expenses of a special election to decide whether theatres should be allowed to operate on Sundays again. Ames decided against Sunday theatres four years ago at a close election, and there is good reason to believe that the blue-lawyers could be defeated if the question comes to a vote again.

ADD BLUE LAWS

Lake Norden, S. D., has gone over into the blue law ranks as the result of an election closing closing its theatre on Sunday.

GRAND CLOSURES

The Grand Theatre at Northfield, Minn., has been closed for the summer months, and E. J. Dilley, proprietor, has turned his attention to golf at Lake Marion.

MCCARTHY BUYS TWO

The Swinging Door Theatre at Dawson, Minn., and the Du Glada Theatre at Starbuck, Minn., have been purchased by the McCarthy enterprises at Fargo, N. D.

NEW HOUSE

Clarinda, Iowa, is to have a new picture theatre. M. Pennington of that town is remodelling a building for movie purposes.

RESUMES MANAGEMENT

Mrs. H. B. Johnson has resumed management of the Shadowland Theatre at Rush City, Minn.

400-SEATER

The new Strand Theatre at Reinbeck, Iowa, which is being built by Biebesheimer & Beckman, will have a seating capacity of 400 when completed. Work on it will be finished soon.

SOLD

The Princess Theatre at Mapleton, Iowa, has been sold to Alfred McBurney of Morningside by S. G. Harsh.

THE MINNEWAWA

E. A. Kangas has opened a new theatre,

the Minnewawa, at Minnewawa, Minn. John Coleman will open a new picture house shortly at Gladbrook, Iowa.

BOUGHT AND SOLD

The Alamo Theatre at New London, Iowa, has been purchased by Roy Fleenor, who has reopened it. The Grand Theatre at New Salem, N. D., has been sold by C. W. Allen to William Kuether and H. V. Jebb. G. L. Denune has purchased the Parkside Theatre at Clinton, Iowa. The State Theatre at Mottley, Minn., has been sold to Herbert Backner by L. W. Jansen.

NOTES

L. E. Mahoney is manager of the Columbus Theatre at Columbus, N. D., which opened June 3. The movie theatre at Binford, N. D., has been closed because of lack of patronage. Cavalier, N. D., is to have a new picture house. It is now under construction.

FRIENDSHIP FILMS

Moving pictures of the 1926 friendship tour of Minneapolis business men have been offered gratis to exhibitors along the route of the trip by the Northwest Theatres Circuit, Inc. (Finkelstein & Ruben.) The tour was made by 100 Minneapolis business representatives, who visited 17 towns in Minnesota, North Dakota and South Dakota on their week's excursion. F. & R. also arranged a private showing of the film at the State for the business men who made the trip.

Golden State Inc. Opens San Francisco House

*Moving Picture World
Bureau, San Francisco,
June 14*

WITH city officials and prominent film men in attendance the new Irving Theatre at Irving street and Fifteenth avenue, was formally opened the second week in June. The new house is owned and operated by Golden State Theatres, Inc., which controls one hundred theatres in Northern California, having a total seating capacity of 102,000. Directors of the com-

pany are E. H. Emmick, president; Cecil B. De Mille, secretary; Henry C. Arthur, Jr., treasurer, and Charles Moser, vice-president. The new house has a seating capacity of 1,800.

VISITORS

Among the flood of exhibitors who were in San Francisco following the M. P. T. O. A. convention at Los Angeles were Frank Mercy, of Yakima, Wash., associated with Jensen & Von Herberg; Harry Poole, of Klamath Falls, Ore.; Sam Du Bois, Dos Palos, and fifty-five delegates to the convention, en route to their eastern homes.

NEW PANTAGES HOUSE

Alexander Pantages is arranging to erect a theatre at Oakland, according to the statement of his son, Rodney, who has charge of the new San Francisco house. A definite announcement of plans will be made on his return from New York late in June.

SAN JOSE HOUSE

Abe Gore, president of West Coast Theatres, Inc., and Spyros Skouras, one of the large stockholders of the organization, recently paid a visit to San Jose, to inspect progress on the theatre in course of construction. The San Jose investment will total about \$500,000.

PANIC AVERTED

Manager Al E. Crooks and his assistant, Harry Wetherby, stepped into the hero class when fire broke out in the operating room of the New San Mateo Theatre at San Mateo when the house was crowded. Startled by the flash of flame, patrons rushed for the exits, precipitating a near panic. The manager and his assistant stood at the rear of the balcony to check the rush for the stairs and used their fists on those who clambered over seats in a mad rush for the street. The fire in the projection room was extinguished before the arrival of the fire department.

MAYFIELD THEATRE

Work is progressing rapidly on the new

theatre of James Barlow at Mayfield, and it will be opened in July.

"GREATER MOVIE SEASON"

San Francisco exhibitors are lining up for Greater Movie Season and before the end of the month committees will be busy on the details of the campaign. This will be the fifth event of the kind held here, the idea having originated in San Francisco and having been carried out successfully for several seasons before it was adopted nationally.

SWITCHES

Miles Jackson, formerly of the St. Francis Theatre, San Francisco, has been made manager of the new California Theatre at Duns-muir.

Iowa Exhibitor Burned In Theatre Fire

*Moving Picture World
Bureau, Omaha,
June 12*

ANDREW MONTROSS, proprietor of the Opera House, Millersburg, Ia., suffered severe burns about the hands when the films caught fire. A number of rolls of film were destroyed. Quick headwork confined the flames to the booth and the audience got out without any undue confusion.

SALES AND OPENINGS

Harry A. Schroeder has sold the Opera House at Rudd, Ia., to Harry E. Schrader. R. H. Draper has opened a new theatre known as the Ardmore at Belden, Neb. George Schaefer has sold the Rainbow Theatre at Wilsonville, Neb., to J. B. Goreley. Miller & Rinold have opened the Opera House at Riverside, Ia. O. J. Leary has sold the Unique Theatre at Oile, Ia., to the Business Men's Club. Thompson & Sons have bought the Electric Theatre at Clear Lake, Ia. The Opera House, a new theatre, has been opened at Carroll, Ia., by F. W. New.

Beidler Adds to Toledo Theatre Chain

*Moving Picture World
Bureau, Cleveland,
June 15*

J. A. BEIDLER is rapidly forging to the front as a circuit owner of Toledo. For several years owner of the Eastwood, Royal and East Auditorium, he has recently consummated a deal for the purchase of the National and Pastime Theatres, formerly owned by John Spurluck.

WHAT'S THE MATTER

Manager R. C. Jones of the Columbia Theatre, Cleveland, is about satisfied that a burlesque house is always a burlesque house, and never a picture house. At the close of the burlesque season at the Columbia, Jones put in a picture policy, changing the program daily. He tried it for two weeks, and then decided to close down until August when he will re-open again with burlesque. Manager Jones tried pictures in the Columbia Theatre last summer also, and the results were just as unsatisfactory.

LONG RUN

"The Big Parade" has just finished its sixth week at the Hanna Theatre and seats are continuing to sell for several weeks in advance.

Two Big Houses Projected for Chicago

*Moving Picture World
Bureau, Chicago,
June 14.*

MORE new theatres for the Chicago territory were announced last week, among them a house to be built on the northeast corner of Cicero and Belden Avenues to cost about \$700,000 and seat 2,000, according to word from H. C. Stone & Co., who bought the property for the interested parties. The tentative plans call for a three-story building 225 by 115 feet. The Midwest Syndicate will build the new house and the Walter Co. will supervise the construction.

Forest Park, a west side suburb, will have a 3,000-seat house according to Charles Andrews of the Andrews Realty Co., that will cost in excess of a million dollars. Work is to start about September 1st. The site selected is the north side of Madison street between Harlem and Elgin Avenues.

B. & K. CHANGES

Among the changes made in the executive staff of the B. & K. circuit during the past few weeks, have been the appointments of Adolphe Dumont as musical director and Jesse Crawford as permanent solo organist of the Chicago Theatre. H. Leopold Spitalny will be at the Tivoli with Milton Charles as organist. Bennie Krueger will direct the Uptown orchestra with Edward K. House as the featured organist. The executive staff of the new Norshore theatre on Howard Avenue, that will be opened toward the end of the month, is now being organized.

NEW BARRINGTON HOUSE

George Atkins will build a movie theatre at Barrington and E. N. Braucher has drawn

the plans for the new house. Work will start at once.

PRESENTATION DEPARTMENT

Another theatre circuit, the Schoenstadt, has added a presentation department to its organization. Jonas Perlburg is manager of it. The Picadilly Theatre of this circuit is under construction.

HOLLANDER HOME

William Hollander, publicity chief of the B. & K. circuit, has returned from a business trip to the west.

GREAT STATES NEWS

The Great States Theatres, Inc., have reopened the Academy Theatre at Waukegan, Ill. Will Butts has been named as house manager. The Orpheum Theatre at Waukegan will have vaudeville with pictures for Saturday and Sunday of each week. The policy of the new Rubens Rialto Theatre at Joliet will be three changes a week of pictures and stage presentations under the direction of Roy Rogan. This house is using some space in the Chicago newspapers to draw the automobile trade to their new theatre. The managers of the various houses of the Great States circuit are fixing their houses up for the summer season by installing wicker furniture in the lobbies. W. D. Burford, assistant general manager of the chain, has gone to Wisconsin for a fishing trip while Edward Lewis, manager at Joliet, will be away in the wilds of Michigan for several weeks on vacation.

ORPHEUMS CLOSE

The summer closing of the various Orpheum Theatres will take place during the next few weeks. The Orpheum at Denver closed this week. In Chicago, most of the Orpheum houses will keep open. The Lincoln Theatre of the circuit, is expected to close before the end of the month, but the other

houses in the city will be kept open as long as the business warrants it.

NEW RESORT HOUSE

The Lippincott amusement circuit will build a new house to cost a quarter of a million dollars at Fox Lake, Ill., a popular summer resort.

ABRAHAMS BUYS ONE

Sam Abrahams of the Gold Theatre, has added the Independent at 3723 Roosevelt Road to his circuit, taking the house over from M. Gortner last week.

FREE CIGARS

Rube Leventhal, manager of the Temple Theatre, on North Clark Street, is passing out the cigars these days—reason, a baby girl arrived at his home recently and both mother and child are doing well.

TAKE OVER PLAYHOUSE

Tuerk and Harris circuit have taken over the Playhouse on Michigan Avenue, recently operated by Lester Bryant and associates.

TO OPEN ORCHESTRA HALL

The L. & T. circuit plan to open the Orchestra Hall on Michigan avenue with an exclusive picture program this month. This is the only theatre on the avenue within the loop showing pictures.

LEAVES \$809,000

Edwin M. Colvin, president of the Photoplay magazine company, who died recently, left an estate of \$800,000 to his four children and a brother, according to his will filed last week in the probate court here.

TAKE OVER TWO

The Great States Theatre circuit has organized the Streater Enterprise, of Streater, Ill., to take over the Majestic from the Wallace circuit this month. It will also add the Paris Theatre at Paris to the circuit with B. Vought as manager of the house.

Skouras to Open New Ambassador in August

*Moving Picture World
Bureau, St. Louis,
June 14.*

SKOURAS BROTHERS have announced the grand opening of their \$5,500,000 Ambassador Theatre and office building, at Seventh and Locust streets, for August 21. This is almost two months ahead of the original schedule. The construction by the Boaz-Kiel Construction Company, general contractors, set a new record for St. Louis as the old buildings on the site were still standing on April 30, 1925. The house will seat 3,200 persons on the main floor and balcony and loge boxes.

NEW SHUBERT HOUSE?

It is reported along the Rialto that the Shubert interests plan to operate the 3,000-

seat theatre included in the plans for the Knights of Pythias 15-story office building and lodge hall structure at the northwest corner of Grand and Delmar boulevards. The Shubert-Rialto on Grand boulevard off Olive street, is not adequate for the future needs of the Shuberts in St. Louis.

FOX THEATRE?

St. Louis realty circles have it that William Fox plans to build a large hotel as part of the contraction for his property at the southwest corner of Grand and Washington boulevards. A large national hotel operating company is said to contemplate taking over the new hostelry. Tentative plans call for a 4,000-seat motion picture theatre on part of the ground purchased, but there is ample additional room for the hotel structure along the Washington boulevard frontage.

IMPROVEMENTS

G. E. Shilkett is spending \$5,000 for improvements to the Rex Theatre, 15th and Main streets, Joplin, Mo.

NEW HOUSE

Fred Greenburg plans to erect a new theatre at Gordon and Illinois streets, St. Joseph. It will cost about \$35,000.

COHEN'S WILL

The will of Harry J. Cohen, principal owner of the Tivoli Theatre and apartment building, 6358 Delmar boulevard, St. Louis, left the bulk of his \$350,000 estate in trust for his widow and three children.

TO CLOSE

The Okaw Theatre, Findlay, Ill., plans to close during July and August.

Ottawa Theatres "Dress" for Centenary

*Moving Picture World
Bureau, Ottawa,
June 15.*

PRACTICALLY all of the theatres here in the Canadian capital have been "done over" in preparation for the city's big centenary celebration which takes place shortly. The call went out for all local property holders to dress up their premises and the local exhibitors quickly responded with the result that every amusement house has a bright and shining coat.

The Imperial looks like a brand new house, thanks to the dressing applied under the direction of Manager J. T. Moxley. The Francais has also been redecorated inside and out by Manager Donat Paquin. B. F. Keith's has undergone paint changes by

Manager J. M. Franklin and the Centre, of which Don Stapleton is manager, is also looking fresh. Manager L. C. Bishop has provided for a number of changes at the Regent and Manager H. C. Benson has given the Fern a thorough painting.

ROBBERS DISAPPOINTED

The Francais Theatre was entered sometime late on Saturday night, June 12, by robbers who ransacked the office, but failed to find any money or other marketable valuables. Manager Donat Paquin reported that the office furniture was considerably damaged, however.

TUBMAN SUBSTITUTES

Ray Tubman, known across Canada as an exhibitor, arrived here to relieve Leonard Bishop, manager of the Regent, who has gone to New York and Philadelphia for a vacation. Tubman, whose home is in Ot-

tawa, is manager of the Capitol, Hamilton, which has been closed for the summer. Previously he had been the manager of the Palace, Calgary, and the Algoma at Sault Ste. Marie.

FRANKLIN ELECTED

J. M. Franklin, the popular manager of B. F. Keith's, has been re-elected a director of the Ottawa Humane Society in recognition of his community boosting. Franklin has also been an officer of the Ottawa Rotary Club for months.

VISITOR

Clark Brown, prominent official of the Keith-Albee interests, New York, visited Ottawa June 1 and 12, to confer with J. M. Franklin, manager of B. F. Keith's, regarding local plans and activities. Brown discussed various details of developments with regard to the affiliation between Keith and Producers Distributing Corp.

Sesonske to Establish Northern N. Y. Chain

*Moving Picture World
Bureau, Albany,
June 15*

CHARLES SESONSKE, who recently sold his theatre in Johnstown to William Smalley, of Cooperstown, will establish a chain of picture theatres through northern New York with houses in Gouverneur, Canton, Potsdam, Massena, Ogdensburg and Malone. In the majority of these places theatre are to be built, while in other places, options have already been taken on buildings which will be remodeled. All theatres will be exactly alike, so far as the interior is concerned, and the same pattern will be followed on outside appearance and decoration. The headquarters of the chain will be in Watertown, with Sesonske at the helm. Canton will be the first town in which the company will start operations and Ogdensburg will be the second.

ACCIDENT

Mrs. Charles Windeknecht, of Rensselaer, sister-in-law of Henry Windeknecht of the Rosewind Enterprises, operating theatres in Rensselaer, Troy, and other places, was badly burned last week, when an oil stove exploded while she was preparing breakfast.

"MARK RITZ" WINS

A young lady in Albany pocketed a check

for \$50 last week from Moe Mark, of New York, for having submitted what was judged to be the best name for the new theatre being erected in the capital city by the Strand interests. The winning name was "The Mark Ritz." About 2,000 names for the theatre had been suggested.

HONORED

Joseph Saperstein, manager of Harmanus-Bleecker Hall in Albany, has been elected a director of the Young Men's Hebrew Association, and was installed in his new office during the past week.

FIRE

There will be no more pictures for three months at least at Chadwick's, for the men's club there, in which pictures were shown for the entire community, was badly damaged by fire during the past week.

LOON LAKE THEATRE

Charles Leger, of New York City, is to operate the Casino Theatre at Loon Lake in the Adirondacks this summer.

NAMES

Here's a combination of names that's hard to beat. Drought and Goodemote, who run the "Kunjamuck" of Broadalbin, are negotiating to sell the theatre.

BUSINESS BOOMING

Business has been so good in Illion this season that Whitney, Young and Pierce have come out with the announcement that their theatre will continue to operate full time throughout the summer. Thus far there has been no exceptionally warm weather in cen-

tral and northern New York, and theatres have cashed in as a result, to the extent of thousands of dollars, which would have been lost with weather such as in June a year ago.

VISITORS

Visitors along Film Row during the week included Julius Byck, of Tannersville, and Neal Hopper, of Haines Falls; Louis Schine and Peter Dana, of Gloversville, and Walter Suckno, who is handling two theatres in Hudson.

NEW KINGSTON HOUSE

It looks as though everything was rosy for Harry Lazarus and his new theatre in Kingston. Lazarus has disposed of all but \$25,000 in stock in the new theatre and it will not be long before building operations will get under way.

IMPROVEMENTS

The Happy Hour in Schenectady, owned and operated by Morris Silverman, is to have a coat of paint, both inside and out. William VanAlstyne, of Fonda, is planning to remodel a building there and open it as a theatre. Sam Hochstim will remodel the Star in Hudson.

EXPOSITION SHOWS

On account of the exposition in Schenectady this week, in connection with the opening of the Great Western Gateway, all motion picture theatres in that city are starting their second show of the evening at 9:25. The theatres are liberally decorated in connection with the event.

Kansas Theatre Fire Causes \$14,300 Loss

*Moving Picture World
Bureau, Kansas City,
June 14.*

MORE than 200 persons narrowly escaped when the Whiteway Theatre, Leroy, Kas., caught fire Saturday night, resulting in \$14,300 loss on the part of J. M. Holmes, owner. The flames, of undetermined origin, spread rapidly, but the audience filed out in order and there were no injuries.

Dayton Bank to Give City New House

*Moving Picture World
Bureau, Cincinnati,
June 15.*

ANNOUNCEMENT has just been made that the Dayton Savings and Trust Co. will erect a new one-story building on the south side of Xenia avenue, in that city, which, in addition to housing a branch bank, will also contain a large, pretentious neighborhood picture house.

THEATRE ROBBED

Burglars entered the Oxford Theatre, Oxford, by forcing the office door, and obtained some thirty dollars from the ticket office. The private office of Manager Edward E. Keen was also entered, and private papers belonging to Keen were taken.

SHELBY HOUSE CLOSES

The Opera House at Shelby has closed for the summer season, and the only movie house now open in that city is the Castamba.

HAND BILLS FORBIDDEN

Managers at Middletown are much perturbed over the ordinance recently passed in that city prohibiting the use of hand bills when distributed on the streets, the city officials contending that the throwaways tend to make the streets unsightly. Many of the exhibitors used this form of advertising.

INCORPORATION

The National Pictures Service, Inc., is listed as among the recent incorporations at Columbus, Ohio, the papers showing Cincinnati as the headquarters. Jasper E. Holley, D. F. Naylor, Harold H. Jope, and others. Capital stock, \$50,000.

BURKEY-PARAMOUNT CASE

Still the W. O. Burkey-Paramount case, in which the legibility of the Kansas City Joint Board of Arbitration was tested, drags on and on. About six weeks ago a seventh member, Bruce Barnett, Kansas City lawyer, of the arbitration board, was called in to decide the case. After hearing the case he concluded that Mr. Burkey was liable for damages on a film which burned, but Mr. Barnett did not fix any amount of damages. The decision was checked directly back to him by board members to fix the amount of damages. No answer has been forthcoming.

JULY 4 OPENING

The new \$20,000 theatre of Bonner Springs, Kas., which has not yet been named, will open its doors July 4. Cliff Lillis, one of the owners, said this week. The house, which seats 750, is of brick and steel, being modern throughout, and will have a 20x35 foot stage.

CYCLONE'S TRICK

It was a queer trick a cyclone played on S. L. Austin of the Garden City Amusement Company, Garden City, Kas., the other day. The "Twister" swept through his theatre, destroying a screen, but not harming any other part of the house.

ORGANIZATION REVIEW

C. E. "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri, was in St. Joseph, Mo., last week completing arrangements for slide advertising among the exhibitors, the revenue to go to the M. P. T. O. K.-M.

NEWMAN BIRTHDAY

As usual, the annual Newman theatre birthday celebration this week is one of color and merit. The theatre is decorated from top to bottom and the entire city has been led to know that it's "Newman Anniversary Week."

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: T. D. Peal, Grain Valley, Mo.; Arthur T. Perkins, Schneel Theatre, Harrisonville, Mo.; J. T. Alley, Regent, Eureka, Kas.; Ray McGuire, Perry Theatre, Darlington, Mo.; J. W. Davis, Lyric, Holden, Mo.; William Parsons, Pershing, Joplin, Mo.; Laurence Breuninger, Cozy, Topeka, Kas.; H. S. Helvaring, Leavenworth, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.; Mr. and Mrs. F. A. Robinson, Whiteway, Leroy, Kas.

THEATRE NEWS

The Midland Theatre Circuit of Kansas City has completely remodeled and rede-

corated the Colonial Theatre, Pittsburgh, Kas., making it one of the best houses in the state. D. W. Hale, owner of the Opera House, Dexter, Kas., has started work on a new theatre in that town. H. Weber, who operates the Broadmour Theatre, Kansas City, has taken over the Alamo Theatre, Kansas City, from K. L. Darnell. Plans for a \$45,000 theatre for St. Joseph, Mo., to be built by the Sun Amusement Company of St. Joseph, are being drawn by Edwin G. Khatz, Kansas City. The theatre will be 65x120 feet.

Denver Publix Houses In Charge of League

*Moving Picture World
Bureau, Denver,
June 12.*

WALTER LEAGUE of New York has assumed the management of the Publix houses of Denver, the Rialto and Victory Theatres. League succeeds Jay A. Haas, who has been transferred to the management of the Capitol at Little Rock, Arkansas. The change was effective at once and both men are now in their new positions. League is a thoroughly experienced man in his particular line, having had a varied theatrical career. His first connection with Publix was with the Criterion of New York, later with the Rivoli. League plans many changes in the Denver houses. The entrances will be changed immediately. The stage of both theatres will be enlarged so as to accommodate the most elaborate presentations.

CHEYENNE HOUSE

A new 1,200-seat house for Cheyenne has at last become a certainty. Rumors and stories have been numerous, but nothing definite has been done until Harry Nolan of Denver and Max Kravetz of Ft. Collins and an unnamed Wyoming business man, definitely announced that construction on the new theatre would be started immediately and be ready for occupancy about October 15. The theatre will be controlled by a company known as the Plains Theatre Corp. Harry Nolan and J. H. Ashby, Denver film men, are on the Board of Directors.

Col. Butterfield Would Sell Michigan Chain

*Moving Picture World
Bureau, Detroit,
June 15*

COL. W. S. BUTTERFIELD, president of the Bijou Theatrical Circuit, controlling and operating 25 theatres in leading cities of Michigan, is in New York City negotiating with the Famous Players-Lasky Corp. to take over his entire circuit. Col. Butterfield admitted that the deal was under way before leaving for New York and it is expected that the final arrangements will be completed before the passing of many more days. Several months ago Butterfield and Famous negotiated for the sale of the theatres, but a last minute hitch in the plans resulted in calling the deal off.

ROWAN DIES

The entire Michigan industry was grieved last week to hear of the death of Robert Rowan, former manager of the Standard Film Service, who passed away at the home of his mother after an illness lasting almost a year. Heart trouble was the cause. Rowan

was connected with Standard for 10 years. Funeral services here were attended by several hundred exchange men and exhibitors from various sections of Michigan and Ohio. Burial took place at his former home in Canada.

KOPPIN BUYS TWO MORE

Another important theatrical deal was registered in the Michigan territory last week when the sale of the Lester Matt theatres in Flint was consummated. Henry S. Koppin, of Detroit, was the purchaser of the Matt houses, which are known as the Strand and State. Both seat around 1,000. With the acquisition of these two new houses, which are his first outside of Detroit, Mr. Koppin will have a circuit of 25 theatres by fall.

LONG WITH UNIVERSAL

Harry Long, former manager of Alhambra Theatre in Milwaukee, and a former Detroit resident, has been appointed manager of Universal's Broadway Theatre, succeeding George Lively, who has been transferred to Denver.

DENNY VISITS

Reginald Denny, Universal star, was in Detroit over the past week-end, departing

Monday night for Chicago, on his return trip to the Coast. While in Detroit Denny was interviewed profusely and to great space in the newspapers and created much attention wherever he went. On Monday afternoon he was a guest of Mayor John W. Smith and Ty Cobb at the baseball game, on Monday evening he was dined at the Detroit Yacht Club by a group of Michigan exhibitors and hurried away from this party to speak at length over the Detroit News' radio station, WWJ.

KEITH HOUSE PROMISED

The Keith and Orpheum circuits have planned a building program which calls for an expenditure of more than \$20,000,000 for the erection of new theatres and one of the cities positively included in the building plans is Detroit. The new Detroit theatre, the location of which has not yet been announced, will seat 4,000 and will play vaudeville and P. D. C. pictures.

BEATTY ON VACATION

Edward C. Beatty, general manager of the Butterfield Circuit, left last week for California, where he expects to spend the entire month of June. Mrs. Beatty is accompanying him.

Sam Gould Buys Two Ellwood City Houses

*Moving Picture World
Bureau, Pittsburgh,
June 16.*

SAM GOULD, of the Gould Apartments, controlling the Gould and Arcadia Theatres, Northside, and the Ideal, Westend, has acquired Tom Barnes' Liberty and Barnes Theatres, Ellwood City, the change in ownership to take effect July 16. Barnes, who has not yet made known his future plans for publication, told a World representative that he expects to take a long rest before again engaging in business.

COMBINATION POLICY

Harry Williams, old-timer in the film business in Pittsburgh, is now managing the Palace Theatre at Farrell. The house, now running pictures only, will shortly change to a combination policy.

HOLT'S HOUSE

J. C. Holt expects to open his new 800-seat Star Theatre, Richwood, W. Va., in the near future.

McBRIDE REOPENS

The McBride Theatre, Trafford, has reopened after having been closed for three weeks, owing to quarantine because of a scarlet fever epidemic in the town.

VISITORS

A large number of out-of-town visitors to

Oklahoma Film Board Elects Officers

*Moving Picture World
Bureau, Oklahoma City,
June 14.*

THE Oklahoma City Film Board of Trade elected the following officers for the ensuing year: Ish Clark, president; W. P. Moran, vice-president; N. P. Eberley, secretary; C. R. Zears, corresponding secretary; Sam Benjaminne, treasurer.

BOLAND ILL

Tom H. Boland, manager of the Empress, is in Saint Anthony's Hospital for treatment and an operation for removal of a kidney. This is the second serious operation that Mr. Boland has undergone this spring.

BOOKING COMPANY

The Midwest Booking Company has organized at Clinton with eleven theatres and the following officers: C. W. Wakefield, president; G. A. Peterson, vice-president; C. M. Jagers, secretary-treasurer.

Pittsburgh's Film Row the past few days. Among them were: Joseph Mercer, Warwood; C. M. McCloskey, Uniontown; Roy Garee, Morgantown; Tom Barnes, Ellwood City; B. E. Cupler and Nat Walken, Washington; J. C. Holt, Richwood; John Maloy, Altoona; George Sallows, Morgantown (his first trip here in four years); J. B. Cox, Mt. Pleasant; Wister M. Elliott, Vandergrift; Paul Thomas, Greensburg; H. L. Stahl, Oil City; John Newman, New Castle; Pete Sotus, Monessen; Jimmie Retter, California; C. B. Pascoe, Somerset; and Elmer E. Rutter, Greensburg.

HOOLEY SUFFERS RELAPSE

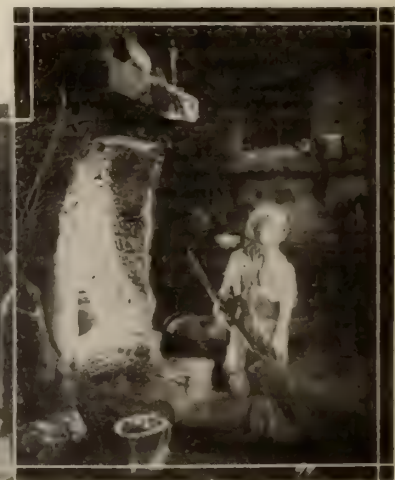
Manager J. O. Hooley, of the Sheridan Square Theatre in East Liberty, who has been ill for the past several weeks, has suffered a relapse and will be confined to his home for several weeks longer. His many friends sincerely hope that his recovery will be made complete as soon as possible.

"King of the Kitchen"

Lige Conley and Florence Gilbert play the leads in the latest Fox Films Imperial Comedy to go into production, "The King of the Kitchen." Alfred Austin is directing. Lawrence Fisher and Milton A. Dickinson have character roles.



"Les Misérables"
Universal-Film de France



This super-picture version of Victor Hugo's immortal romance, produced in France, has been acquired by Carl Laemmle and will be offered as a Universal release.

Along Exchange Row

With the Men Who Sell the Pictures

Cleveland

*Moving Picture World
Bureau, June 16.*

M. H. Greenwald, well known to Clevelanders through his former connection as local Fox exchange manager, is back again—this time a division manager for Tiffany exchange. Greenwald has established a Cleveland exchange in the Film Exchange Building, and expects to be in full operation within a week.

WARNER BUSINESS

Herman Moray, manager of the local Warner Brothers' exchange, is sitting pretty right on top of the world, having contracts signed and approved for first-run and subsequent run engagements of his entire product for 1926-7 in every key city in the territory. This means Cleveland, Akron, Canton, Youngstown and Toledo.

ERDMAN IN HOSPITAL

George W. Erdman, manager of the local P. D. C. office, is in Glenville Hospital, where he underwent an operation last Friday. Reports of his condition are favorable.

STANDARD EXCHANGE NEWS

Promotions and transfers and acquisitions have been the order of the day in the Standard Film Service exchange. Jack Soglovitz, office manager of the Cleveland branch, has been promoted to branch manager of the Pittsburgh exchange of the Standard Film Service Company. He succeeds Sam Wheeler, who has resigned. And he is followed in Cleveland by Al Goodsteen, formerly with the Associated Exhibitors' exchange in this city. Sam Gorrel, for several years in charge of city sales for J. S. Jossey of the Progress Pictures Company, has joined the Standard Film as city sales man. Bill Onio continues to hold down the job of branch manager.

San Francisco

*Moving Picture World
Bureau, June 12.*

There is great rejoicing in the home of G. C. Parsons, manager for Metro-Goldwyn-Mayer, over the arrival of a husky nine-pound boy. As the Parsons home is already graced with a girl a son was doubly welcome.

HOME VIA AIR

Lou Hutt, connected with the branch of Pathe as news photographer, has returned from Seattle, where he has been for several months. So anxious was he to return home that he came via the air route.

LUCKY 13

The staff of the Educational exchange is wearing broad smiles these days, having won the league pennant in the big national sales drive and having received the handsome cash award for its efforts. There are thirteen members of the San Francisco staff, headed by George C. Blumenthal, and thirteen is now held by the local force to be a lucky number.

Omaha

*Moving Picture World
Bureau, June 14.*

L. L. Ennis, formerly cashier in Warner Bros.' office, has resigned and taken a position with the General Motors Acceptance Corporation. His place has been filled by the promotion of Mrs. Naomi Woods to that position. She was formerly biller in the office.

The approaching marriage of Leotus Dunlap, booker's assistant at Warner Bros.' Omaha office, and David Pearson of Chicago, has been announced. Miss Dunlap has resigned her position at Warner Bros.

St. Louis

*Moving Picture World
Bureau, June 14.*

Led by President Harry Weiss, members of the St. Louis Film Board of Trade conducted a fire prevention campaign. Employees of several exchanges have already been addressed by President Weiss and Captain Gorman of the Salvage Corps on the subject of fire prevention.

HESS VISITS

Lou Hess, recently manager of the local Universal office, is back in town on home office business.

NEW A. E. MANAGER

Jack Osserman, formerly of Des Moines, is the new manager here for Associated Exhibitors. He is a veteran of fourteen years' experience and many years was manager for Universal in Washington, D. C. He succeeds Nat Steinberg as manager here.

TRAVELING FOR U. A.

Sol Rose, formerly with Universal, is now traveling Northern Missouri and Northwestern Illinois for United Artists.

CALLERS

Out-of-town callers of the week included: Leo Bernstein, Springfield, Ill.; Andy Foehrkaib, Wildie Theatre, Edwardsville, Ill.; A. L. Crichtlow, Alton, Ill.; John Pratt, Fulton, Mo.; Bill Karstetter, Columbia, Mo., and Jim Reilly, Alton, Ill.



"Bring on your Temptress," says Roy D'Arcy in *Cosmopolitan's* "The Temptress" for M.-G.-M. adapted from Ibanez' novel.

Pittsburgh

*Moving Picture World
Bureau, June 15.*

Lots of weddings for folks on Pittsburgh's Film Row these days. Among which are included the following: Miss Elsie McCuean, clerk at United Artists, just married to Charles McDonald. Miss Esther Leven, assistant booker at Standard-Federated, recently married to Jacob Goodman. Frank Shepard, night shipper for Pathe, married to Miss Anna McVeigh, of the Million-Dollar Grand Theatre. Miss Elizabeth Hitson, secretary to Moe Koppelman at Standard-Federated, married on June 12th to Oswald Wach. The Misses Mildred Lugibihl and Hazel Bish, of Universal, are also to be married in the near future, as is also Miss Fanny Levine, booker at Standard-Federated.

MOCHRIE BACK

Robert Mochrie, manager for P. D. C., in Pittsburgh, is back at his desk, after having been confined to a Los Angeles, Cal., hospital for several weeks, due to a serious illness. Mochrie has completely recovered his health.

TIFFANY OFFICE

Tiffany Productions, Inc., has opened its branch on the second floor of the building at 1010 Forbes street. Charles Lynch, veteran Pittsburgh film man, will serve as manager of the new exchange.

AFTER PRODUCT

"Abe" Steinberg, of the S. & S Film Supply Company, has gone to New York to acquire more state right product for his exchange.

SHORTS BOOKER

Louis Antonetta, former shipper at the Fox exchange, is now short subjects booker, succeeding Joseph Veiders, who resigned because of ill health. Joe Vandergrift succeeds Lou as shipper.

ANTHONY TRAVELS

C. W. Anthony, former assistant manager of the Vitagraph exchange, and more recently manager for the same company at Buffalo, is now traveling the main line territory for the Standard-Federated exchange.

BODKIN BACK

Harry Bodkin, MGM salesman, is back on the job feeling hale and hearty after a lengthy sick spell.

Kansas City

*Moving Picture World
Bureau, June 14.*

Miss H. Powers of the Midwest exchange was absent from the row this week on account of the death of her father. L. J. Doty, assistant United Artists branch manager, is taking a vacation, while Jack DeWaal, Pathe traveling auditor, is working on the Kansas City books. L. F. Durland, former assistant manager and booker for the independent Film Company, will go on the road for that concern, while R. L. King, formerly with Warner Bros., will do the booking.

ARRIVALS AND DEPARTURES

L. V. Reamy, southern district manager for Fox, was a Kansas City visitor. V. Gaddin, Fox bookkeeper, spent a day with his mother in Laredo, Mo., this week, while Eddie O'Neil, Educational salesman, came tumbling into town with a large bunch of contracts. E. C. Rhoden, Midwest Film Distributors' manager, made a trip into the territory. Ralph Morrow, assistant general sales manager for P. D. C., and C. D. Hill, district manager, also were Kansas City visitors. Art Levy, formerly with United Artists in Kansas City, has been named manager of the Associated Exhibitors branch in Kansas City.

First National's Eastern Plant Working Fast On All Productions

Editing Rooms Are as Busy as the Studios

A HIVE of bees is a slow place compared with First National's New York studios this Spring. At no time since this company brought production units to New York from Hollywood a year and a half ago has there been more activity than now.

Last week saw the windup of shooting on "Subway Sadie", a feature vehicle for Dorothy Mackaill and Jack Mulhall, which was made by an Al Rockett unit. It goes directly into the cutting room and already preparations are under way by Rockett to start another. This will be "The Charleston Kid," and will have Miss Mackaill and Mulhall in the featured roles and Alfred Santell directing.

Ray Rockett's unit is hard at work in the filming of the screen version of Cosmo Hamilton's novel, "Paradise," which is a starring vehicle for Milton Sills. Betty Bronson is featured in the leading feminine part. Noah Beery heads the supporting cast which includes Charlie Murray, Kate Price, Lloyd Whitlock, Claude King, Charles Brook and Ashley Cooper. Irvin Willat is directing.

Clarence Burton Added To "Nervous Wreck" Cast

Al Christie, now producing Owen Davis' celebrated stage play, "The Nervous Wreck," with Scott Sidney at the directorial helm, has added Clarence Burton to the cast headed by Harrison Ford and Phyllis Haver. Other headliners in the cast are Mark Swain, Hobart Bosworth, Vera Steadman, Chester Conklin, Charles Gerrard and Paul Nicholson.

Sets for this picture are at the Cosmopolitan studios, where a stray visitor this week might be forgiven if he thought he had wandered into the South Sea island section, for that is just what was being filmed with Sills, Miss Bronson and Beery sharing the spotlight. This is a stirring story which starts in London and finishes in the South Seas.

The cutting room at the New York studios is just as busy as the stages. Last week "Puppets" and "The Savage" were completed and shipped out for printing. "Men of Steel" and "Mismates" are both in the process of editing, cutting and titling.

"Out of the West" Is First Tom Tyler Film

"Out of the West," an original story written especially for the star by Frederick Arthur Mindlin, will be the first of the new Tom Tyler pictures for Film Booking Offices 1926-7 schedule. Robert De Lacy will direct the new series, which will consist of eight rattling Westerns in which Frankie Darro, with his dog, and his pony, will again support the F. B. O. star, as he has in the 1925-6 series just completed.

The adaptation and continuity will be done by Wyndham Gittens. Work will be begun on completion of Tyler's present picture, "The Cowboy Cop."

John Barrymore



Leading American actor to be seen in two coming Warner Bros. road attractions.

Realignment of Gotham Releases Facilitates Production

A NNOUCEMENT was made by Sam Sax, president of Lumas and Gotham Productions, that a slight re-arrangement of releases has been made in the coming series of twelve Gotham Productions, which will tend to facilitate production and make for greater variety in the program as originally listed.

Mr. Sax emphatically states that there will be absolutely no change in titles, stories, or anything different from a production standpoint, merely a slight shifting around of the order of certain releases.

The changes announced are: "The King of the Pack," featuring Peter the Great, the Miracle Dog, will be release number four instead of number three and will be available for exchanges and exhibitors on November 1 instead of October 4.

"The Final Extra," a dramatic newspaper story, will be moved down from sixth place on the schedule to number three, making this picture ready on October 4 instead of January 3, 1927.

"The Block Signal," one of the ever popular railroad stories, will be moved up to sixth place and released on January 3, 1927, instead of November 1, 1926.

"Subway Sadie" Completed

Last week saw the completion of "Subway Sadie," which Alfred Santell directed in New York for an Al Rockett unit of First National with Dorothy Mackaill and Jack Mulhall in the featured roles.



At the top of tension—the highest spot of a succession of high spots in Universal's "The Midnight Sun" with three of the "high-spotters" in the circles—Laura La Plante, Pat O'Malley opposite her at top of picture, and Raymond Keene in lower circle.

Gus Schlesinger



General Manager of Foreign Distribution for Warner Bros.

Fox Lists "3 Bad Men" for Release on September 5

THREE BAD MEN," John Ford's epic romance of a nation in the building, will be released direct to exhibitors on September 5, according to an announcement from Fox Films. The decision to place this big successor to "The Iron Horse" at the first of the season was reached by Fox executives recently.

George O'Brien and Olive Borden are the romantic young pair in this story of a girl in the land of promise. J. Farrell MacDonald, Frank Campeau and Tom Santschi are the "Three Bad Men" who typify the rough chivalry and desperate daring of those heroes who took a leading role in the winning of the West.

Lou Tellegen, Otis Harlan, Alec B. Francis, Priscilla Bonner, Grace Gordon and Georgie Harris are other box office favorites in principal roles.

"West of Broadway" Cast Is Selected By Metropolitan

The principal players for Priscilla Dean's newest Metropolitan starring vehicle, "West of Broadway," were selected this week by Robert Thornby, who will direct the production.

Arnold Gray, Metropolitan's latest discovery, will have the leading role opposite the star. Walter Long, Majel Coleman, William Austin and George Hall are cast in support.

"West of Broadway" opens a new field for the display of the star's ability; in this she is a golf "pro" and one who swings a wicked niblick. Harold Shumate adapted this production from Wallace Smith's Red Book Magazine story, "New York West."

Warner's' Foreign Distribution Perfected by Gus Schlesinger

Branch Offices in all Important Centers

THE crystallization of an ideal long sought has been realized by Warner Bros. by the acquisition of foreign branch offices throughout Europe with efficient and complete distribution, and in certain spots facilities for the production of motion pictures. This foreign chain, which was taken over with the merger of the old Vitagraph company, is under the management of Gus Schlesinger, one of the oldest and best known foreign managers in the industry.

It is significant to note that only within the past year have the Warner Brothers been able to distribute their product throughout Europe. Prior to that time their pictures were sold to franchise holders in England, France, Germany, etc. Now Mr. Schlesinger has so outlined the various foreign offices, that each functions as a distinct and separate unit. In Paris, for example, R. A. Reader has been appointed general manager of the French territory; in London, John Pearson, has been made general manager of ten English offices. Mr. Schlesinger has established offices in Berlin, from which point he keeps in contact with the rest of Europe.

When Harry M. Warner returned from a six weeks' tour of Europe which took him to London, Berlin and Paris, he made known some interesting details in connection with the Warner Brothers foreign distribution.

"Our foreign offices are now a complete unit in themselves," said Mr. Warner, "and they are functioning in great style. Foreign distribution has grown to enormous proportions during the past few years, and the Europeans have come to the point where they see practically nothing else but American made pictures."

Throughout England and France there are many branch offices. In England, headquarters are in London in charge of Mr. Pearson, with branch offices in Birmingham, Leeds, Liverpool, Manchester, Newcastle-on-Tyne,

Glasgow, Scotland; Cardiff, Wales, and Dublin, Irish Free State. Throughout France, with headquarters in Paris in charge of Mr. Reader, offices are in Bordeaux, Lille, Lyons, Marseille, Nancy, Strassbourg. Other branches are in Brussels, Belgium; Geneva, Switzerland; and Algiers, Algeria.

Warner Brothers pictures are now girdling the globe.

Jane Novak in "Lost at Sea"

Production has started on the Tiffany production "Lost at Sea," with Lowell Sherman and Jane Novak in the leading roles. In addition to the principals the announcement states that others in the cast up to the present time include Huntley Gordon, Natalie Kingston, Billy Kent Schaefer and Joan Standing.

Jane Jennings Signed

Jane Jennings, "Cameo Mother of the Screen," has signed to appear in Glenn Hunter's new picture, "The Romance of a Million Dollars," directed by Tom Terriss. Miss Jennings will be remembered for her splendid work in Paramount and First National productions. Among them, "The Song and Dance Man," "The Savage," and "Men Must Live."



Thrills, Stunts, Daring Deeds Galore!

GENE TUNNEY

IN A WONDER
Pathéserial

Syd Chaplin



"Side-splitter Syd" will have three road specials in Warner Bros. roster of new films.

Miltern in "Fine Manners"

John Miltern, stage and screen player, has been added to the cast of "Fine Manners," Gloria Swanson's latest Paramount picture. Another addition to the cast is Ivan Lebedeff, a young Russian actor who recently completed an important characterization in D. W. Griffith's "The Sorrows of Satan." Other principal roles in "Fine Manners" are played by Walter Goss and Helen Dunbar.

New Buck Jones Picture

"The White Eagle" is the attracting title of the picture on which Buck Jones has just started work at his "Outpost" in Fox Hills, Los Angeles. It is from the story by Max Brand.

Guests of Lieber



Robert Lieber, president of First National Pictures (center) with Johnny Hines (left) and C. C. Burr, who were his guests in Indianapolis recently at the 500-mile auto classic.

"Sweet Rosie O'Grady" To Be Directed By Frank Strayer

Seldom has a motion picture director been projected into the field of action with the celerity that marks the career of Frank Strayer, one of the youngest and most promising directors in the public eye.



Mr. Strayer, who is to direct the film version of "Sweet Rosie O'Grady" for Columbia Pictures Corporation, as the first of a number which he is under contract to make for this company, bases his success in such productions as "Steppin' Out," "The Fate of a Flirt" and others, which he made for Columbia last season, on a long and varied experience in almost every branch of the business. He has operated theatres and later became a projectionist with M-G-M where he learned cutting and editing of pictures and also assisted Director Harry Beaumont, with whom he remained four years.

In choosing his staff of directors for the important schedule ahead of him, Harry Cohn, Vice-President of Columbia and Director General of Production, was so favorably impressed with Mr. Strayer's work, that he placed him under contract for an extensive period.

During the years he has devoted to the motion picture he has acquired many interesting angles on the making of films, and will project some new ideas into the photographing of dramatic action in the new Columbia pictures he is to make.

"Fourth Commandment" First Johnson Film For Universal

"THE FOURTH COMMANDMENT" will be the title of the first Universal Jewel Production to be made by Emory Johnson under the contract just signed by the director and Universal. It also is announced that the story and continuity for the picture will be written and prepared by the director's mother, Mrs. Emily Johnson, whose successful stories and continuities have supplied the material for many Emory Johnson bits.

Belle Bennett has been selected to play the leading feminine role. Other members of the cast are yet to be chosen.

The pictures to be made by Johnson for Universal will follow the sure-fire formula he has used so successfully in the past—homey stories of real people, with melodramatic punch and 100 per cent exploitation values.

Cortez in Lead Role

Ricardo Cortez has been selected to play the title role in "Captain Sazarak," the pirate story to be filmed on a lavish scale for Paramount by Frank Lloyd, maker of "The Sea Hawk." Cortez, who has just completed an important role in D. W. Griffith's "The Sorrows of Satan," has left for Hollywood, where production on the Lloyd special will commence shortly.

Ernst Lubitsch



"That Lubitsch quality" is to be part of two spectacle-films in the Warner Bros. program for the coming season.

B. M. Bower to Write Original For Gibson

Mrs. B. M. Bower, noted author of "Chip of the Flying U," and other successful western novels, is now at Universal City writing an original story for Hoot Gibson which will be called "The Silent Rider."

Lynn Reynolds will direct Gibson's next three pictures. He will start June 2nd, on "The Texas Streak," his own story.

Hal Wallis



In charge of publicity at Warner Bros. Hollywood studios.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings



TWO DIRECTORS AND FOUR STARS IN STERN BROS.-UNIVERSAL COMEDIES

The charming young lady in both groups is Ethlyne Clair, "Mrs. Newlywed." Gus Meins, director of "The Newlyweds and Their Baby," holds the baby, at the left. Jed Dooley is "Mr. Newlywed." Miss Claire is seen at the right with Director Scott Pembroke and Sid Saylor, of "Let George Do It" comedies.

Educational Pictures "Ready to Shoot" On Opening of Greater Movie Season

WITH both the Educational Studios and Christie Studios in Los Angeles already under way with their earlier productions for the new season's schedule of Educational Pictures, and with the initial releases of several other series of pictures already completed, Educational Film Exchanges, Inc., will have available for showing at the beginning of the Greater Movie Season celebration, in August, by far the biggest supply of new season's product that it has ever offered for so early in the new year.

Out of the ten series of two-reel subjects and the six groups of single reel pictures which Educational will distribute next season, almost all will either be listed on the Educational August release list or else will have one or more pictures available for pre-release runs in the bigger houses. The new Romance Productions in color will be represented by two releases showing throughout the country in August, and with the Christies and Educational Studios having gotten away to such an early start this year, it is practically assured that at least one release will be available for the early Greater Movie Season programs in the new groups of Lloyd Hamilton, Bobby Vernon, Billy Dooley, Mermaid, Juvenile and Christie Comedies, while it is likely also that the

earlier Tuxedo, Jimmie Adams and Cameo subjects will be in the exchanges as well.

In the Romance Productions series of two-reel classics in natura colors, the first subject, "The Vision," has already been released and production work has just been completed on the second picture, "The Blue Boy." The latter was inspired by the world famous Gainsborough painting of the same name and is one of the outstanding efforts on the part of Short Feature producers to make a two-reel production having all the program qualities of the most artistic long feature, in story, cast, direction and photography. That this is possible has been amply borne out by the enthusiastic reception that has been accorded the first of the series, "The Vision," which has had first showings.

First runs and perhaps second runs, as well, will be showing in August the earlier subjects in each of Educational's three new series of one-reel pictures—Life Cartoon Comedies, Curiosities—The Movie Side Show and Robert C. Bruce Scenic Novelties. The initial subject in each of these groups has already been completed and pre-viewed, and additional subjects are likely to be finished for the Greater Movie Season celebration. Felix the Cat and Lyman H. Howe's Hodge-Podge releases will continue right through the summer without any break.

Special accessories to tie up with the Greater Movie Season displays are being prepared by the Educational Home Office, which is also working out exploitation ideas and tie-ups to be used by the exhibitor early in the new season. Among the most popular exploitation stunts during the early days of the Greater Movie celebration will undoubtedly be the Juvenile Comedies-Harmonica Playing Contest, which has made a universal hit with theatres showing Juvenile Comedies all over the country and has continued without a let-up since this remarkable national tie-up was announced several months ago.

"Married Alive" Finished

"Married Alive," adapted from Ralph Strauss' unusual novel about a "yes man" among many charmers, has just been finished by Director Emmett Flynn at the Fox Films West Coast Studios. It is a fast stepping farce-satire in which Mat Moore and Lou Tellegen have the principal roles, supported by a clever cast.

Sax Closes Contracts

Sam Sax of Lumas Film Corporation announce the closing of territorial franchises for the States of New York and Indiana. The deal takes in the entire twenty releases of Lumas for the coming year; this includes the six Greater Gothams, the six Gotham Specials and eight William Fairbanks Productions.

Miss Ray On Vacation

Her first real vacation in three years is what Allene Ray, the Patheseriel star, is calling the two months she has in which to play. After the rigors of the cold climate in the mountain country of Idaho, where "Snowed In" was made, Miss Ray is taking advantage of this opportunity to thaw out in the warm sunshine of Southern California.

Pearson Points Path To Profits

By Elmer Pearson

Vice President & General Manager, Pathe Exchange, Inc.

The motion picture industry is interested, not so much in **PROPHETS** as in **PROFITS**, but frequently the forecaster is able to predict with sufficient accuracy the approach of storm clouds and the coming of sun spots which bear directly on the eventual harvest.



The observer in the motion picture field, looking beyond the immediate horizon of gigantic deals, mergers and syndicate operation, cannot escape the colossal figure in the background whom we know, in all lines of business, as the ultimate consumer. He, in multiples of thousands, is the arbiter of our destiny, and to him must we listen with eager ear for guidance to the fulfillment of his desires and our successes.

The giant public that the motion picture has created and which, by the same token, has created the motion picture, no longer is in the flock that is lured by the bell-wether of tinkling promises. He has a very positive mind of his own and a sophistication well beyond his actual years. He demands not only his money's worth but his Time's worth as well. To him an hour misspent is more to be deplored than a dollar misspent. In the trade terms of our industry this is called "shopping," in reality it is a ceaseless quest for that *intangible everything* that is entertainment.

In many ways the retailer of motion pictures, the exhibitor, is losing direct contact with his public. Expansion, large theatres, centralized control have forced him to view his business from a new perspective. His vista today is national, yesterday it was bordered by the desires of his immediate clientele.

Today the exhibitor, whether he be the operator of a single house or the directing head of a great circuit, cannot fail to recognize the mass-mood. Gone is its old-time maudlin sentimentality; gone is its naive response to the multi-colored adjective that gilded the lily. No longer does it believe that there are fifty-two best pictures in a single year at a single house. It may still nibble on the delectable frosting of the "super-sized" picture fare, but when it sinks its teeth it is into the solid meat of **ENTERTAINMENT!**

The short feature has been recognized by every thinking showman as a prime factor in the perpetuation of his business. He has advertised it and, by so doing, has extended the scope of his theatre's appeal. He has selected with greater care and raised the standard of his composite entertainment. He has cast off the shackles of tradition and found the short film, not the pygmy he had once supposed, but a giant that often overshadowed its more bulky brother, the "feature."

Pathe's dominance of the short feature field is traditional but the past year has marked an advance in production and attraction value unparalleled. No more revolutionary step was ever taken than that by Hal Roach when he announced, and Pathe supported, his plans to increase production cost by richer mounting of his scenes and the adding to the roster of his studios the foremost names in the screen and dramatic worlds. Progressive? Yes! But basically more! It was a look beyond the immediate horizon, an anticipation of the great public's wishes; the producer and distributor, even before the exhibitor, must be attuned to the mass-mood of the hour!

The season of 1926 and 1927 promises well for the exhibitor whose house is built of the blocks of solid entertainment, and it is gratifying to us to know that the keystone of his structure in most instances will bear the imprint of the Pathe Rooster.

"Here Comes Charlie"

The new Educational-Lloyd Hamilton Comedy, "Here Comes Charlie," in which the Short Feature comedian makes his bow as a department store floorwalker, brings forth some of the funniest laugh situations in the comedian's long screen career. The cast includes Virginia Vance, Glen Cavender, George Davis, Stanley Blystone and Florence Lee. Direction honors go to Norman Taurog.

Burke at Work

Eddie Cline is directing Johnny Burke, former vaudeville star, in a war-time comedy, as yet without a title. Ruth Taylor, the Sennett blonde beauty, is to be seen opposite Burke in this Mack Sennett-Pathe release.

"Bugs" Baer's Captions

The new Educational release, "Curiosities—The Movie Side-Show" novelty series produced by Walter A. Futter, will have some of the best known American humorists writing their titles. Arthur "Bugs" Baer has finished the funny captions for "Rare Bits" the second release of the series and other writers equally well known will prepare the titles for those to follow.

Tarbell Signed

James Tarbell, who has played important roles in "Timothy's Quest," "Buddies," and "Coming Thru," has been engaged to play the leading role in the series of two reel comedies now being made, titled "Carrie of the Chorus," which will be released by Red Seal Pictures.

Newspapers Now Give Credit to Shorts, Fox Finds

EVIDENCE is coming in daily that the short subject producers' and distributors' drive for recognition of the value of the short subject has gone over the top in a manner worthy of the effort put forth, according to Fox Films exploitation department.

With the trade papers in back of their cause and special sections and issues gotten up exclusively for the "little fellows," it is plain the short subject is now attracting as much attention from all sides as the feature attractions and non-movie presentations of the motion picture palaces of the country.

That selling the idea of the importance of the short subjects did not stop with the exhibitors is proved by a survey of the motion picture columns of the daily newspapers. As a result of the publicity campaign, many newspaper critics, who formerly "walked out" after the feature had been shown, have been prevailed upon to stay for the "shorts."

The results are noticeable in their columns. The "short" is now accorded the same critical treatment as the feature, and in many instances has so impressed the reviewer that he has given more space to the "little fellow" than to the "main attraction."

Illustrating this fact is the comment of a Cleveland critic after witnessing the showing of one of Fox Films' "Helen and Warren" two-reelers, "A Business Engagement."

"The surrounding program at the Park Theatre," this critic wrote, "is far more interesting than the feature film." He added that "the many readers of the 'Helen and Warren' serial being printed in this paper are finding real enjoyment in viewing the first of the two-reel productions based on the popular stories by Mabel Herbert Uner."

Flora Finch's Comedy Role

In "Carrie of the Chorus"

Flora Finch, one of the best comediennes in pictures, has been engaged for a prominent part in the forthcoming production of "Carrie of the Chorus."

Flora's experience dates back to the days when pictures "were not," except for the comedies she co-starred in with John Bunny. At that time, this pair were at the peak of their popularity, but the death of Bunny changed all that.

Miss Finch, on the loss of her co-star, for a long time refused to act in pictures, but the part held out for her in "Carrie of the Chorus" was more than she could withstand.

Consequently, the new contract and the fact that Flora Finch will go a long way towards making these comedies, which Red Seal Pictures will release, funnier than ever.

Baseball Slow Motion

Baseball in some of its fallible phases is revealed in Max Fleischer's Marvels of Motion series, issue "K," which Red Seal distributes. Slow motion pictures prove that a runner to first base is safe—but his knibs, the Ump, called the runner out. Babe Ruth's mighty swing is also a subject for the Fleischer camera's scrutiny. Some of the reel shows horses "charleston." But it's only trick photography, Max admits.

Harmonica Contest Is Bringing In Big Business

WITH close to five hundred contests to its credit and several hundred more being planned, the Harmonica Playing Contest tie-up between Educational Film Exchanges, Inc., and M. Hohner, Inc., shows no sign of abating. Instead it is proving to be a permanent exploitation feature to be used in conjunction with bookings of the Juvenile Comedy series. Practically every mail brings new requests for particulars concerning these events as well as some of the most gratifying letters of appreciation from the exhibitors who have successfully stayed the patronage building stunt.

One of those who recently expressed himself in a letter to the Hohner company was Louis R. Narkun, manager of The Dream and Tuxedo Theatres of Brightwood, Ind. Mr. Narkun's letter stated that his contests started in a very small way, the first having only three contestants, but the fifth, just past, had over thirty entrants. They have aroused so much interest that it is now planned to hold eight more contests. Business has been to capacity right along and the Juvenile Comedy-Harmonica Playing Contests have proven greater patronage attractions than any other contest series ever conducted by the two theatres.

New Faces Will Be Seen In Christie Comedies

There are many new faces appearing in the comedies which Al Christie is making for the new season of releases for Educational.

Edna Marian has been engaged to play leads with Neal Burns.

Charlotte Merriam has been engaged to play the lead opposite Jimmie Adams.

Thelma Daniels is playing the second girl lead with Bobby Vernon and Frances Lee.

Adeline McIntyre is playing in two of the new comedies. Miss McIntyre was selected by Al Christie from more than two hundred contestants in a beauty race.

Charles Boyle, juvenile leading man, has joined the stock company. Betty Byrd, Violet Bird, Collette Mazaletti, Cecile Cameron, Caryl Lincoln, Evelyn Egan and Lillian Mines are appearing in beauty squads in some of the current comedies.

Anne Cornwall will be featured in several Christie Comedies.

Loew Books "Egged On"

"Egged On," the Charley Bowers "Whirlwind Comedy," which had its first public showing at the Capitol Theatre during the week of May 30 when it was featured on the marquee lights with the full length picture, "Paris," has been booked over the entire Loew circuit.

Billy Bevan Busy

Del Lord is busily occupied finishing a beauty parlor farce with Billy Bevan and beginning another which will feature Billy Bevan, Thelma Parr and Vernon Dent.

Ruth Taylor Steps Up

RUTH TAYLOR, vivacious and dainty blonde beauty of the Mack Sennett players, has been promoted by the Pathe producer to the position of leading lady.

White and gold is the only way to describe the beauty of Miss Taylor. She has that rare combination of dark gray eyes and a snow-white complexion and hair that is pure gold, like the heroine of the old Norse fairy tales. She is fond of carrying out this color scheme in her surroundings and even her stationery is delicately engraved in white and gold. Ruth is 5 feet 2 inches tall and weighs 110 pounds. Miss Taylor is from Grand Rapids, Michigan, and Portland, Oregon.

In relating how he chose Miss Taylor for

Ruth Taylor



Dazzling beauty (in white and gold) elevated by Mack Sennett to leads in Pathe comedy releases—with stardom in the offing.

her first role, Mr. Sennett said, "I wanted a blonde, vivacious, yet a sympathetic type of girl, for a part in the new picture. Can you believe that I interviewed one hundred girls before I found any one approaching the type I had in mind? In sending out this call we specified that he wanted a girl 'something like Alice Day.'"

"Miss Day is pretty, vivacious, quaint and old-fashioned with a tremendous sympathetic appeal. I was astonished to find what a scarcity there is of this type of young girl. Nine out of ten girls today look alike. They have their hair cut in the same fashion; their clothes are similar in style and color, they even carry themselves in some manner that is strangely standardized. Individuality seems to have become a lost art. Out of this hundred girls that we interviewed, there was one—only one—who answered our requirements, a little girl I had never heard of, named Ruth Taylor."

"Egged On" Proves One of the Hits of New Season

As predicted some time ago by the trade publication and daily newspaper reviewers, "Egged On," first of the Bowers "Whirlwind Comedies" distributed by Film Booking Offices, is proving the short-subject hit of the new season.

The first public showing of "Egged On," the first of a series of twelve, took place at the Capitol, the world's largest motion picture theatre, on Broadway, New York, during the entire week of May 30.

Another important booking for "Egged On" is at a Publix theatre in Boston, the big Metropolitan, where it was shown during the week beginning June 6.

These are all in the nature of pre-releases, the regular release date having been set for early September and then every two weeks, alternating with the Standard Comedies, also released by Film Booking Offices.

Pictures of Pope's Legate

In International Newsreel

Chicago audiences were enabled on Saturday afternoon, June 12, to see the motion pictures depicting the arrival in New York of John, Cardinal Bonzano, the Papal Legate, and the other Cardinals on the previous day through the enterprise of International Newsreel.

Chicago was probably more interested in the arrival of the Pope's ambassador than any other city because Cardinal Bonzano and the other princes of the church are enroute to that city to attend the eucharistic congress. International Newsreel had a clean beat in Chicago on the arrival of the papal party.

As soon as the colorful parade from the pier to St. Patrick's Cathedral was completed, the motion pictures of the great event, made by International Newsreel, were placed aboard the airplane and flown to Chicago. They reached that city in time for the opening of the theatres for the Saturday matinees.

All of the downtown Chicago theatres featured the pictures on their program. Prints of the pictures also reached Milwaukee and other theatres in the immediate vicinity of Chicago in time for the matinees.

"Guess Who" Contest

A. M. Goodman, Manager of the Detroit branch of the Standard Film Service Company, writes that the "Guess Who?" contest films, distributed by Weiss Brothers' Art-class Pictures Corporation, have created more interest than any contest films ever shown in that district. The Detroit Times is sponsor for it, devoting pages to publicity. It is shown under the auspices of the M. P. T. O. of Michigan. Fifty-one theatres in Detroit are now running the contest films for a period of six weeks.

Gene Tunney—Author.

Gene Tunney, Patheserial star, who is now busy in production at the Fine Arts Studio in Hollywood on "The Fighting Marine," a thrilling 10-episode serial, is writing a series of newspaper articles.

Reviews of Little Pictures with a Big Punch

"Snowed In"

(Patheserial—First Three Episodes)

PATHE'S LATEST serial "Snowed In" is of the out-and-out mystery type. The movements of many of its characters serve to becloud the issue for the hero and heroine and create suspense. The action is laid in the snow-bound Sierras. The heroine's brother, an air-mail flyer, has been accused of wrecking his plane and robbing its cargo, million of dollars' worth of government bonds. He is held for trial and his sister and the hero, a forest ranger, whose evidence has served to tighten the net about the brother, start to unravel the mystery.

The trail leads to the Sierras, where a deserted hotel is the scene of much mysterious and hair-raising action. There is a certain room in the hotel, No. 28, pitch dark and perilous, from whose portal and windows there emerges now and again a figure completely and snugly masked in black.

Each of the first three episodes ends at the proper moment from the serial viewpoint. The second episode, for instance, discloses the masked figure, just after he leaps from the branches of a tree with intent to pounce on the helpless heroine below.

Allene Ray and Walter Miller, popular serial stars, have the principal roles in "Snowed In." Frank Leon Smith wrote the story and Spencer G. Bennet directed. All concerned know the fundamentals and the technique of serial production from beginning to end. "Snowed In" piles the interest up right at the start and all signs point to a consistent continuance of it throughout its duration.—**Peter Milne.**

"Buster's Narrow Escape"

(Universal—Comedy Series—Two Reels)

AFTER preliminary antics in a photo studio which they wreck, Buster, Tige and Mary Jane go on an auto ride and a puncture gives them a chance to visit a farm where they become acquainted with the animals. Tige finds a barrel of cider and imbibes too freely and the trio arouse the ire of the farmer who chases them away. Pete, the dog, lives up to his previous reputation in this series, and his simulation of a "drunk" is especially clever. This is a thoroughly amusing offering for all classes.—**C. S. Sewell.**

"Rah Rah Heidelberg"

(Fox—Comedy Series—Two Reels)

IN THIS NUMBER of the Van Bibber series we find Van in Heidelberg, Germany, where the prince is his double. Earle Fox handles both roles and the mistakes of identity provide good fun. As usual Van gets into trouble and muddles his way out. This time it is a duel. He seeks to escape on a beer wagon, the kegs roll down hill with him and accidentally he subdues the challenger, winning glory and praise for his courage.—**C. S. Sewell.**

"The Mountain of the Law"

(Fox—Variety—805 feet)

HERE IS ONE of the most interesting of the Fox Varieties. The scenes were photographs around Mount Sinai and show a number of the spots referred to in the Bible in connection with the Ten Commandments; the place where Moses received the tablets, the spot where he hurled them down, where the Lord spake to him, where the Israelites reared the golden calf, etc. It will especially appeal to church people but should interest and impress all.—**C. S. Sewell.**

"Bear Cats"

(Educational—Comedy—Two Reels)

THE latest issue of the series of Juvenile Comedies shows the kiddies as having started a club, admittance depending on the length of the applicant's nose, the club being appropriately named the "beezee" club. Big Boy cannot get in so he gets a false face and everything turns out alright. The gang breaks a window and the cop demands payment, Big Boy saves the day by tipping him off to a crap game and grabbing the stake when the players beat it. He then turns the money over to the cop and squares matters. There are a lot of smiles and laughs in this issue which contains good kiddie humor and Big Boy is especially clever. It looks like a popular attraction for any type of house and will particularly delight the kiddies.—**C. S. Sewell.**

"Screen Snapshots 13"

(Columbia—Magazine—One Reel)

THIS contains interesting "flashes" of "Chuck" Reisner, famous comedy director; Richard Barthelmess, Buster Keaton, Norma Talmadge, Hedda Hopper, Gilda Gray, David Torrence, Patsy Ruth Miller, Vera Steadman, Esther Ralston, Blanche Sweet, Helene Costello, Mick McBan, Jean Lorraine, Lewis Stone, Charles Ray and Pauline Starke. Will hold any audience.—**Charles E. Hastings.**



"Wise or Unwise"

(Universal—Comedy—One Reel)

A MYSTERIOUS stranger who is dolled with a portable radio receiving set and continually seems to be receiving messages tells a new husband that his wife is preparing to poison him and informs the wife that her husband is a Bluebeard. Each flees from the other in terror but continue to run into each other. Finally the stranger is escorted away by a guard from an insane asylum. This furnishes the basis for Charles Puffy's newest comedy and will be recognized as a variation of a familiar idea. It serves to introduce a good proportion of laughable situations and fast-moving farce.—**C. S. Sewell.**

"The Lightning Slider"

(F. B. O.—Series—Two Reels)

BASEBALL furnishes the center of interest in the seventh chapter of "Fighting Hearts." When Harry is chosen to pitch because Tod is out of condition, Tod starts to pull some crooked stuff and has Harry put out of business on the day of the game. Then he pitches, so that the home team will lose and his side gain control of the paper which has been bet on the result. Sally gets into the game and Harry is freed in time to turn the tables. A home run by Sally clinches the result. Sally's connection with the game is quite improbable, but adds to the interest. This number is not so spontaneous and is not up to the standard of the series.—**C. S. Sewell.**

"Till We Eat Again"

(Educational—Comedy—Two Reels)

THE IDEA IN THE TITLE of the Bobby Vernon comedy is carried consistently through the entire two reels and the humor grows out of Bobby's attempts to get a square meal for himself and his girl friend. These include attempting to spear a bill that has fallen through a grating, incite a fruit peddler to hit him with fruit, swipe a boarding house banquet through a hole in the floor. Finally he is accidentally lifted up a skyscraper side and falls on a pile of mattresses. The owner hires him for the stunt and at last Bobby eats. Good wholesale comedy that will please.—**C. S. Sewell.**

"Three of a Kind"

(F. B. O.—Comedy—Two Reels)

THE THREE IMMENSELY fat comedians appearing in Standard Comedies are featured in this one, appearing as entertainers in a cabaret. Their act is a frost and they receive a shower of vegetables. A fight starts, they wreck the place and then reopen it as managers. The former owner gets revenge by causing the ceiling to fall down and putting the place on the bum. This is a collection of slapstick and loosely related situations built solely for laugh purposes, and while a lot of them are utterly nonsensical the action is fast, and the average audience will be kept in smiles.—**C. S. Sewell.**

"The Cat's Whiskers"

(F. B. O. Cartoon—One Reel)

CARTOONIST WALTER LANTZ in this issue of the Bray "Unnatural History" series tells a facetious story purporting to explain how the cat got its whiskers. A little girl plays with her kitten and doll, and when bedtime comes tries to sneak away without kissing her bewhiskered grandfather who tells her the story. It seems that cats did not have this adornment. A flirtatious Tom could not attract the ladies like the walrus and goat and believing he knew the cause of the trouble uses a hair grower and finds it works like a charm. The action combining photography and cartoon work is amusing and an especially clever touch is the finish where the little girl gives her granddad a razor and shaving brush and tells him if he will fix his alfalfa like the cat's she will take a chance.—C. S. Sewell.

"Fresh Faces"

(Educational—Comedy—Two Reels)

WALTER HIERS in this Christie Comedy has his troubles as judge of a small town beauty contest in which three girls tie. He seeks to swing the prize to his own girl but meets with strenuous opposition from the town barber and bully. His girl wins but in the meantime the others have utterly destroyed the prize, a flivver. This is a fast-moving and amusing comedy with plenty of slapstick and humorous situations and should please.—C. S. Sewell.

"Screen Snapshots 14"

(Columbia—Magazine—One Reel)

ONE of the best of this series. Shots are seen of Charlie Chase, Syd Chaplin, Conrad Nagel, Marion Davies, Colleen Moore, Anna Q. Nilsson, Sidney Olcott, Dorothy Mackaill, Irene Rich, Shirley Mason, Norma Shearer, Agnes Ayres, Bull Montana, "Lefty" Flynn, Bert Lytell and Mrs. Lytell (Claire Windsor), John Barrymore, Monte Banks, Viola Dana, Jackie Coogan and Lillian Rich.—Charles E. Hastings.

"Separated Sweethearts"

(Universal—Comedy—One Reel)

THIS BLUE BIRD Comedy stars Arthur Lake. While he is telephoning his sweetheart, he hears her shriek (she has seen a mouse) and he visualizes an abduction. She leaves for a walk and her parents also are convinced she has been abducted. A big reward is offered. The girl goes riding with a sheik and is caught by detectives. Arthur, believing them kidnappers, snatches her away, wins the reward and becomes ace-high in the family.—Sumner Smith.

"Let Loose"

(Universal—Mustang Comedy—Two Reels)

AS USUAL, PEE WEE HOLMES and Ben Corbet, as cowpunchers are engaged in a friendly rivalry. The fun takes place on the ranch where Ben, by a ruse, wins a race and Pee Wee steals the prize. Each try to make a hit with the girls but get in bad when it develops that the prize is not cash but an I O U. There are a number of laughs for the followers of this series in this one.—C. S. Sewell.



AMBER NORMAN

One of the beautiful girls playing leads opposite the galaxy of Educational comedians.

"The Cow's Kimono"

(Pathe—Comedy—Two Reels)

THE plot and gags in this Hal Roach number, with Glenn Tryon in the principal role, are most extreme and at times they overshoot the limits of laughter. Glenn and his wife, touring the West in a flivver, stop for the night at a ranch where the daughter of the house, a two-gun woman, is afflicted with shooting spells. The embarrassment which she causes the tourists, her father and the entire ranch, is the subject matter of the picture. It is well dotted with laughs, but many of the supposed features of the film fail to register as well as some of the incidentals. Fred Guiol directed and the supporting cast consists of Vivien Oakland, Charlotte Mineau, Charles Sellon and Jerry Mandy.—Peter Milne.

"Hearts For Rent"

(Universal—Comedy—One Reel)

A MOTHER AND her son and a father and his daughter both fall into the hands of a crook who rents them the same apartment and when they start to move in, each mistakes the other for burglars. The matter is finally straightened out by a double romance and the capture of the crook. This is the "plot" of the Bluebird Comedy featuring Arthur Lake and Thelma Hill. The complications that arise, while conventional, are amusing light comedy and good for several smiles.—C. S. Sewell.

"Never Too Old"

(Pathe—Comedy—Two Reels)

LAUDE GILLINGWATER as an old bird with young ideas and Jimmy Finlayson as his valet furnish splendid fun in "Never Too Old." The old gentleman's bride, Vivien Oakland, cuts queer capers when she walks in her sleep brandishing a carving knife. There are plenty of good gags in this and the laughs come thick and fast.—Peter Milne.

"The Tin Bronc"

(Universal—Western—Two Reels)

BECAUSE MIGGS, a ranch foreman, goes out and buys a new flivver instead of staying with his boss and guarding the payroll, bandits succeed in making a big haul while Miggs is trying out his new toy. He gets fired and, taking his trusty horse, trails the thieves and using two gas pipes as a shotgun gets the money back. Just as the ruse is discovered, the sheriff's posse arrives. Miggs is forgiven and wins his boss' daughter. There is the usual amount of action, riding, fighting, etc., and in addition the stunts of Edmund Cobb as the hero running the new flivver like a novice add to the interest, making it a number of average entertainment value.—C. S. Sewell.

"The Big Retreat"

(Pathe—Cartoon—One Reel)

MILTON MOUSE and Thomas Cat are rivals for the hand of pretty little Mildred Mouse in this Aesops Fable Cartoon. The world war begins and both are sucked in by the vacuum cleaner, used by the recruiting officers and find themselves in France. They declare a truce and become pals and capture a wooden horse and bring it back to Mildred. While they are arguing over it, one of the enemy steps out and elopes with Mildred. While not as novel or imaginative as some of the others, this number is clever and amusing entertainment.—C. S. Sewell.

"Four-Square Steve"

(Universal—Western—Two Reels)

THERE is plenty of action and melodramatic incident in this Universal Mustang featuring Edmund Cobb who is introduced as a cowboy who wanders into a ranch town on foot as his horse has been shot, and is kidded by the villain. He aids a girl, gets a job and eventually rescues her when the villain kidnaps her. Before the happy ending comes there is a fight on a hillside and in the car of a suspended cable railway. Up to the standard of the usual fast-moving western.—C. S. Sewell.

"Nothing Matters"

(Educational—Comedy—Two Reels)

STARTING OUT AS straight rube comedy of a farcical type, Lloyd Hamilton as an amateur detective is victimized by city slickers. He follows them and the subsequent action is clever and amusing burlesque of the "daring rescue of a pretty girl in distress" type which is good for a number of laughs and should please the Hamilton fans and audiences generally.—C. S. Sewell.

"Buster Watch Tige"

(Universal—Comedy Series—Two Reels)

A FEATURE OF THIS Buster Brown comedy is the use of cartoon work as well as photography. Buster draws a cartoon of Tige which becomes animated and Tige in jealousy tears it up. Mary Jane, Buster and Tige get into a lot of other mischief which will afford merriment for the children as well as the grown-ups, and this number is up to the high standard of the series.—C. S. Sewell.

ANDY'S LION TALE. (Universal Comedy). Stars, The Gumps. This comedy ought to be good for any hard-boiled audience. It has many surprises. The children will enjoy every minute of it. Two reels. City 200,000. Draw working class. Admission 10-15-25. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

ANDY'S LION TAIL. (Universal Comedy). First one of the Gump series I've played and it got over big. Every one thought it was great. Appeal, hundred per cent. Town 150. Draw rural type. Admission 20-40. L. L. Like, Dreamland Theatre (150 seats), Drummond, Montana.

BEAUTY PARLOR. (F.B.O.). A good comedy of the type to help get by with a weak feature. Print new. Sunday, yes. Appeal, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BEAUTY PARLOR. (F.B.O. Comedy). Stars, Three Fat Men. Absolutely the worst comedy we've played this year. Nothing to it, not even a laugh. Patrons unanimous in saying they had never seen anything worse. Give us more like this, F.B.O., if you want to close our doors. Tone, okay. Sunday, yes. Special, no. Appeal, none. Town of about thousand. Draw all classes. Admission 10-25; 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BE CAREFUL DEARIE. (Educational Comedy). A very weak one-reel comedy. When Cliff Bowes and Virginia Vance were together they were better. Wish they were together again. Tone, good. Appeal, fair. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

BUSTER BE GOOD. (Universal Comedy). A banged up two-reel comedy. None better for kid comedies. Have played two of the Buster Brown Comedies and they are great. Sunday, yes. Appeal, hundred per cent. Town 1,800. Draw town and country type. Admission 15 and 25. G. G. Odell, Odellphi Theatre (400 seats), Hughesville, Pennsylvania.

CLEANING UP. (Educational Comedy). Star, Johnny Arthur. The laughs were scarce in this comedy. Not as good as the usual run of Educational comedies, but they can't always make hundred per cent. comedies. Tone, good. Appeal, fair. Town 4,500. Draw better class. Admission 10 and 20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

"Frame Up"

(Universal—Western—Two Reels)

THIS Mustang Picture, directed by William Crinley, features Fred Humes. Bill Wayworth and Joan, daughter of a rancher, are in love, but Joan is promised to another rancher, Steven Eryan, a coward. Bryan pays a rustler to let him beat him in front of Joan, to overcome her impression of cowardice, but the rustler double-crosses Bryan, capturing Joan and him. Joan's dog summons Bill and he affects a rescue. Bryan is clearly shown to be a coward and Bill and Joan are free to marry. This subject is the conventional western that finds a ready market and pleases its own type of audience. It is well balanced and well acted.—**Sumner Smith.**

"Jacks-Of-One-Trade"

(Pathe—Spotlight—One Reel)

GRANTLAND RICE offers a pleasing illustrated editorialization in this single reeler, the pictures showing a star diver, ball player, dancer, etc., all of whom have risen to eminence through concentrated specialization. Good for any and all programs.—**Peter Milne.**

Straight from the Shoulder, Jr.

Edited by VAN

Tips on these dependable program stand-bys are always a big help—so shoot them in every time you fill out a report blank.

DEAF, DUMB AND DAFFY. (Pathe Comedy). Star, Spats. As usual, the Spats keep them in good humor with their continuous arguing and rough stuff. Print good. Sunday, yes. Appeal, good. Draw all classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DOPE DOCTOR. (Educational Comedy). Star, Larry Semon. This comedy is well suited to keep the kids in a constant roar. It is packed full of laughs. The monkey in this one does some clever stuff. City 200,000. Draw working class. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

FELIX BUSTS INTO BUSINESS. (Educational Comedy). Star, Felix. These reels receive some laughs. They are good for a change from the regular comedies with human actors. An acceptable filler in for us. Tone, good. Appeal, fair. Town 4,500. Draw better class. Admission 10 and 10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FIGHTING DUDE. (Educational Comedy). Star, Lupino Lane. This is a dandy two-reel comedy. The fight scene in the last reel is a whiz. Tone, yes. Appeal, yes. Town 300. Draw small town class. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FIGHTING HEARTS. (F.B.O. Serial). Star, Alberta Vaughn. Have run five of this series and am still of the opinion that they are the best two-reel series on the market. Tone, yes. Sunday, yes. Appeal, yes. Town 300. Draw small town class. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

GOING TO CONGRESS. (Pathe Comedy). Star, Rodgers. Like all the rest of Pathe comedies that I have played I pronounce them good. This fellow Rodgers can sure play The Fool. You won't like him at the start—he acts too green, but that's in the game. Tone,

good. Appeal, ninety per cent. Town about 500. Draw oil fielders. Admission 10 and 20. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

HE WHO GETS SMACKED. (Pathe Comedy). A dandy good comedy. Tone, good. Appeal, ninety per cent. Town 500. Draw oil fielders. Admission 10 and 20. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

HIS NEW MAMA. (Pathe Comedy). Star, Harry Langdon. Just fine comedy. Good action, in fact all that could be asked for in a comedy. Tone, good. Appeal, hundred per cent. Town 500. Draw oil fielders. Admission 10 and 20. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

HIT THE HY SPOT. (Pathe Comedy). The Spats are all good that I have played, some better than others, but this one is a knockout. Tone, good. Appeal, hundred per cent. Town about 500. Draw oil fielders. Admission 10 and 20. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

HONEYMOON FEET. (F.B.O. Comedy). Fair comedy—not extra and not much "laugh." Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Town 150. Draw mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

IN THE AIR. (Standard Comedy). Fine picture. Very funny. Fine appeal. Tone, good. Sunday, yes. Appeal, ninety-five per cent. Town 150. Mixed class. Admission 15 and 30. Robert W. Hines, Hines Theatre (300 seats), Loyalton, South Dakota.

OFF HIS TROLLEY. (Pathe Comedy). Star, R. Graves. This is not a bad comedy. However, wish to state that for the money paid Pathe has been giving me a raw deal on comedies. I use to think Pathe a great comedy house, but am beginning to change my mind a lot. Tone, none. Sunday, optional. Special, no. Appeal, eighty per cent. Town 600. Draw farmers and small town type. Admission 10 and 30. A. F. Schriever, Onida and Blunt Theatres (225 seats each), Onida, South Dakota.

OUR DAILY BREAD. (General Electric). Used this in place of a news weekly or scenic. It certainly pleased. All of General Electric one-reel subjects are great. I am going to use one a week, and any other house can have a good bet by using these subjects. Tone, okay. Sunday, yes. Special, no. Appeal, good. Draw small town type. Admission 25. Mitchell Conery, Conoat Projection Service, Menands, New York.

"Poland—A Nation Reborn"

(Fox—Variety—920 feet)

INTERESTING VIEWS of the Poland of today, again a nation after years of division and suppression under different conquerors. The camera shows many historic places including a monument to Kosciusko, who aided America during the Revolution. There are also scenes of the peaceful and happy people engaged in their daily pursuits, such as farming, weaving, etc.—**C. S. Sewell.**

"Creeps"

(Educational—Comedy—Two Reels)

TO KEEP THE LUCKY heir from living in a house bequeathed to him under a will requiring thirty days' residence, the disgruntled relative stages all sorts of ghostly creepy happenings and spirit manifestations and finally scares the hero and his two pals away. The action follows largely along the accustomed lines of this type of comedy but there are a few ingenious twists, and as a whole it is moderately amusing, but not as hilarious as some of the other Mermaid-Jack White productions.—**C. S. Sewell.**

"The Big Charade"

(F. B. O.—Series—Two Reels)

IN THIS CHAPTER of "Fighting Hearts" Tod Raleigh learning that Grayson needs \$500 for an operation for his mother uses a confederate and has him plant this amount in Grayson's clothes during a swimming race at a swell garden party. Through the alertness of Sally, the real thief is captured and Grayson vindicated. Thrills have been injected in a scene where the crook is chased and several of the players climb from one balcony to another with a precipice below. In this and in other scenes Al Cooke and Kit Guard also introduce their familiar brand of clowning comedy. This chapter is up to the average of the series.—**C. S. Sewell.**

"Felix in a Tale of Two Kitties"

(Educational—Cartoon—One Reel)

THIS FELIX offering is an amusing burlesque of the small town versus big city type of heart-interest melodrama. Felix tries his fling with the gilded palaces and jazz butterflies but returns home disillusioned. Well up to the laugh standard of this amusing series.—**C. S. Sewell.**

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C.S. Sewell

5,594
Feet

"A Trip to Chinatown"—Fox

Amusing Farce Comedy Featuring Earle Foxe
Adapted from Charles Hoyt's Stage Success

Comedy

Reviewed by C. S. Sewell

CAST:

Alicia Guyer Margaret Livingston
Welland Strong Earle Foxe
Benjamin Strong J. Farrell MacDonald
Ohtai Anna May Wong
Norman Blood Harry Woods
Rose Blood Marie Astaire
Marion Haste Gladys McConnell
Gayne Wilder Charles Farrell
Slavin Wilson Bengtson

Based on play by Charles E. Hoyt.

Scenario by Beatrice Van.

Directed by Robert P. Kerr.

ends in the hero winning the girl and becoming convinced that there is really nothing the matter with him.

There is plenty of action in the situations that run from farce to broad burlesque and even slapstick, with a series of complications which involve the flirtatious uncle, his ward, a blond vamp, a Chinese valet, a pretty bride and her jealous husband and a jazzy young fellow, and the result is a generous sprinkling of smiles and chuckles.

Earle Foxe gives an amusing performance as the hero and Margaret Livingston is stunning as the actress-widow. J. Farrell MacDonald scores as the uncle. In fact the entire cast is good, and Robert P. Kerr has capably developed the story.

ABOUT a generation ago the late Charles E. Hoyt produced on the stage a number of clever farces with interpolated music, which proved immensely popular. The best-known of these "A Trip to Chinatown," which is still pleasurably remembered by the older patrons, has been transferred to the screen by William Fox, the story elaborated to suit the wider possibilities of the screen, and the result is a thoroughly amusing picture that provides enjoyable entertainment.

The hero of the story is a chap who believes he is a chronic invalid and has every known disease. En route to the west coast he falls in love with an actress and in San Francisco is overjoyed to find she is visiting his uncle's ward. Rivalry between uncle and

nephew develops, but nephew has the upper hand and finally after exciting experiences in Chinatown during New Year's festivities,

5,480
Feet

"Glenister of the Mounted"—F. B. O.

Mounted Police Story Starring Lefty Flynn
Has Good Drama and Well-Sustained Suspense

Melo-
drama

Reviewed by C. S. Sewell

CAST:

Sgt. Glenister Lefty Flynn
Elizabeth Danrock Bess Flowers
Jack Danrock Lee Shumway
Rafferty Jim Gibson
Thorald Walter James
Major Willis Arthur Millette

Story by Arthur Guy Empey.

Directed by Harr Garson.

mirror and that the dead man's partner is the murderer. Jack exonerated, reveals that Elizabeth is his sister and Lefty takes her in his arms.

There is less action that is frequently found in stories of this kind but much more drama. The unraveling of the identity of the guilty party is ingeniously done and introduces good suspense and there is a pleasing surprise twist in the shifting of the blame for the crime.

Flynn has been given good support, Harry Garson has capably directed the story and it should prove a satisfactory attraction.

AS THE MAJORITY of picture patrons will probably guess from the title, "Glenister of the Mounted," the latest F. B. O. production starring Lefty Flynn, is a story of the Canadian woods and the Northwest Mounted Police.

Lefty Flynn is congenially cast in the title role, and the action shows him as being aided by Jack and Elizabeth when he is exhausted after arduous duty. Later, he is sent to "get" this pair who are accused of murder. He succeeds and returning home they are caught in a forest fire and Lefty is injured saving Jack. They tell him their

story and assure them of their innocence and he finally discovers that the shot fired by Jack actually hit an ingeniously placed

6,107
Feet

"The Social Highwayman"—Warner

Reporter's Bandit Hunt and Romance with
Adventurous Girl Makes an Amusing Farce

Farce
Comedy

Reviewed by C. S. Sewell

CAST:

Jay R. Walker John Patrick
Elsie Van Tyler Dorothy Devore
Docket Nelson Montagu Love
Dr. R. R. Runyon Montagu Love
Van Tyler George Penlee
Bobbie Lynn Cowan
Editor James Gordon
Convict Frank Browlee
Chief of Police Fred Kelsey
Mayor Charles H. Mullis
Mayor's Partner Russell Simpson

Story by Daryl Francis Zanuck.

Scenario by Phil Klein and E. T. Lowe, Jr.
Directed by William Beaudine.

him but eventually an escaped convict identifies the real crook and the pair seek to escape by jumping a train which finally lands them back in the prison yard.

The entire course of the story, while offering good opportunities for amusing comedy, is decidedly implausible and cannot be taken seriously. The arbitrary situations have been smoothly dovetailed and although there is a let down in the middle of the feature a good pace is maintained as a whole. The farcical treatment becomes so broad at times, as for instance when the young pair are telling of their exploits and the situation when the crooks "railroad" themselves back to jail, that it is practically burlesque.

"The Social Highwayman" is a light and moderately amusing production.

A COMBINATION ROMANCE, crook and newspaper story developed along breezy farce comedy lines is unfolded in "The Social Highwayman," a Warner Brothers production directed by William Beaudine and featuring John Patrick as a cub reporter, Dorothy Devore as a writer in search of adventure and Montagu Love as a bandit who hides his trade under the guise of a traveling medicine man.

The cub reporter assigned to the bandit story is held up by the bandit and the paper so kidded by the opposition that he is instructed not to return until he brings in his man. Accidentally he meets a traveling patent medicine man who is actually the bandit but the reporter poses as the bandit and to make good holds up an auto contain-

ing the girl who says she is a notorious female crook. The reporter seeking to have the bandit arrested, has the tables turned on

7,775
Feet

"The Wise Guy"—First National

Regeneration of a Band of Crooks Provides Powerful Drama and Strong Human Interest

Comedy

Reviewed by C. S. Sewell

CAST:

Mary Watson	Mary Astor
Guy Watson	James Kirkwood
Hula Kate	Betty Compson
Horace Palmer	George F. Marion
Ma Palmer	Mary Carr
The Bozo	George F. Cooper

Based on story by James Furthman.
Directed by Frank Lloyd.

TENSE, powerful drama, that succeeds in getting well down beneath the surface and gripping the emotions of the spectator is the dominant characteristic of "The Wise Guy," Frank Lloyd's latest production for First National.

Basically, the story is of the "Miracle Man" type dealing with the power or religion to regenerate a band of scoffers. In this instance, the leader of a medicine show outfit finding his audiences lured away by a street preacher sells the idea to his troupe that here is a more lucrative field. A few weeks later we find him as a traveling evangelist while his con man, pickpocket, come-on guy, faker, hula dancer, all unrepentant are aiding him in his scheme to "sell" religion, incidentally fleecing the crowds as a side-line. They meet with great success and finally even the other members of the band are converted. Every-

thing is rosy until one of his helpers is ill and when called upon to pray the leader finds he cannot. Blaming himself for this woman's death he confesses before a huge throng in a crowded tabernacle that he is a hypocrite, a fraud and a hunted criminal. The girl he loves turns out to be a thief and the story ends with their being married and sent to separate prisons, awaiting eventual freedom and happiness together.

Frank Lloyd has handled this virile theme with his accustomed skill and every member of the cast is excellent. James Kirkwood gives a forceful and convincing portrayal of the leader and Betty Compson handles magnificently the same sort of a role in which she gained her fame in "The Miracle Man."

There can be no gainsaying the fact that here is virile drama, but religion is always a difficult subject to handle. As dramatic entertainment "The Wise Guy" ranks high and on the theory that the end justifies the means the result achieved both from a dramatic and a moral standpoint in the regeneration of the scoffing self-seeking hypocrites by the power of faith and religion would seem to overbalance any of the situations which standing alone might be considered sacrilegious. It would however be well to carefully consider your clientele in connection with this angle.

5,800
Feet

"The Flame of the Yukon"—P. D. C.

Metropolitan Produces Popular Melodrama of Alaska with Scena Owen in Title Role

Melo-
drama

Reviewed by Peter Milne

CAST:

The Flame	Scena Owen
George Fowler	Arnold Gray
Black Jack Hovey	Matthew Betz
Sour Dough Joe	Jack McDonald
Solo Jim	Vadim Uraeff
Dolly	Winifred Greenwood

Story by Monte Katterjohn.
Scenario by Finis Fox and Will M. Ritchey.
Directed by George Melford.

THE FLAME OF THE YUKON," the Monte Katterjohn story, which has done yeoman service on the screen, has been produced once more by Metropolitan Pictures under George Melford's direction.

This tale of the Alaskan dance hall girl, bold, brazen and beautiful, and the tenderfoot from the sunny south, is of the type that should appeal to followers of the outdoor type of melodrama. Episodes of interest that it contains are the gold rush, the furious fight in the dance hall, the girl's breaking of the villain's bank and sequences of kindred interest. Scena Owen and Arnold Gray have the leading roles. They acquit themselves creditably. Gray, with a countenance not unlike that of

the late Wallace Reid, ought to win himself a good following by his work in this picture. Matthew Betz as the villain, the owner of the dance hall, nicely fills out the remaining corner of the triangle.

Katterjohn's story relies for its suspense on the fact that two men have the same name. The dance hall girl reforms and stakes the tenderfoot in the gold rush. While he is away a young mother appears, apparently seeking the tenderfoot's whereabouts. It is a great sacrifice for the dance hall girl to turn her man over to the other woman, after she has saved him from the clutches of the dance hall proprietor, and it is then that the mistake is discovered.

Melford's direction includes all the conventional, tried and fairly true tricks that have been seen in this type of Alaskan story, even to the singing of a sentimental song in the gambling hall to the accompaniment of tears and sobs from the painted ladies and the drunks.

6,345
Feet

"Up in Mabel's Room"—Pro. Dist. Corp.

Marie Prevost Scores Heavily in Hilarious Version of Successful Stage Farce Comedy

Farce
Comedy

Reviewed by C. S. Sewell

CAST:

Mable Ainsworth	Marie Prevost
Garry Ainsworth	Harrison Ford
Sylvia Wells	Phyllis Haver
Jimmie Larchmont	Harry Myers
Alcia	Sylvia Breamer
Leonard Mason	Paul Nicholson
Arthur Walters	Carl Gerard
Henrietta	Maud Truax
Hawkins	William Oranmond
Simpson	Arthur Hoyt

Based on play by Willson Collison and Otto Harbach.
Scenario by F. McGrew Willis.
Directed by E. Mason Hopper.

ONE of the best-known and most successful of the intimate type of domestic farces for which Al. H. Woods, the theatrical producer, is noted, has been transferred to the screen by Al H. Christie for Producers Distributing Corporation and emerges as a bright and vivacious, and decidedly amusing fast-moving entertainment.

The story, as is usual in farce is far-fetched but developed along unhackneyed lines and succeeds in holding the interest. Aided by excellent direction and spirited playing by a well-selected cast, together with punchy and witty subtitles, the result is an almost continual round of smiles with a number of genuine laughs.

The action concerns a fascinating young woman who gets a Paris divorce after finding a bit of lingerie in her husband's room. Learning afterwards that it was meant for

her, she follows him to America, where he is posing as a single man, and determines to win him back. To save himself he becomes engaged to another woman and it is necessary for him to get back this lingerie which

would be a dead give-away as it is embroidered "from Garry to Mabel." In typical farce comedy manner the whole of the house party becomes involved in one way or another in the events that center "up in Mabel's room." It finally develops that the divorce is no good and Mabel and Garry decide to stay married.

There are a couple of situations that threaten to be risqué and shots in abbreviated costumes. It all adds to the merriment and there is really nothing that the majority will take exception to. From every standpoint, Marie Prevost, who is starred in the title role, proves an ideal selection and this is one of her best characterizations. The entire supporting cast enters into the spirit of the fun wholeheartedly and this production should prove a good box-office attraction, especially in the higher-class houses.

5,503
Feet

"Good and Naughty"—Paramount

Pola Negri Proves Revelation as Comedienne in Comedy That Should Be a Box-Office Hit

Drama

POLA NEGRI'S newest Paramount picture "Good and Naughty" is a thoroughly amusing farce all the way through and a capital box-office bet for any theatre. Even though you may not have been entirely satisfied with the box-office results of any of the previous Negri productions, don't let this deter you from boosting this as a clever, fast-moving thoroughly enjoyable comedy. Play up Ford Sterling if you wish, stress the direction of Malcolm St. Clair and capitalize on the fact that this is an adaptation of the stage success "Naughty Cinderella," but this farce comedy is going to do much to establish Pola Negri as a favorite with the average theatregoer. She helps to gain the general effect, works in skilfully with the comedians in her support, and displays her real ability as a comedienne.

The story is a bit trite; the office slattern who becomes a butterfly, but to this old

Reviewed by Epes W. Sargent

CAST:

Germaine Morris.....Pola Negri
Gerald Gray.....Tom Moore
Bunny West.....Ford Sterling
Claire Fenton.....Miss DuPont
Thomas Fenton.....Stuart Holmes
Chouchou.....Marie Mosquini
"Bad News" Smith.....Warner Richmond
Based on play "Naughty Cinderella" by Avery
Hopwood, adapted from French play
by Rene Peter and Henri Falk.
Scenario by Pierre Collings.
Directed by Mal St. Clair.

theme has been welded a lot of clever comedy situations all worked into a fast and continuously moving story.

Much of the credit goes to Ford Sterling, who is really funny even when he impersonates a man in the first throes of seasick-

ness. He is one of the very few comedians of either stage or screen who in such a situation is merely funny and here he is excruciatingly so.

Tom Moore as the much-vamped hero, also does a lot to support the comedy strain and Stuart Holmes, as the husband who does not care who the co-respondent is, acts thoroughly human. Miss Du Pont, as the married vamp, is charming, though slightly too artificial, and Warner Richmond has a good bit as the prize fighter.

The scenario has been developed to get every last kick out of the play, and with one or two exceptions the sub-titles helped the fun along. The staging is sumptuous and the photography makes the most of the settings.

Four or five plays like this and Miss Negri will take front rank as a comedienne. She assuredly gets over in this.

6,540
Feet

"Ella Cinders"—First National

Popular Cartoon Strip Serves as Basis for Amusing Production Starring Colleen Moore

Comedy

Reviewed by C. S. Sewell

CAST:

Ella Cinders.....Colleen Moore
Waite Lifter.....Lloyd Hughes
Ma Cinders.....Vera Lewis
Lotta Pill.....Doris Baker
Prissy Pill.....Emily Gerdes
Gateman.....Mike Donlin
Mayor.....Jed Prouty
Fire Chief.....Jack Duffy
Director.....Al Green
Based on comic strip by William Canselman
and Charles P. Plumb.
Directed by Alfred E. Green.

A MODERN Cinderella, who rose from a household drudge for her cruel and snobbish relatives and became a movie star in Hollywood only to forsake it to marry her sweetheart the iceman, who turned out to be a millionaire, furnishes the plot of Colleen Moore's latest picture for First National, "Ella Cinders," based on a popular cartoon strip.

While there is a strong suggestion of the Cinderella theme in the plight of the heroine and her success, and the action also includes a ball and a scene where she loses a slipper, the story gets away from the fairy tale angle. There is a novelty in the handling of the beauty contest which is one of the highlights of the picture, for Colleen wins on a comic photograph caused by a fly alighting on her nose when the picture is snapped.

On her trip to Hollywood, there is another amusing sequence when Indians invade the

Pullman car and a big chief forces her to smoke a cigar. The subsequent action follows along rather obvious and mechanical lines. The contest proves to be a swindle, and she is shown using various schemes to crash the gate, introducing amusing situations that

savor of slapstick. There is a big laugh in an original situation developed as a result of Colleen's mistaking a lion's tail for an electrical connection. The lion chases her on a set used for a fire scene and her gestures begging to be saved from the lion are mistaken by the director who takes her for an extra whose baby is supposed to be in danger. He keeps reminding her of this fact while she protests it is not a baby but a lion that is causing the trouble. Another amusing scene occurs when dressed as a scrublady, the hero finds her and believes she is down and out.

Colleen does excellent work in a role that calls for a variety of expression and the supporting cast is thoroughly capable. "Ella Cinders" will doubtless prove entertaining for the star's host of fans although it lacks the snap and spontaneity of a number of her other productions.

4,305
Feet

"Bucking the Truth"—Universal

Interesting Twists and Rapid-Fire Action in Latest Western Starring Pete Morrison

Western

Reviewed by C. S. Sewell

CAST:

Slim Duane.....Pete Morrison
"Coarse Gold" Charlie.....Brinsley Shaw
Matt Holden.....Bruce Gordon
Eben Purkiss.....William LaRoche
Red Sang.....Charles Whittaker
Anne.....Ione Reed
Tom Bailey.....O. Robertson
Sheriff Findlay.....Vester Pegg
Story and Scenario by J. I. Kane.
Directed by Milbourne Morante.

AN ENTERTAINING Western which gains additional hold on the interest because of the alternate confirming and diverting of suspicion as to the guilt of a man accused of murder and the eventual finding of the supposed murdered man alive and a prisoner, is "Bucking the Truth," the Newest Pete Morrison starring vehicle for Universal.

Pete appears as a wandering cowpuncher who is forced by a fugitive to change clothes with him and is arrested for murder. Aided by a girl restaurant owner who believes him innocent and by a friendly miner who leads him to a shack, Pete finally establishes the fact that the leader of the posse is the real

murderer and after a thrilling ride arrives just in time to save the fugitive from hanging. Naturally he wins the girl.

There is an abundance of action afforded by the development of the story, with a full quota of fights and snappy horsemanship. Good heart interest and drama is injected in a scene where the "murdered" man's mother unwittingly befriends the suspect and pleads to prevent the posse from lynching him.

Pete Morrison gives a good account of himself in the role of the hero while Bruce Gordon capably portrays the suspect whose actions keep his guilt in doubt and provide good suspense. Ione Reed is entirely satisfactory as the girl.

"Bucking the Truth" will please "western" fans.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

A Find-It-Quick Chart With All the Information You Want

ASSOCIATED EXHIBITORS

Kind of Picture	Review	Feet
Under the Rouge (Percy T. Moore)	Crook drama	Aug. 1. 6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1. 5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1. 5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1. 5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1. 5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1. 5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1. 3,000
1926		
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23. 7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13. 6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20. 6,250
Lovers' Island (Hampton-Kirkwood)	Romantic melodrama	Feb. 27. 4,624
Hearts and Fists (John Bowers)	Logging camp melo.	Mar. 6. 5,438
North Star (Strongheart)	Dog melodrama	Mar. 6. 4,715
Shadow of the Law (Bow)	Crook melo.	Mar. 20. 4,526
White Mice (Jacqueline Logan)	Romantic melo.	Mar. 27. 5,412
Broadway Boob (G. Hunter)	Comedy drama	Apr. 3. 5,683
Nut-Cracker (Horton-Busch)	Farce Comedy	April 17. 5,786
Two Can Play (Clara Bow)	Drama	Apr. 24. 5,465
The Highbinder (W. T. Tilden)	Melodrama	May 8. 5,486
The Big Show (Lowell)	Circus drama	May 15. 5,385
Galloping Cowboy (B. Cody)	Western	May 22. 4,639
Earth Woman (Mary Alden)	Drama	May 29. 5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5. 4,460

CHADWICK PICTURES CORP.

Man of Iron (L. Barrymore)	Drama	July 4. 6,200
American Pluck (G. Walsh)	Action melodrama	July 11. 5,900
The Bells (L. Barrymore)	Drama	
Blue Blood (G. Walsh)	Action romance	
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17. 7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26. 6,500
1926		
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2. 5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9. 5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27. 6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6. 6,400

COLUMBIA PICTURES CORP.

Danger Signal (Novak)	Railroad melo	5,548
Unwritten Law (Hammerstein)	Drama	5,345
Steppin' Out (Revier-Sterling)	Comedy	5,221
S. O. S. Perils of Sea (Hammerstein)	Melodrama	5,106
Lure of the Wild (Novak-Lightning)	Dog melodrama	5,700
Ladies of Leisure (Hammerstein)	Drama	5,770
Screen Snapshots	Novelty	1,000

Waldorf

Enemy of Men (Revier)	Drama	5,507
Price of Success (Lake-Glass)	Drama	5,567
Sealed Lips (Revier)	Drama	5,613
When Husbands Flirt (Revier)	Comedy drama	5,505
Fate of a Flirt (Revier)	Comedy drama	5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama	4,781
Speed Mad (W. Fairbanks)	Racing melodrama	4,441
New Champion (W. Fairbanks)	Boxing melodrama	4,498
Great Sensation (W. Fairbanks)	Melodrama	4,470
Fight to the Finish (W. Fairbanks)	Fight melodrama	4,514
Handsome Brute (W. Fairbanks)	Police drama	4,779

A Dollar for Your Error-Tips

We want this chart to be as close to perfect as human effort can make it. The title, star, and style of story are furnished to us by the producers and these you can generally assume to be correct—unless the type gets "balled up" as may happen.

On the review date we get the information in as the issue is published, so this only goes "floopy" when the type is "pied" accidentally in shifting it around each week.

On the picture footage, however, the information which comes with the review may be incorrect some time later if the picture is cut, edited or otherwise changed—and when the producer does not tip us off to this footage change, you may catch a major error of half a reel or more—and we want you to tip us off quick, so we can give accurate information.

For major errors pointed out, we will send you a dollar to pay you in a way for your trouble in writing us a letter.

EDUCATIONAL FILM CORP.

Kind of Picture	Review	Feet
Wild Beast of Borneo	Animal special	Sep. 12. 2,000
Busts into Business	Sullivan cartoon	Sep. 19. 1,000
Fair Warning (St. John)	Comedy	Sep. 19. 2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26. 2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3. 1,000
In Deep (Bowes)	Comedy	Oct. 3. 1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3. 2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10. 1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10. 1,000
Who Which?	Cameo comedy	Oct. 10. 1,000
The Story Teller	Hodge-Podge	Oct. 10. 1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17. 2,000
Scrambled Eggs	Cameo comedy	Oct. 17. 1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17. 2,000
Baby Be Good	Juvenile comedy	Oct. 24. 2,000
A Gooly Gob (Dooley)	Comedy	Oct. 31. 2,000
Slippery Feet (Vernon)	Comedy	Oct. 31. 2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31. 1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31. 1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7. 1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7. 2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7. 1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14. 2,000
Hot Feet (Bowes)	Comedy	Nov. 14. 1,000
Hot Doggie (Hiers)	Comedy	Nov. 14. 2,000
On Edge (Conley)	J. White prod.	Nov. 21. 2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21. 1,000
Slow Down (Bowes)	Comedy	Nov. 28. 1,000
Framed (Hamilton)	Comedy	Nov. 28. 2,000
Magical Movies	Hodge-Podge	Nov. 28. 1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5. 2,000
Marionettes	Color fantasy	Dec. 5. 1,000
Felix the Cat Tries the Trades	Sullivan cartoon	Dec. 5. 1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12. 2,000
Bachelor's Babies	Juvenile comedy	Dec. 12. 2,000
What's Up (Bowes)	Cameo comedy	Dec. 12. 1,000
Weak But Willing	Walter Hires comedy	Dec. 19. 2,000
Yes, Yes Babette (Vernon)	Christie comedy	Dec. 19. 2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26. 1,000

A Salty Sap (Dooley)	Christie comedy	Jan. 2. 2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2. 2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9. 1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23. 2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23. 1,000
Parisian Modes in Color	Special	Jan. 30. 1,000
Brotherly Love (Bowes)	Comedy	Jan. 30. 1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6. 2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6. 1,000
Felix the Cat Spots the Spook	Sullivan cartoon	Jan. 30. 1,000
Careful, Please	Hamilton comedy	Feb. 13. 2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20. 2,000
Sea Scamps	Juvenile comedy	Feb. 20. 2,000
Page Me (Vernon)	Comedy	Feb. 27. 2,000
Keep Trying (Bowes)	Cameo comedy	Mar. 6. 1,000
Hold Your Hat (St. John)	J. White prod.	Mar. 13. 2,000
Light Housekeeping (Conley)	J. White prod.	Mar. 20. 2,000
Wireless Lizzie (Heirs)	Christie comedy	Mar. 20. 2,000
Home Cured (Johnny Arthur)	Comedy	Mar. 27. 2,000
Don't Stop (Bowes)	Cameo comedy	Mar. 27. 1,000
Whoa Emma (Adams)	Christie comedy	Mar. 27. 2,000
Felix Fans the Flames	Sullivan cartoon	Mar. 27. 1,000
Felix Laughs It Off	Sullivan cartoon	Mar. 27. 1,000
Quick Service (Bowes)	Cameo comedy	Mar. 27. 1,000
Fool's Luck (Lupino Lane)	Comedy	Apr. 3. 2,000
Dancing Daddy (Jack Duffy)	Christie comedy	Apr. 10. 2,000
Congress of Celebrities	Hodge-Podge	Apr. 10. 1,000
Felix Weathers the Weather	Sullivan cartoon	Apr. 10. 1,000
Nobody's Business (Hamilton)	Comedy	Apr. 24. 2,000
Tonight's the Night (Bowes)	Cameo comedy	Apr. 24. 1,000
Lest We Forget	Free to exhibitors	Apr. 24. 1,000
Felix the Cat Uses His Head	Sullivan cartoon	May 1. 1,000
Broken China (Vernon)	Christie comedy	May 8. 2,000
Felix Misses the Cue	Sullivan cartoon	May 8. 1,000
The Vision	Technicolor drama	May 15. 2,000
Mr. Cinderella (Arthur)	Tuxedo comedy	May 22. 2,000
Shore Shy (Dooley)	Christie comedy	May 22. 2,000
Somebody's Wrong (Bowes)	Cameo comedy	May 22. 1,000
Gimme Strength (Adams)	Christie comedy	May 29. 2,000
Neptune's Domain	Hodge-Podge	June 5. 1,000
Going Crazy (Conley)	Mermaid comedy	June 5. 2,000
Felix Braves the Briny	Sullivan cartoon	June 12. 1,000
His Private Life	Lupino Lane comedy	June 12. 2,000
Tin Ghost (Conley)	Mermaid comedy	June 12. 2,000
Hodge-Podge	Lynman Howe subject	June 19. 1,000
Who's Boss? (G. Davis)	Cameo comedy	June 19. 1,000
Papa's Pest (Steadman-Burns)	Christie comedy	June 19. 2,000

EXCELLENT PICTURES CORP.

The Kick-Off (Geo. Walsh)	Drama	
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FILM BOOKING OFFICES OF AMERICA

Speed Wild (Flynn)	Melodrama	May 16. 4,770
Alias Mary Flynn (Brent)	Regeneration melo.	May 23. 4,770
Drusilla with a Million (Mary Carr)	Human Interest dr	June 6. 7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6. 5,470

Quick Reference and Accurate Footage

	Kind of Picture	Review	Feet
White Thunder (Yakima Canutt)	Western	June 13.	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13.	6,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20.	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4.	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11.	4,800
That Man Jack (Bob Custer)	Action western	July 25.	5,632
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8.	5,280
Lady Robinhood (Evelyn Brent)	Bandit melodrama	Aug. 15.	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5.	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10.	5,182
Keeper of the Bees (all star)	Drama	Oct. 17.	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17.	6,074
Ridin' the Wind (Thomson)	Western action drama	Oct. 24.	5,010
Adventures of Marie (Vaughn)	Comedy series	Oct. 24.	6,400
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31.	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7.	5,452
Mazies Won't Tell	Mazie series	Nov. 14.	2,000
Constant Simp	Mazie series	Nov. 14.	2,000
Or What Have You?	Mazie series	Nov. 14.	2,000
No Man's Law (Custer)	Action western	Nov. 21.	4,042
So's Your Old Man	Mazie series	Nov. 21.	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28.	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28.	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5.	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5.	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19.	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26.	2,000
Pike's Pique (Vaughn)	Adventure of Maxie	Dec. 26.	2,000
Tea for Tooney (Vaughn)	Adventures of Maxie	Dec. 26.	2,000
Leopard's Spots	Bray unnatural history	Dec. 26.	1,000
1926			
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2.	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6.	6,591
Queen of Diamonds (Brent)	Crook melodrama	Feb. 13.	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13.	2,000
When Love Grows Cold (Natacha Rambova)	Domestic drama	Feb. 20.	6,500
In the Air	Fat men comedy	Feb. 20.	2,000
Traffic Cop (Flynn)	Policeman romance	Feb. 27.	5,193
Mummy Love (Neely Edwards)	Comedy	Feb. 27.	2,000
Midnight Flyer (Landis-Devore)	Railroad melodrama	Mar. 6.	6,030
King of the Turf (all-star)	Racing melodrama	Mar. 13.	6,210
Beyond the Rockies (Bob Custer)	Western	Mar. 20.	4,900
Born to Battle (Tom Tyler)	Action western	Mar. 27.	5,153
Tough Guy (Fred Thomson)	Western	Apr. 3.	5,454
Night Patrol (R. Talmadge)	Crook melodrama	Apr. 3.	5,085
Roll Your Own (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
It's a Buoy (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Plain Jane (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10.	2,000
Secret Orders (Evelyn Brent)	Spy Melodrama series	Apr. 17.	5,486
Sir Lumberjack (Lefty Flynn)	Action Western	Apr. 24.	5,146
Fighting Boob (Bob Custer)	Western	May 1.	4,549
Wild To Go (Tom Tyler)	Western	May 8.	4,570
The Imposter (Brent)	Crook melodrama	May 15.	5,457
Ostrich's Plumes	Bray cartoon	May 15.	1,000
Wild West	Bray cartoon	May 22.	1,000
Isle of Retribution (L. Rich-Frazier)	Melodrama	May 29.	6,200
Pelican's Bill	Bray cartoon	May 29.	1,000
Broadway Gallant (R. Talmadge)	Melodrama	June 5.	5,510
Smouldering Tires	Fighting Hearts	June 5.	2,000
Hands Across the Border (Thomson)	Action western	June 12.	5,367
Dinky Doodle's Bedtime Story	Bray cartoon	June 12.	1,000
Valley of Bravery (Custer)	War-western	June 19.	5,021
Dinky Doodle in Egypt	Bray Cartoon	June 19.	1,000

FIRST NATIONAL

	Kind of Picture	Review	Feet
Heart of a Siren (La Marr)	Drama	Mar. 21.	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28.	8,636
Declasse (Corinne Griffith)	Society drama	Apr. 4.	7,869
One Way Street (Lyon Nilsson)	Society drama	Apr. 4.	5,604
My Son (Nazimova)	Emotional drama	Apr. 18.	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18.	6,173
His Supreme Moment (B. Sweet)	Romantic drama	Apr. 25.	6,565
Chickie (Mackail)	Drama	May 9.	7,767
Soul Fire (Barthelme)	Emotional drama	May 16.	8,262
The Talker (Nilsson-Stone)	Human Interest drama	May 23.	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23.	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6.	6,263
Desert Flower (C. Moore)	Comedy drama	June 13.	6,837
White Monkey (La Marr)	Society drama	June 13.	6,121
Making of O'Malley (Sills)	Police romance	July 4.	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18.	7,111
Marriage Whirl (Corinne-Griffith)	Drama	July 25.	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8.	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15.	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29.	9,954
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5.	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12.	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19.	5,311
Graustark (Norma Talmadge)	Romance	Sep. 26.	5,900
Shore Leave (Barthelme)	Sailor drama	Oct. 3.	8,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10.	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10.	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24.	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31.	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7.	6,980
Beautiful City (Barthelme)	Melodrama	Nov. 14.	6,468
Classified (C. Griffith)	Newspaper comedy drama	Nov. 14.	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21.	6,886
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5.	6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12.	6,609
Clothes Make the Pirate (Erroll)	Pirate travesty	Dec. 12.	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19.	7,646
Joanna (Dorothy Mackail)	Newspaper drama	Dec. 26.	7,900
1926			
Bulebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2.	7,774
Infatuation (C. Griffith)	Drama	Jan. 16.	5,794
Just Suppose (Barthelme)	Romance	Jan. 30.	6,270
Too Much Money (Stone-Nilsson)	Comedy	Jan. 30.	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6.	8,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13.	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6.	8,878
Irene (Colleen Moore)	Romantic comedy	Mar. 13.	8,400

	Kind of Picture	Review	Feet
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20.	6,200
Dancer of Paris (Tearle-Mackail)	Romantic Drama	Mar. 27.	6,229
Kiki (Norma Talmadge)	Comedy Drama	Apr. 17.	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1.	7,423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8.	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15.	9,710
Wilderness Woman (Pringle)	Comedy	May 22.	7,533
Ransom's Folly (Barthelme)	Romantic drama	May 29.	7,322
Brown Derby (Johnny Hines)	Comedy	June 5.	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12.	5,830

FOX FILM CORP.

	Kind of Picture	Review	Feet
Hunted Woman (Seena Owen-Earl Schenck)	Curwood drama	Apr. 4.	4,954
Marriage in Transit (E. Lowe)	Secret service drama	Apr. 11.	4,808
Where the Waters Divide	"Varieties"	Apr. 25.	1,000
Rainbow Trail (Mix)	Zane Gray western	May 2.	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9.	5,783
Neptune's Stepdaughter	Comedy	May 9.	2,000
Wings of Youth (Bellamy-Clayton)	Modern Life drama	May 9.	5,340
Concerning Cheese	Varieties	May 9.	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23.	5,000
White Paper	Varieties	May 23.	1,000
Papa's Darling	Sunshine comedy	May 23.	2,000
Scandal Proof (Shirley Mason)	Drama	June 6.	4,400
Scientific Husband	Sunshine Comedy	June 6.	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13.	4,361
Honeymoon Limited (Lee Moran)	Comedy	June 13.	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1.	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29.	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29.	6,597
A Business Engagement	Helen and Warren	Aug. 29.	2,000
Shoes	O. Henry series	Aug. 29.	2,000
Sweet Marie	Imperial comedy	Aug. 29.	2,000
The Wrestler	Van Bibber	Aug. 29.	2,000
Sky Jumper	Van Bibber	Aug. 29.	2,000
My Own Carolina	Varieties	Aug. 29.	1,000
The West Wind	Varieties	Aug. 29.	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5.	7,264
Big Game Hunter	Van Bibber	Sep. 5.	2,000
Havoc (George O'Brien)	War drama	Sep. 12.	9,283
On the Go (Sid Smith)	Comedy	Sep. 12.	2,000
Timber Wolf (Buck Jones)	Western com. dr.	Sep. 19.	4,809
With Pencil, Brush and Chisel	Varieties	Sep. 19.	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26.	6,978
Cuba Steps Out	Varieties	Sep. 26.	1,000
Love and Lions	Imperial comedy	Sep. 26.	2,000
Thank You (George O'Brien)	Comedy drama	Oct. 3.	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3.	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10.	7,500
Cloudy Romance	Comedy	Oct. 10.	2,000
The Sky Tribe	Magazine	Oct. 10.	1,000
Toiling for Rest	Varieties	Oct. 10.	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17.	6,056
Heart Braker (Sid Smith)	Imperial comedy	Oct. 17.	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24.	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31.	5,611
Lazebones (Buck Jones)	Human interest drama	Oct. 31.	7,234
Transients in Arcadia	O. Henry story	Oct. 31.	2,000
All Aboard	Helen & Warren	Nov. 1.	8,975
East Lynne (Rubens-Lowe)	Famous play	Nov. 1.	8,975
Peacemakers	Helen & Warren	Nov. 7.	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28.	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28.	2,000
River Nile	Varieties	Nov. 28.	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5.	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12.	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19.	5,709
His Own Lawyer	Helen & Warren	Dec. 26.	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26.	2,000
Cupid a la Carte	O. Henry Series	Dec. 26.	2,000
Parisian Knight	Van Bibber series	Dec. 26.	2,000
Iron Trail Around the World	Variety	Dec. 26.	1,000
1926			
The Feud	Van Bibber series	Jan. 2.	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16.	6,200
Whirlpool of Europe	Variety	Jan. 16.	750
Fighting Tailor	Imperial comedy	Jan. 16.	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23.	5,467
Old Virginia	Variety	Jan. 23.	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30.	5,425
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6.	6,038
A Flaming Affair	Imperial comedy	Feb. 13.	2,000
A Bankrupt Honeymoon	Comedy	Feb. 13.	2,000
Yankee Senator (Tom Mix-Tony)	Spanish-western	Feb. 13.	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13.	5,345
Officer of the Day	Imperial Comedy	Feb. 13.	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20.	5,600
Egypt Today	Variety	Feb. 20.	707
Pinshor Politics	Imperial	Feb. 27.	2,000
Moving Day	Helen and Warren	Mar. 6.	2,000
Drops from Heaven	Varieties	Mar. 6.	2,000
Johnstown Flood (all-star)	Spectacular melo.	Mar. 13.	6,258
Woman of Letters	Helen and Warren	Mar. 13.	2,000
Dixie Merchant (Bellamy)	Drama	Mar. 20.	5,126
My Own Pal (Tom Mix, dog and child)	Western	Mar. 27.	6,038
Yellow Fingers (Olive Borden)	Oriental melodrama	Apr. 10.	5,994
From the Caddy's Seat	O. Henry comedy	Apr. 10.	2,000
Sandy (Madge Bellamy)	Drama	Apr. 17.	7,850
Two Lips in Holland (Marian)	Comedy	Apr. 17.	2,000
Siberia (Rubens-Lowe)	Melodrama	Apr. 24.	6,950
A Polar Baron	Imperial comedy	Apr. 24.	2,000
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1.	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8.	4,835
Too Many Relations	Helen and Warren	May 15.	1,965
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22.	5,685
Canary Island	Varieties	May 22.	927
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29.	5,912
Wild America	Varieties	May 29.	960
A Man Four-Square (Buck Jones)	Western	June 5.	4,744
A Social Triangle	O. Henry series	June 5.	2,000
Black Paradise (Bellamy)	Thrill melodrama	June 12.	4,962
Eight Cylinder Bull	Comedy	June 12.	2,000
Belgium Today	Varieties	June 19.	735

Star and Type of Story to Help You

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Overland Limited (McGregor Lake)	Railroad drama		6,029
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed limit (McKee-Shannon)	Romantic com.		5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

		1925	
Denial (Claire Windsor)	Drama	Mar. 21	4,791
Seven Chances (Keaton)	Comedy	Mar. 28	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4	5,809
Way of a Girl (Boardman)	Thrill-comedy	Apr. 11	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16	6,487
Zander the Great (Marion Davies)	Human interest	May 16	6,844
Sporting Venus (Sweet)	Romantic drama	May 23	5,958
White Desert (Windsor-O'Malley)	Snow-R. R. drama	July 18	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12	10,627
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12	6,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3	5,511
Great Divide (all star)	Drama	Feb. 21	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757

		1926	
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Low Wallace story	Jan. 16	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16	6,073
Mike (Sally O'Neill)	Human interest comedy	Jan. 23	6,755
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibancé Novel	Feb. 27	6,239
La Bohème (Gilbert-Gish)	Famous opera	Mar. 13	8,530
Auction Block (C. Ray-Boardman)	Comedy-drama	Feb. 27	6,239
Ibancé' "Torrent" (Cortez)	Drama	Mar. 20	6,769
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-drama	May 15	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580

PARAMOUNT

		1925	
Any Woman (Star cast)	Comedy drama	June 13	5,963
Little French Girl (Mary Brian)	Drama	June 13	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20	6,586
Eve's Secret (Betty Compton)	Romantic drama	June 20	6,205
Beggar on Horseback (all star)	Imaginative	June 20	6,874
Manicure Girl (Daniels)	Drama	June 27	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11	6,741
Grounds for Divorce (Vidor)	Drama	July 11	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18	5,935
Night Life of New York (All-star)	Comedy-drama	July 25	6,908
Marry Me (Vidor)	Small town idyl	July 25	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22	7,164
The Wanderer (all star)	Prodigal son epic	Sep. 5	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5	7,298
Coast of Polly (Swanson)	Society drama	Sep. 12	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19	6,546
Pony Express (Cruze production)	Epic of west	Sep. 26	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24	10,063
Flower of the Night (Negri)	Drama	Oct. 31	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31	6,570
Best People (Star cast)	Society comedy	Nov. 7	5,700
King on Main Street (Menjou)	Comedy	Nov. 7	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21	6,034
Lord Jim (Marmont)	Malay locale dr.	Nov. 28	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5	7,008
Cobra (Valentino)	Drama	Dec. 19	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26	6,353
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan. 2	6,069

		1926	
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9	9,621
Enchanted Hill (Holt)	Western	Jan. 9	6,326

	Kind of Picture	Review	Feet
Womanhandled (Richard Dix)	Western satire	Jan. 16	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb. 13	6,997
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27	6,314
Moana	South Sea study	Feb. 27	6,113
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20	6,800
Nell Gwyn (Dorothy Gish)	Farce-comedy	Feb. 6	9,000
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17	7,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1	6,025
The Runaway (Clara Bow)	Melodrama	May 8	6,218
Fascinating Youth (Juniors)	Drama	May 22	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5	5,109
Rainmaker (Collier, Jr.)	Drama	June 12	6,055
Say It Again (Dix)	Travesty-farce	June 19	5,577
Volcano (Daniels)	Thrill melodrama	June 12	5,462

PATHE

		1925	
Mary, Queen of Tots	Our Gang	Aug. 22	2,600
Seven Ages of Sport	Spotlight	Aug. 15	1,000
Butter Fingers (Bevan)	Comedy	Aug. 29	2,008
Cold Turkey (Alice Day)	Comedy	Aug. 29	2,000
The Window Washers	Terry cartoon	Aug. 29	1,000
Over the Plate	Terry cartoon	Aug. 29	1,000
A Runaway Taxi	Stereoskopik	Sep. 5	1,000
Barrier Busters	Spotlight	Sep. 5	1,000
Barnyard Follies	Terry cartoon	Sep. 5	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12	2,000
Ugly Duckling	Terry cartoon	Sep. 19	1,000
Somewhere in Somewhere	Comedy of war zone	Sep. 19	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26	1,000
Your Own Back Yard	Our Gang	Sep. 26	2,000
Nuts and Squirrels	Terry cartoon	Sep. 26	1,000
Moonlight and Noses (Clyde Cook)	Terry cartoon	Sep. 26	1,000
Outings for All	Comedy	Oct. 3	2,000
Lion and the Monkey	Spotlight	Oct. 3	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 3	1,000
Hero Wins	Comedy	Oct. 10	2,000
Love and Kisses (Alice Day)	Terry cartoon	Oct. 10	1,000
Solid Ivory (Mohan-Engle)	Sennett comedy	Oct. 10	2,000
Clever Feet	Spotlight	Oct. 17	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17	2,000
Good Morning Madam (Graves)	Comedy	Oct. 17	2,000
Air Cooled	Terry cartoon	Oct. 17	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24	1,000
Closer than a Brother	Terry cartoon	Oct. 24	1,000
A Punch in the Nose	Roach comedy	Oct. 25	2,000
A Sweet Pickle	Sennett comedy	Oct. 24	2,008
Dangerous Curves Behind	Sennett comedy	Oct. 24	2,000
Better Movies	Our Gang	Oct. 31	2,000
Honor System	Terry cartoon	Oct. 31	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7	2,000
Amundsen Polar Flight	Speciallette	Nov. 7	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14	2,683
Soapuds Lady (Alice Day)	Comedy	Nov. 21	2,000
Great Open Spaces	Terry cartoon	Nov. 21	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21	2,000
Take Your Time (Graves)	Sennett comedy	Nov. 28	2,000
More Mice Than Brains	Terry cartoon	Nov. 21	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21	2,000
A Day's Outing	Terry cartoon	Nov. 21	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28	1,000
Walloping Wonders	Spotlight	Nov. 28	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5	10 ep.
Bonehead Age	Terry cartoon	Nov. 28	1,000
One Wild Ride	Our Gang Comedy	Dec. 5	2,000
Hold Everything	Comedy	Dec. 5	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12	2,000
From Rags to Riches	Sennett travesty	Dec. 12	2,000
Haunted House	Terry cartoon	Dec. 12	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 12	2,000
English Channel Swim	Terry cartoon	Dec. 19	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19	1,000
Hot'sy Totsy	Sennett comedy	Dec. 26	2,000
Wild Cats of Paris	Comedy	Dec. 26	2,000

		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2	2,000
Good Cheer	Our Gang	Jan. 9	2,000
Wide Open Spaces	Sennett Comedy	Jan. 9	2,000
Between Meals	Roach comedy	Jan. 9	1,000
All Astride	Spotlight	Jan. 9	1,000
Gold Push	Terry cartoon	Jan. 9	1,000
Three Blind Mice	Terry cartoon	Jan. 9	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16	2,000
Lighter Than Air	Terry cartoon	Jan. 23	1,000
New Melody Series	Song series (13)	Jan. 23	2,000
Charley, My Boy (Chase)	Comedy	Jan. 23	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30	2,000
Little Brown Jug	Terry cartoon	Jan. 30	1,000
Long Pants (Tryon)	Comedy	Jan. 30	2,000
A June Bride	Terry cartoon	Jan. 30	1,000
The Uprising Generation	Spotlight	Jan. 30	1,000

Review Date So You Can Pick the Issue Quick

	Kind of Picture	Review.	Feet
Soft Pedal (Parrott)	Comedy	Jan. 30.	1,000
Funnymooners (Graves)	Comedy	Feb. 6.	2,000
Strenuous Life	Spotlight	Feb. 6.	1,000
Windjammers	Terry cartoon	Feb. 6.	1,000
Your Husband's Past	Comedy	Feb. 6.	2,000
Casey of the Cost Guard	Action serial	Feb. 13.	10p.
Buried Treasure	Our Gang Comedy	Feb. 20.	2,000
Wicked City	Terry cartoon	Feb. 20.	2,000
Driftin' Thru (H. Carey)	Human interest western	Feb. 27.	4,320
Trimmed in Gold (Bevan)	Sennett comedy	Feb. 27.	2,000
Pay the Cashier (Parrott)	Comedy	Feb. 27.	1,000
Gooseland (Alice Day)	Sennett comedy	Mar. 6.	2,000
Mail Coach	Terry cartoon	Mar. 6.	1,000
Wandering Papas (C. Cook)	Hal Roach comedy	Mar. 13.	2,000
Hug Bug (Tryon)	Hal Roach comedy	Mar. 13.	2,000
Spanish Love	Terry cartoon	Mar. 13.	1,000
Mama Behave (Chase)	Hal Roach comedy	Mar. 13.	2,000
Circus Today (Bevan)	Mack Sennett comedy	Mar. 13.	2,000
Leaps and Bounds	Spotlight	Mar. 20.	1,000
Only Son (Parrott)	Hal Roach com.	Mar. 20.	1,000
Bar-C Mystery (all star)	Feature version	Mar. 27.	4,750
Spanking Breezes (Alice Day)	Sennett comedy	Mar. 27.	2,000
Monkey Business	Our Gang comedy	Mar. 27.	2,000
Up in the Air	Terry cartoon	Mar. 27.	1,000
Fire Fighter	Terry cartoon	Mar. 27.	1,000
Dizzy Daddies (Findlayson)	Hal Roach comedy	Mar. 27.	2,000
Dixie Doodle	Spotlight	Mar. 27.	1,000
Seventh Bandit (Carey)	Western	Apr. 3.	5,353
Wife Tamer (Lionel Barrymore)	Hal Roach comedy	Apr. 3.	2,000
Fly Time	Terry cartoon	Apr. 3.	1,000
Wandering Willies (Bevan-Clyde)	Sennett comedy	Apr. 3.	2,000
Dog Shy (Chase & all-star)	Hal Roach comedy	Apr. 10.	2,000
Happy Hunting Grounds	Spotlight	Apr. 10.	1,000
Merry Blacksmith	Terry cartoon	Apr. 10.	1,000
Do Your Duty (Pollard)	Hal Roach comedy	Apr. 10.	1,000
Hooked at the Altar (Graves)	Mack Sennett comedy	Apr. 10.	2,000
Bar-C Mystery (Dorothy Phillips)	Western Serial	April 17.	
Hearts and Showers	Terry cartoon	Apr. 24.	1,000
The Inside Dope	Spotlight	Apr. 24.	1,000
Madame Mystery (Thea Bara)	Hal Roach, "star"	Apr. 24.	2,000
A Big-Hearted Fish	Terry cartoon	Apr. 24.	1,000
Ukelele Sheiks (Tryon)	Hal Roach comedy	May 7.	2,000
Baby Clothes	Our Gang	May 1.	2,000
Farm Hands	Terry cartoon	May 1.	1,000
Rough and Ready Romeo	Terry cartoon	May 1.	1,000
Scared Stiff (Cook)	Hal Roach comedy	May 1.	2,000
Fight Night (star cast)	Sennett comedy	May 8.	2,000
Mum's the Word (Chase)	Hal Roach comedy	May 8.	2,000
Ghost of Folly (Alice Day)	Sennett comedy	May 8.	2,000
Nervous Moments	Spotlight	May 15.	1,000
Tayfoot Strawfoot (Bevan)	Sennett comedy	May 15.	2,000
Don Key (star cast)	Hal Roach comedy	May 22.	2,000
An Alpine Flapper	Terry cartoon	May 22.	1,000
Say It With Babies (Tryon)	Hal Roach comedy	May 22.	2,000
Liquid Dynamite	Terry cartoon	May 22.	1,000
Uncle Tom's Uncle	Our Gang comedy	May 29.	2,000
Bumper Crop	Terry cartoon	May 29.	1,000
Planting Season	Spotlight	May 29.	1,000
A Yankee Doodle Duke (Graves)	Mack Sennett com.	June 5.	2,000
Muscle Bound Music (Bevan)	Mack Sennett com.	June 5.	2,000
Puppy Lovetime (Alice Day)	Mack Sennett com.	June 12.	2,000
Golf Bug (Parrott)	Comedy	June 12.	1,000
He Forgot to Remember (Cook)	Hal Roach comedy	June 12.	2,000
Songs of Central Europe	Song series	June 12.	1,000
R. P. M.	Spotlight	June 12.	1,000
Long Fliv (Chase)	Hal Roach comedy	June 19.	2,000
Swat the Crook (H. Lloyd-Daniels)	Reissue single reel	June 19.	1,000

PRODUCERS DISTRIBUTING CORP.

	1925	
Charley's Aunt (Syd Chaplin)	Farce-Comedy	Feb. 21. 7,243
Her Market Value (Ayres)	Drama	Feb. 21. 5,931
Girl of Gold (Vidor)	Drama	Feb. 21. 4,969
Beyond the Border (Carey)	Western	Feb. 21. 4,469
Friedly Enemies (Weber & Fields)	Comedy drama	May 16. 6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13. 4,775
Silent Sanderson (Carey)	Cattle-gold fields	June 20. 4,841
Stop Flirting (all star)	Light comedy	June 27. 5,161
Beauty and the Bad Man (Mabel Bellin)	Drama	July 4. 5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11. 5,917
Texas Trail (Carey)	Typical western	July 18. 4,720
Private Affairs (Hulette)	Character drama	Aug. 1. 6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sept. 12. 6,084
Seven Days (Lillian Rich)	Comedy feature	Sept. 12. 6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19. 5,077
Without Mercy (Vera Reynolds)	Drama	
Prairies Pirate (Harry Carey)	Western	
People vs. Nancy Preston	Underworld drama	
Man from Red Gulch (Carey)	Western	
Madame Lucy (Julian Eltinge)	Farce-Comedy	
Off the Highway (W. V. Mong)	Drama	Oct. 3. 7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28. 6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12. 9,980
	1926	
Wedding Song (Leatrice Joy)	Comedy-heart int. dr.	Jan. 2. 7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9. 6,717
Braveheart (LaRocque)	Indian drama	Jan. 23. 7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30. 6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6. 5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13. 6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20. 7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20. 5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10. 6,900
Made for Love (Leatrice Joy)	Drama	
Forbidden Waters (Priscilla Dean)	Underworld melodrama	May 1. 7,257
Whispering Smith (H. B. Warner)	Comedy drama	
Volga Boatman (W. Boyd-E. Fair)	Melodrama western	May 8. 6,155
Paris at Midnight (Jetta Goudal)	Melodrama	Apr. 24. 10,660
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 15. 6,995
Bachelor Brides (LaRocque)	Mystery drama	May 22. 6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29. 6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5. 7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12. 7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19. 5,614

PREFERRED PICTURES

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow).....	Prison drama	Jan. 24.	5,950
Boomerang (Clara Bow).....	Comedy-drama	Mar. 21.	6,714
Parasite (Bellamy-Moore-Washburn).....	Drama	Jan. 31.	5,140
Mansion of Aching Hearts (all star).....	Melodrama	Mar. 14.	6,147
Go Straight (Star cast).....	Drama	May 9.	6,107
Faint Perfume (Seena Owen).....	Romance drama	June 27.	6,228
My Lady's Lips (Clara Bow).....	Crook drama	July 25.	6,009
Parisian Love (Clara Bow).....	Apache drama	Aug. 15.	6,324
Girl Who Wouldn't Work (De La Motte).....	Modern drama	Aug. 22.	5,979
Plastic Age (Bow-Keith).....	College story	Oct. 10.	6,488
The Other Woman's Story (Calhoun).....	Mystery drama	Oct. 31.	6,080

TIFFANY PRODUCTIONS, INC.

The Sporting Chance	Racing Drama	7,000
Souls for Sables	Society drama	7,500
Borrowed Finery	Society drama	7,000
Morals for Men	Society drama	7,000
Pleasures of the Rich	Society drama	7,000
Out of the Storm	Society drama	7,000
Morganson's Finish	Society drama	7,500
Lodge in the Wilderness	Society drama	7,000

TRUART FILM CORPORATION

Where the Worst Bgins	Comedy drama	5,800
Dollar Down	Society drama	5,000
Romance Road	Drama	5,000
Fighting Cub	Newspaper drama	5,800

NOVELTY SERIES

Three in Exile	5,000
The Wild Girl	5,000
Pals	5,000
The Silent Witness	5,000

CINEMELODRAMA

Call in the Night	5,000
The Night Watch	5,000
The Hurricane	5,000
The Devil's Partner	5,000

UNITED ARTISTS

	1925	
Waking Up Town (J. Pickford-Shearer)	Comedy-dr.	April 11. 4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27. 11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15. 9,500
Gold Rush (Chaplin)	A dramatic comedy	Aug. 29. 8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29. 5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31. 8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28. 6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21. 10,157
	1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2. 7,254
Partners Again (Sidney-Alex Carr)	Potash-Perlmutter	Feb. 27. 5,600
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20. 8,388
The Bat (all-star)	Mystery drama	Mar. 27. 8,219

UNIVERSAL

	1925	
Faint Heart (Puffy)	Fat man comedy	Nov. 28. 1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5. 4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5. 2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12. 1,000
One Man Ranch (Morrison)	Action western	Dec. 12. 4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12. 4,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 10. 6,200
Top Hand	Short western	Dec. 10. 7,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26. 6,887
Buster's Nightmare	Buster Brown	Dec. 26. 2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26. 2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26. 1,000
	1926	
Call of Hazard (Humes)	Mustang western	Jan. 2. 2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2. 2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2. 1,000
Still Alarm (star cast)	Fire-drill melo	Jan. 9. 7,000
Blue Blazes (P. Morrison)	Western	Jan. 16. 4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23. 4,837
Buster's Bust up	Buster Brown comedy	Jan. 23. 2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30. 5,786
Man With the Scar	Short western	Jan. 30. 2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30. 2,000
Hero of Pipercock	Mustang comedy	Jan. 30. 2,000
Her Lucky Leap	Century comedy	Jan. 30. 2,000
Badly Broke	Bluebird comedy	Jan. 30. 1,000
Hot Dog	Bluebird comedy	Jan. 30. 1,000
Hearts of the West	Short western	Feb. 6. 2,000
Helpful Al	Century comedy	Feb. 6. 2,000
Montana of the Ranges	Short western	Feb. 6. 2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13. 2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13. 1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20. 6,583
Big City (Marian)	Century comedy	Feb. 20. 2,000
Big Game (Holmes)	Mustang western	Feb. 20. 2,000
Combat (H. Peters-W. Hawley)	Action melodrama	Feb. 27. 6,714
Crowning the Count (E. Gordon)	Century comedy	Feb. 27. 2,000
Accidents Can Happen (Al Alt)	Century comedy	Feb. 27. 2,000
Cohens and Kelleys (G. Sidney-V. Gordon)	Hebrew-Irish com.	Mar. 6. 7,774
Watch Your Wife (Valli-O'Malley)	Comedy-drama	Mar. 13. 1,974
Phoney Express (Puffy)	Fat Man comedy	Mar. 13. 1,000
Buster's Nose Dive	Buster Brown com.	Mar. 13. 2,000
Chip of the Flying U (Gibson)	Comedy western	Mar. 20. 6,596
Winking Idol (Desmond)	Western serial	Mar. 20.
Al's Troubles (Al Alt)	Century comedy	Mar. 20. 2,000
Border Sheriff (Hoxie)	Action western	Mar. 27. 4,400
Gunless Bad Man (Mower)	Mustang western	Mar. 27. 2,000

Quick Reference to Save Your Valuable Time

	Kind of Picture	Review	Feet
Tune Up (Puffy).....	Comedy	Mar. 27.	1,000
One Wild Time (Corbett-Holmes).....	Comedy	Mar. 27.	3,000
Yearning for Love (Wanda Wiley).....	Century comedy	Mar. 27.	2,000
Perfect Lie (Neely Edwards).....	Bluebird comedy	Mar. 27.	1,000
Flying Wheels (Wanda Wiley).....	Century comedy	Mar. 27.	2,000
Menace of the Alps.....	Special	Mar. 27.	1,000
The Set Up (Art Acord).....	Western	Apr. 3.	4,500
Flivver Vacation (E. Gordon).....	Century comedy	Apr. 3.	2,000
Mortgaged Again (Lake).....	Bullseye comedy	Apr. 3.	1,000
Rustler's Secret (E. Cobb).....	Mustang western	Apr. 3.	2,000
Fighting Peacemaker (Jack Hoxie).....	Western	Apr. 10.	1,000
Couple of Skates (Edwards).....	Bluebird comedy	Apr. 10.	1,000
Say It With Love (E. Marian).....	Century comedy	Apr. 10.	2,000
Mountain Molly'O (J. Sedgwick).....	Short western	Apr. 10.	2,000
Taking the Heir (Puffy).....	Comedy	Apr. 10.	1,000
College Yell (Edwards).....	Bluebird comedy	Apr. 10.	1,000
So This Is Paris (Edwards).....	Bluebird comedy	Apr. 10.	1,000
Flaming Frontier (Gibson).....	Epic drama	Apr. 17.	8,828
Radio Detective (Jack Daugherty).....	Serial	Apr. 17.	2,000
Buster's Skyrocket (Trimble).....	Buster Brown com.	Apr. 17.	2,000
Gun Shy (Fred Hume).....	Short western	Apr. 17.	1,000
A Swell Affair (A. Lake).....	Comedy	Apr. 17.	1,000
The Escape (Morrison).....	Western-action	Apr. 24.	4,500
Help Wanted (Puffy).....	Comedy	Apr. 24.	1,000
Desperate Dan.....	Mustang comedy	Apr. 24.	2,000
Buster's Mix-up.....	Buster Brown comedy	Apr. 24.	2,000
My Old Dutch (McAvoy-O'Malley).....	Drama	May 1.	7,750
Too Many Babies.....	Comedy	May 1.	2,000
Midnight Sun (LaPlante-Dowling).....	Russian melodrama	May 2.	8,767
Looking for Trouble (Hoxie).....	Western	May 8.	4,362
Where's My Baby? (Edwards).....	Bluebird comedy	May 8.	1,000
Fadeaway Foster.....	Mustang comedy	May 8.	2,000
Outside the Law (Chaney/Dean).....	Crook melodrama	May 15.	8,000
Excuse Maker (Chas. King).....	Comedy series	May 15.	2,000
Love's Hurdle (Chas. King).....	Excuse Makers comedy	May 15.	2,000
She's My Cousin (Chas. King).....	Excuse Makers comedy	May 15.	2,000
What'll You Have? (Chas. King).....	Excuse Makers comedy	May 15.	2,000
Rolling Home (Denny).....	Farce comedy	May 22.	6,931
Painless Pain (Wiley).....	Century comedy	May 22.	2,000
The Optimist (Puffy).....	Bluebird comedy	May 22.	1,000
Playing the Swell (Wiley).....	Century comedy	May 22.	2,000
Phantom Bullet (Hoot Gibson).....	Western	May 28.	5,830
Honeymooning with Ma (King).....	Century comedy	May 29.	2,000
Emergency Man (Cobb).....	Short western	May 29.	2,000
Outlaw Love (Josie Sedgwick).....	Short western	June 5.	5,230
Rustler's Ranch (Acord).....	Western	June 5.	5,230
Newlyweds and Their Baby.....	A series	June 5.	5,230
Snookums' Tooth (Snookums).....	Newlyweds	June 5.	2,000
In Quarantine (Snookums).....	Newlyweds	June 5.	2,000
Snookums' Buggy Ride.....	Newlyweds	June 5.	2,000
Love Thief (Norman Kerry).....	Romantic drama	June 12.	6,822
Twin Sisters (Wanda Wiley).....	Comedy	June 12.	2,000
Movie Madness (Edna Marian).....	Comedy	June 12.	2,000
A Haunted Heiress (Marian).....	Comedy	June 12.	2,000
Chasing Trouble (Morrison).....	Action western	June 19.	4,304
Let George Do It.....	A series	June 19.	2,000
Why, George!.....	Let George Do It	June 19.	2,000
George's in Love.....	Let George Do It	June 19.	2,000
George the Winner.....	Let George Do It	June 19.	2,000

VITAGRAPH

Redeeming Sin (Nazimova-Tellegen).....	Apache dr.	Jan. 31.	6,227
Tearbound (Daw-Welch).....	Melodrama	Feb. 14.	5,700
Tides of Passion.....	Drama	May 2.	6,279
School for Wives (Tearle-Holmquist).....	Drama	April 11.	6,182
Barce, Son of Kazan (Stewart).....	Northern drama	May 30.	6,893
Wildfire (Aileen Pringle).....	Racing melo.	June 20.	6,550
Steele of the Royal Mounted.....	N. W. drama	June 27.	5,700
Happy Warrior.....	Drama	July 18.	7,865
Ranger of the Big Pines (K. Harlan).....	Forest Ranger drama	Aug. 8.	7,832
Love Hour (H. Gordon-Fazenda).....	Melodrama	Sep. 12.	7,036

WARNER BROS.

Tracked in Snow Country (Rin-Tin-Tin).....	North drama	Aug. 1.	7,139
Eve's Lover (Rich-Lytle-Louis-Bow).....	Drama	Aug. 8.	7,237
Kiss Me Again (Lubitsch prod.).....	Light comedy	Aug. 15.	6,722
Limited Mail (Monte Blue).....	Railroad melodrama	Sep. 12.	7,144
Wife Who Wasn't Wanted (Rich).....	Romantic drama	Sep. 19.	6,858
His Majesty, Bunker Bean (M. Moore).....	Farce comedy	Sep. 26.	7,291
Below the Line (Rin-Tin-Tin).....	Dog melodrama	Oct. 3.	6,053
Man on the Box (Rich, C. & Brook).....	Dog-comedy	Oct. 10.	7,481
Compromise (L. Rich, C. & Brook).....	Domestic drama	Nov. 7.	6,789
Red Hot Tires (Monte Blue).....	Farce comedy	Nov. 14.	6,500
Bobbed Hair (Prevost-Harlan).....	Comedy-melodrama	Nov. 14.	7,817
Rose of the World (P. R. Miller).....	Human interest drama	Nov. 21.	7,500
Clash of the Wolves (Rin-Tin-Tin).....	Curwood dog drama	Nov. 28.	6,478
Hogan's Alley (Blue-Miller).....	Farce-comedy	Dec. 5.	6,310
Lady Windermere's Fan (L. Rich).....	Stage classic	Dec. 12.	7,816
Seven Sinners (Prevost-Brook).....	Crook-action drama	Dec. 19.	6,927
Golden Cocoon (H. Chadwick-H. Gordon).....	Human interest melo.	Dec. 26.	7,200
Sea Beast (John Barrymore).....	Whaling epic	Jan. 30.	9,975
Oh, What a Nurse (Syd Chaplin).....	Farce-comedy	Mar. 6.	6,600
Cave Man (M. Moore-Prevost).....	Farce-comedy	Mar. 13.	6,741
Bride of the Storm (D. Costello).....	Melodrama	Apr. 10.	6,800
Night Cry (Rin-Tin-Tin).....	Dog melodrama	Apr. 24.	6,300
Other Women's Husbands (Blue).....	Comedy drama	May 8.	6,721
Hell Bent For Heaven (Miller).....	Mystery drama	May 22.	6,578
Little Irish Girl (D. Costello).....	Crook drama	May 22.	6,667
Why Girls Go Back Home (Miller).....	Comedy drama	May 29.	5,262
Silken Shackles (Irene Rich).....	Drama	June 5.	6,061

MISCELLANEOUS

ARTCLASS PICTURES CORP.

1925			
Go the Go (Buffalo Bill, Jr.).....	Western		4,825
Reckless Courage (Buddy Roosevelt)....	Thrill western	May 2.	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.).....	drama	June 6.	5,000
Yasin' Love (Wally Wales).....	Stunt western	June 13.	5,000

ASTOR DISTRIBUTING CORPORATION

	Kind of Picture	Review.	Feet
A Lover's Oath (Novarro).....	Melodrama	Aug. 2.	5,845
Business of Love (Horton).....	Comedy-drama	Aug. 2.	6,036
The Shining Adventure (Marmont).....	Drama	Aug. 2.	5,128
The Wrongoers (Barrymore).....	Melodrama	Aug. 2.	6,424

BANNER PRODUCTIONS

The Man Without a Heart.....	Novak-Harlan	Aug. 2-	6,000
Those Who Judge.....	All star	Aug. 2.	5,700
Daughters Who Pay.....	All star cast	May 30.	5,800
Wreckage (May Allison).....	Drama	Sep. 5.	5,992

C. C. BURR

Crackerjack (Hines).....	Typical comedy	May 23.	6,706
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CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau).....	2,000		
International Twelve	1,000		
Novelty Twelve.....	2,000		
Famous Paintings.....	De Luxe drama.....	2,000	
Let's Go Fishing	Holland-scenic	Nov. 7.	1,000
Real Charleston	Lesson novelty	April 24.	2,000
The Doctor	Drama de luxe.....	May 15.	2,000
Heroes of the Sea	Scenic	May 8.	2,000
The Angelus	Drama de luxe.....	May 15.	2,000
Wooden Shoes	"International"	May 8.	2,000

GINSBERG DISTRIBUTING CORP.

Love Gamble (Lillian Rich).....	Melodrama	July 11.	5,760
Before Midnight (Wm. Russell).....	Crook melodrama	July 11.	4,890
Big Pal (Wm. Russell).....	Prize fight drama	Oct. 24.	5,800

INDEPENDENT PICTURES CORP.

Gambling Fool (F. Farnum).....	Western	May 9.	5,000
Fighting Sheriff (Bill Cody).....	Western	May 29.	5,000
Border Intrigue (F. Farnum).....	Western	May 30.	5,000

LEE-BRADFORD CORP.

Way Down Upon the Swanee River.....	6,000
Wolfblood (M. Clayton).....	6,000
Wives of the Prophet (star cast).....Opie Read novel.....Jan. 9.	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston).....	Marriage drama	Nov. 21.	4,960
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POST SCENICS

Holland.....	Scenic	Nov. 7.	1,000
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RAYART

Super Speed (Reed Howes).....	Automobile com.-dr.	Feb. 7.	5,227
Snob Buster (Reed Howes).....	Action melodr.	Aug. 22.	4,974
Cyclone Cavalier (Reed Howes).....	Action-romance	Sep. 26.	4,928
Midnight Limited (star cast).....	Railroad melodrama	Dec. 27.	5,258

RED SEAL

Fish for Two.....	Gem of the Screen	Feb. 13.	1,000
Hair Cartoons (No. 4).....	Marcus Cartoon	Feb. 20.	1,000
Ko-Ko's Paradise.....	Max Fleischer cartoon	Feb. 27.	1,000
Ko-Ko Baffles the Bulls.....	Max Fleischer cartoon	Mar. 6.	1,000
Hair Cartoon.....	Marcus Cartoon	Mar. 20.	1,000
Has Anybody Seen Kelly?.....	Song Cartune	Mar. 20.	1,000
Marvels of Motion.....	Magazine	Apr. 3.	650
Song Cartune.....	Fleischer novelty	Apr. 3.	350
Reelview (Scenes in Turkey).....	Magazine	Apr. 10.	850
Hair Cartoon.....	Marcus cartoon	Apr. 10.	850
Hair Cartoon.....	Marcus cartoon	May 1.	790
It's the Cat's (Ko-Ko).....	Fleischer cartoon	May 1.	790
Song Car-tune.....	"Trap, Boys are March'g"	May 8.	550
Sweet Adeline.....	Song Car-tune	June 5.	550
Hair Cartoon (Issue 8).....	Marcus novelty	June 12.	850

SHORT FILMS SYNDICATE

Thirty Years Ago.....	Novelty	Aug. 15.	1,000
I Remember.....	Pastoral	Aug. 15.	1,000
Mixing in Mexico.....	Bud Fisher cartoon	Oct. 17.	1,000
Invisible Revenge.....	Mutt & Jeff	Oct. 31.	1,000

SIERRA PICTURES, INC.

Vanishing Million (W. Fairbanks).....	Serial	5,000
Here He Comes (E. Douglas).....	Comedy drama	5,000
Trapped (Elinor Faire).....	Drama	2,000
Who's Your Husband? (Morante).....	Comedy	2,000
Bedtime Stories Series.....	Animal Novelty	2,000
Eyes of the Desert (Richmond).....	Western	5,000
Just Travelin' (Bob Burns).....	Western	5,000

TENNEK FILM CORP.

Jack Mann Comedies.....	Twelve subjects	1,000
Chester Conklin Comedies.....	Twelve subjects	1,000
Two Star Comedies (Layman-Dowery).....	Twelve subjects	1,000
All Star Comedies (star casts).....	Twelve subjects	1,000
International Detective Stories.....	Twelve subjects	1,000
Laugh Stories (Selig Animals).....	Twelve subjects	1,000
Chuckles.....	Twelve novelties	1,000
Travlogues.....	Twelve novelties	1,000
Fantasies.....	Twelve novelties	1,000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

"The National Birthday Party"

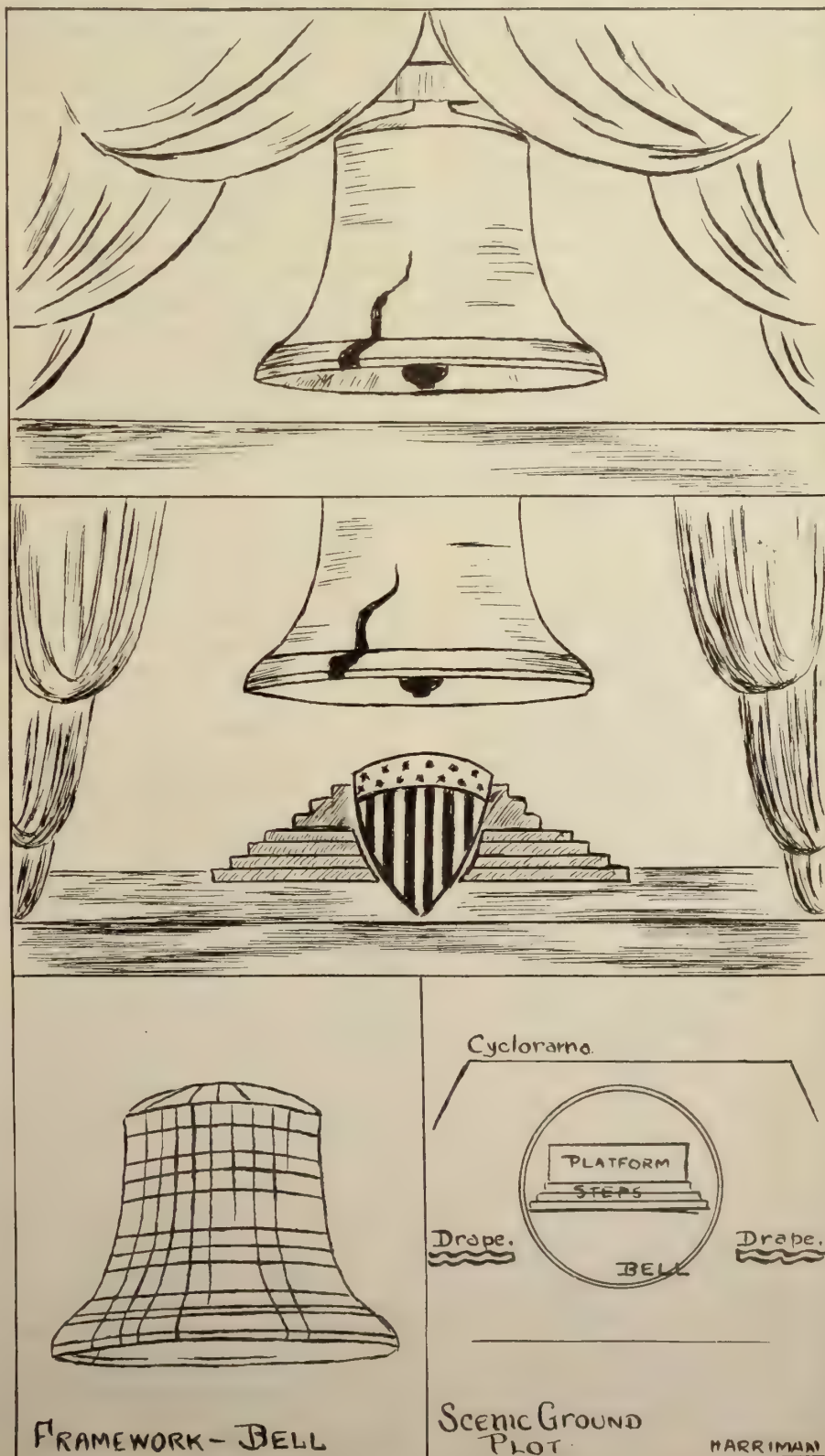
**Emphasizing the American
Sesqui-Centennial in a
Stage Feature**

*A Moving Picture World Presentation
Devised by Colby Harriman*

THIS year has a particularly patriotic appeal to all Americans, and while presentations emphasizing a national note are more or less related to July 4th, it would not be amiss on the part of producers to not only emphasize in a stage production the day which has been set aside as our national holiday, but also in commemoration of one hundred and fifty years of American independence. During the entire summer period, in fact for the balance of this year, the Sesqui-Centennial of America's independence will be emphasized, not only in a famed exposition but in many ways. It will be a live subject which we are sure will meet with a favorable universal response.

This suggestion while comparatively simple in its construction may be enlarged to a degree of pretentiousness bordering on a stage spectacle. Producers who lack sufficient space may successfully stage the suggestion without losing any of its effectiveness through a cutting down of scenic units. The scene as indicated in the sketches represents a huge Liberty Bell hung at center of the stage in a nest of heavy fold draperies of red, white and blue. The background should be a sky cyclorama given a lighting treatment of a deep blue with streaks of red and here and there a few stars punctuating the sky.

The routine which may be generally treated contains a few basic items which would be necessary to incorporate in using this suggestion. As the bell is slowly raised it reveals a large platform bearing a huge shield of the United States, and from back of the platform appear girls dressed in characteristic costumes indicative of the Thirteen Original States, each one wearing a large star in a jewelled or silver cloth head-piece. Following them a Minute Man may be introduced with a Colonial girl for either a song or dance number, and at the finale long streamers of red, white and blue ribbon fall from the interior of the bell, the ends of which are grasped by the various girls who have appeared and form a semi-circle around the platform. A character dressed as Liberty or Columbia may be introduced at curtain. The nest of draperies should be placed on a track so that when the bell is lifted they are drawn aside forming a telescopic fold effect. The framework of the bell as indicated in the sketch may be constructed out of lath covered with a heavy paper, or it may be a flat cut out in the shape of a bell and painted to give a plastic appearance.



The Production Forum

Devoted to Inquiries Relative to All Phases of Production Work

Fabric Settings

"In several of your articles I have noticed that you emphasize the use of fabrics in motion picture theatre stage settings. Would they be of value to a producer in a small theatre? Where would you suggest the best place to secure satisfactory fabrics?"—A. L. D., Trenton, N. J.

Stage settings constructed and composed of textiles or fabrics are the sane and inexpensive scenic investiture of the motion picture theatre. In the first place, such sets do not consume much space. They may be sent up into the rigging loft when not in use, or taken off the batten, folded, and stored in trunks or bins. Second, fabrics are more adaptable in the various forms of stage design as their flexibility eliminates the necessity of increasing or decreasing the size of the cumbersome flat pieces of battened scenery. Third, fabrics lend themselves more readily to lighting treatments, which is the primary and dominating thing to consider in all of your production work. Light is one of the most important factors in stage decoration and myriad designs of the highest artistic form will present themselves to the producer dealing with fabrics and lights. This combination is the new decorative art of the theatre.

Fabrics Defined

Let it be understood that the term "fabrics" as related to the stage may be defined to include all pliable drops, curtains and draperies with the varying texture suitable for the foregoing, and not scenery painted on canvas or muslin, and the same material mounted on frames. What is used, the type, quality and quantity depends entirely upon your production program and the boundaries of your pocket book, but it is my suggestion that you purchase fabrics of good quality and such materials as listed among the neutral shades and of such texture as to find a rapid adaptation to general productions. Any reliable drapery house or scenic studio will supply you with a variety of samples and prices to aid you in making your selections, or by shopping around some of the theatrical and scenic warehouses and storerooms you will be surprised at the bargains obtainable and the opportunity to purchase at extremely low figures. Advertisements appear regularly in some of the theatrical papers relative to the sale of drops, curtains, etc., and profitable purchases generally result from these leads, especially when the goods are shipped subject to examination prior to acceptance. A letter of inquiry to any recognized producer will often bring satisfactory information. What you purchase is the determining factor in the successful culmination of your fabric stage settings. With the purchase of the right materials the producer has the foundation upon which he can build various combinations in design and also the materials which can be effectively adapted to a series of settings. The initial cost is not of sufficient consequence compared to the savings realized in subsequent settings.

Silver and Tapestry Curtains

"On a recent trip to New York I noticed that several of the theatres have installed silver and gold curtains. Don't you think that this type of curtain is the best for the principal drapery curtain in a motion picture theatre? What figured design curtain would you suggest for a similar spot in the theatre?"—L. O., Syracuse, N. Y.

The type of curtain being used in the Broadway theatres have proven very effective. These curtains are given a special treatment the details of which we will be glad to give to you in a letter, as it is a patented process and controlled by a New York dealer, therefore it is impossible for us to give you the formula here. However, silver curtains are gradually becoming the rage in leading theatres. If any effect in color combinations is desired, or if a base is demanded to produce striking designs, the silver curtain is the producer's ally. Such curtains are usually made of a light metal-line material of a transparent type and are backed with a material of light violet color. The backing gives the solidity to the fabric which is needed. This type of curtain can assume all of the treatments afforded a gray plush, and in addition to be used in more combinations. I doubt if there is a type of fabric curtain used today which offers such marvelous possibilities in scenic treatments with lights, gold curtains, or any other form of metalline material are satisfactory, but lack the scope enjoyed by the silvers.

Tapestry Curtains

Tapestry effect curtains are becoming more popular. Such fabrics enjoy the distinction of being the only type of a designed curtain or figure marked textile which can be discreetly used more than two or three times. The license may be attributed to the fact of an intricate design or a varied color treatment in the material. These curtains may be effectively constructed in using a good grade of natural color burlap. This textile takes a scenic or stencil treatment readily. If a lighter grade of material is desired muslin may be used and a tapestry effect painted or with dyes. Personally I prefer the burlap as it is most serviceable and has a body capable of holding up. When a change is desired, it is possible to give the reverse side a new tone or design. Burlap lends itself readily to an effect light treatment.

European Lighting Systems

"We have heard of certain European managers using the Fortuny System of lighting. Can you give us any information relative to same, as far as installing such System in our theatre? Can you suggest other unusual lighting treatments?"—D. R., Hartford, Conn.

In Europe there are many theatres employing what is known as the Fortuny System, reflected light diffused over the area operated in by the players. The mechanism required is quite complicated but highly effective. It consists of a series of open arcs adjusted at angles and heights to enable the light from the arc to be thrown away from the stage through a series of colored silk mediums hung in the path of the light, and on to reflectors which in turn cast the diffused light upon the scene. Sometimes the reflector is the domed cyclorama or other scenic body. In many instances it is possible to improvise a set-up with our standard equipment to secure some effects similar to those produced by the Fortuny system. The lamp spot used should be equipped with the color desired and set to throw its light on a reflector placed at such an angle as to cast the light on the person or scene concerned. The reflector may be made of comboboard painted with a white reflective paint or other reflective substance and tilted at the angle to send the light into the area. This arrangement often proves valuable when a stage area is limited or the situation will not permit the use of a direct light.

The diffused light resulting from this improvisation is very effective and in entrances, or where highlighting and backlighting is required in tonal quantities, the simple device will prove advantageous. The genuine Fortuny system is expensive to install and operate and the average motion picture theatre stage is not large enough to accommodate it.

Light Through Water

Another device of European origin which is highly artistic during its operation is sending shafts of light through water. Large bowls of water, either fish bowls or square glass boxes containing water are placed in front of baby spots. The bowls are raised slightly above the spot so that the lamp may be used at the side on an angle or placed below the bowl. A small fan may be used to agitate the water or an electric bar heater inserted in the bowl to cause the water to boil. The sides around the bowl and the lamp should be enclosed to prevent spill light and concentrating the shaft of light so that it passes through the water with a greater degree of intensity, the light falling upon a fabric surface will produce a varying mottled effect which when used with changing colors will result in beautiful combinations. If this light set-up is used under glass filled platforms, especially where dancers are used employing scarfs, some wonderful and startling effects will be achieved.

SEND IN YOUR QUESTIONS

This Is a Producer's
Round Table

All Phases of Production Work Will

Be Answered By
COLBY HARRIMAN

From One Broadway Stage to Another

THE Broadway presentations this week are offered in a concentrated form, that is, as far as the theme is concerned. At the Capitol, the Mark Strand and the Colony we find a single stage attraction dominating the presentation spot of the program.

On our regular weekly cruise the first place we called was

The Capitol Theatre

The featured picture was *The Volga Boatman* (P.D.C.) The program surrounding it started off with the showing of *The Capitol Magazine*, the overture was omitted and the musical feature was an

"Orchestral Prelude"

This was a part of the prologue unit and the title was not programmed. It was an excellent composition and arrangement by Dr. Wm. Axt, and under the direction of David Mendoza, the Capitol Grand Orchestra gave an effective rendition of the motif. The lighting treatment on the draperies enveloping the orchestra consisted of green floods with magenta and deep blue as complimentaries. The Prelude reached its conclusion as the curtains slowly opened on the stage feature entitled

"On the Banks of The Volga"

We have noticed a decided improvement in the stage features under the direction of Major Bowes since he reinaugurated prologue productions. There have been some attractive features at this theatre but the prologues particularly have proven to be colorful and interesting.

The scene represents a peasant camp along the river bank, cut wood drops with heavy hanging foliage and tree trunk legs are hung in two. Back of this is a platform covered to give the effect of a tow-path. The back drop is toned to represent an evening sky and a typical Russian sky line is silhouetted against it; the cut outs representing the Russian domes and typical structures with the windows given an orange tone with a back light. The various properties in the foreground include a stick tripod supporting a kettle over a fire and various rustic set pieces. There is the spirit of carnival in the dance routine which acts as the spirited background for the "Song of the Boatmen of the Volga."

You hear the Octette off-stage then one sees them as they slowly struggle on stage in the act of rhythmically towing an unseen boat. Mlle. Desha and Wayne Kohn head the Capitol Ballet Corps including twelve girls and four boys in the "Dance of the Buffoons" based on the music by Rimsky-Korsakoff.

The entire prologue is distinctly Russian even to the comedy which is injected. There is a foreign tang to the whole thing, and then as the stage is cleared of the characters the boatmen start on their way chanting the haunting melody. The lights slowly dim as the first titles of the featured picture are projected on the close-ins. At various points in the picture the Octette are heard off-stage singing the Volga Boatman song.

The Mark Strand Theatre

We were not the only ones who thought that the general Frolic program had been eliminated from the bill, but after we saw the program we were far from being disappointed. Joe Plunkett hadn't omitted the Frolics at all. It was a new type of Frolic; it was a one-man Frolic, and the one man was

"Ted Lewis"

The program stated that by popular demand the return engagement of this high-hatted tragedian of song was heeded and there he was with his eight Merry Musical Clowns with Miss Bobby Arnst in an especially arranged program.

The setting was very colorful in spite of its extreme simplicity. The routine opened with the close-ins being drawn revealing a throne chair placed center in front of a fabric drop hung in one, which was highlighted with green, blue and magenta. A royal herald entered announcing the approach of The King. This was followed with the introduction of The Jester. Finally Lewis, regaled in a long black regal robe, wearing a glittering crown, strolled in nonchalantly and in a bored manner took to his throne. There was a bit of dialogue between The King and The Jester during which it became disclosed that His Majesty had heard that a wandering minstrel had been hanging around in his back yard and the minstrel seemed to be having too good a time to suit the King, so he offered to change places with this vagabond not because the King wasn't having a good time, but because he wanted to make people feel happier. So the Jester went out and procured the wardrobe of the minstrel and returned exchanging it for the royal raiment.

Lewis dons his well-known cape and high hat. The curtains open as he waves his cane, a la wand, and his group of boys are discovered dressed in purple uniforms seated on white silk covered chairs. The setting consists simply of a green silk fabric with the outlines of a slender tree with twisted trunk and long finger like branches made of silver cloth, and attached to the drop. At intervals huge clusters of orchid colored flowers are attached to the branches giving a wisteria effect. Lewis goes through his famous routine, songs, orchestral numbers, bits of dancing, much clowning and general merry-making. He is ably assisted by Miss Arnst who does bits of dancing in various costumes and in one number in particular the back drop is with a large circular stairway entirely parted revealing a tab setting of white drapes covered with white, down which Miss Arnst strolls as part of her routine.

Lewis has the reputation of stopping a show and he is certainly living up to his reputation at The Strand this week. We have always been particularly impressed with Lewis' personality. He is an easy worker, and while there are many points in his work such as a tendency to overact, yet these cannot exactly be held up for severe criticism. We must all listen to the tell-tale applause. That is the thing which counts, and when he asks "Is Everybody Happy"—listen—that's all.

The Colony Theatre

Inasmuch as the prologue to "Rolling Home" (Universal) was given considerable space in this paper in the last issue, both editorially and from a new angle, it would merely be repetition on our part to give details. However,

"Tremendous Trifles"

is a good idea and may be successfully enacted on almost any size stage as it requires a scrim or silk drop of semi-transparency hung in front of the screen.

The action takes place entirely in one with a few inexpensive portable set pieces. The main item of expense aside from the characters is the cost of the film which consists of jazz titles. There is practically no limit to the number of uses this idea may be applied providing the routine is speedy and does not drag, the novelty will click every time.

Pathe Premiere

We were forbidden last week through lack of space, to comment on a very unusual musical setting arranged for the premiere showing of "The Devil Horse" presented by Pathe at the Hotel Roosevelt. S. Barrett McCormick arranged the presentation. It was featured with the introduction of a Tympani Sextette, perhaps the first time this musical novelty has ever been attempted. Twelve tympanis were placed across the stage, each one tuned in the manner of bells. The six tympanists who played the instruments were recruited from the Philharmonic and Symphony Orchestras of New York. They opened the routine with a tympani tone number of "Swanee River." This was not so well done, but we learned, afterward, that the inclement weather had wrought havoc with the drums which made them difficult to keep in tune. The claue number which followed was better, but the hit of the novelty was the Indian motif which acted as a prelude to the picture. It was a worthy attempt, however, to strike a new note in musical presentations and we commend Mr. McCormick for it.

"The Theatre of Today"

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**100% SERVICE
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**Producers
And All**

**Interested in
Stage Production,**

Presentations and Prologues

**KEEP IN PERSONAL
TOUCH WITH US**

**Tell What You Are
Doing**

**Let Us Help You
With Your Problems**

Your Equipment

*Service for You—Theatre Owner—Builder—Studio—
Laboratory—Exchange Executive—From Your Angle*

Edited by A. Van Buren Powell

Olsen Said "I Won't Show 'Em In a 'Dump'" So He Made Liberty Over Into a Real House

*Now Everson, Washington, Has Sho'-Nuff Shows in
An Honest-to-Glory Theatre and Olsen Made
the Change With His Own Hands*

ANYBODY can buy a theatre—with enough money of course!—that's all dressed up, ready to run, with fine equipment and a ready-made patronage.

But it takes nerve—ability—pluck!—to grab off a place that looks like a stable and has everybody disgusted—then make the place over with your own hands into something the town can point to with pride and spend its money to get inside of without feeling like a bee had sat down on some tender spot of its anatomy.

L. M. Olsen has the pluck, and he has done the job. It's a story of a man who wants something better, can't afford to buy it ready-made, has the pep and the push to get it anyhow!

When L. M. Olsen took over Grell's Opera House in Everson, Wash., something over a year ago, it resembled a very ordinary barn, more than it did a theatre. Olsen is a live-wire showman. The house looked as dismal and forlorn to him as it did to his patrons. He was not satisfied. So he set about to remedy the situation, announced a remodeling job under way, but kept the house open, and, ordering his lumber and cement, set about it to rebuild the front himself.

We mean this literally. Mr. Olsen did not even have a helper. Board by board he tore down the old front, replacing it with an artistically designed front of his own creation, in lumber and stucco, with a full marquee over the top. He built in a box-office in the center, flanked by wide ornamental glass paneled doors on either side. A row of electric lights was installed around the top of the box office and following the line of the arched entrance. Ornamental trellises were placed to right and left of this archway, framed poster boards were placed at an attractive angle. Two large lights set in the ceiling of the marquee gave additional light.

Classy House Results

Within a few weeks the new Liberty emerged from its scaffolding to all appearances a new house. Olsen immediately proceeded to do over the inside. A thorough repaint job, a bit of refurnishing and a cur-



L. M. OLSEN
Magician who turned a "dump"
into dollar-diggings.

tain on which he sold display space covering its cost financially, and the job was done. Everson had a pretty little up-to-date theatre where, before was the dejected barn. We don't doubt that by another year Mr. Olsen will be displaying a big electric sign and adding a few more trimmings.

This exhibitor who has demonstrated what can be done by the best possible method of doing it himself, claims that Universal's complete service stood him in good stead, and helped him to pay for the improvements.

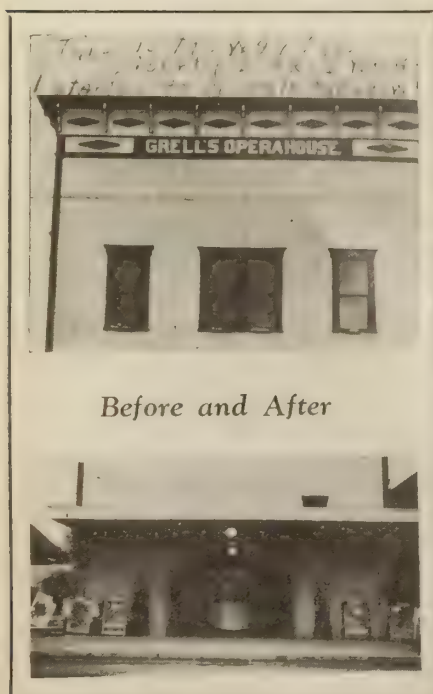
Theatres Planned

BURNS, ORE.—Julian Byrd has plans by Lee Thomas, United States National Bank Building, for two-story theatre, 51x130 feet, with seating capacity of 750, to cost about \$25,000.

MT. CARMEL, PA.—Sons of Veterans, Inc., Burnside Post, has plans by Willis A. Hall, P. O. Building, Upper Darby, Pa., for one and two-story fireproof theatre, store and lodge building. Theatre will have seating capacity of 1,600.

SYRACUSE, N. Y.—Thomas Hogan, Merchants National Bank Building, has plans by E. A. Howard, Everson Building, for alterations to moving picture theatre at 572 South Salina street.

OSHKOSH, WIS.—Sax Amusement Enterprises, 530 Grand avenue, Milwaukee, contemplates remodeling Majestic Theatre at 160 Main street.



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Importance Of Chemistry in Motion Pictures

By Glenn E. Matthews

Research Laboratories of Eastman Kodak Co.

PART FOUR

When film is developed on racks in a tank, markings quite often occur at the points where the film passes over the top and bottom slats of the rack. These marks are caused by convection currents set up by the flowing away of chemical oxidation products as the development progresses.

Fixing Bath Notes

Revival of Fixing Baths.—Since the acidity of a bath and its hardening properties are depleted before the hypo is used up, it is general practice to revive the bath at intervals by the addition of a definite quantity of acetic acid. When the acidity is lowered to two-thirds of the original value, enough acid should be added to restore the initial concentration. A fairly satisfactory method is to add acid after a certain footage of film has been passed through the solution. If the bath has formed a sludge before it was revived, the solution should be discarded.

Recovery of Silver.—An exhausted fixing bath contains dissolved silver salts and various methods have been tried to profitably recover the silver. The principal methods used are: (a) the sulphide method wherein sodium sulphide is added to the used bath and the silver is thrown down as a sludge of silver sulphide; (b) the hydrosulphite method in which the addition of sodium hydrosulphite precipitates a mixture of metallic silver and silver sulphide depending on the conditions of precipitation; (c) the zinc method which uses zinc in various forms, such as sheet, granulated, and dust; the silver being precipitated as metallic silver;

(d) electrolytic methods which include the use of metallic units and the actual application of an electrical current. For recovery of large quantities of fixing bath, the sulphide method is most efficient; for medium quantities, the zinc dust method is satisfactory, and for small quantities, the use of an electrolytic recovery unit offers a simple and economical procedure.

Fixing Bath Troubles.—When the carbonate in the developer is neutralized by the acid in the fixing bath, carbon dioxide gas is formed which produces blisters which appear on the film as tiny craters providing the gelatin is too soft to withstand the disruptive action of the gas. If the bath has good hardening properties and the film is agitated on first immersion no trouble from blisters need be anticipated. If the fixing bath does not contain acid or if it is old and exhausted and contains an excess of dissolved silver, a chemical fog called dichroic fog is sometimes produced on the film. In reflected light, film fogged in this way looks yellowish green and by transmitted light it appears reddish pink. Dichroic fog never occurs in a fresh acid fixing bath or if the film is rinsed before fixing and the temperature of the bath is kept at 65° to 70° F. When a partially exhausted fixing bath is allowed to stand several days without use, the hydrogen sulphide gas present in small quantities in the air reacts with the silver thiosulphate in the bath and forms a metallic-appearing scum on the surface of the solution. The scum consists of silver sulphide and should be removed by drawing the edge of a sheet of blotting paper across the surface of the bath. Trouble from sludging and precipitation has been discussed previously. Several different stains such as white aluminum sulphite stain, sulphur stains and yellow silver stains are occasionally produced. More complete discussion of fixing troubles is given in a paper on "Stains on Negatives and Prints," by J. I. Crabtree Brit. J. Phot, 68 294 (191).

Chemistry of Washing Motion Picture Film

One might naturally think that there is little

chemistry associated with washing film, and this is true so far as actual chemical changes are concerned, but it is a distinctly physico-chemical problem to determine the conditions that will ensure complete removal of hypo and other fixing bath components and oxidized products from the film. The nature of the water supply is not of vital importance, although if dirty water or sea water have to be used, the film should be subsequently given a thorough washing in fresh water.

(Continued)

Theatres Planned

PHILADELPHIA, PA.—Stanley Company of America, 1916 Race street, contemplates erecting one-story brick, stone and concrete gallery moving picture theatre at 21st and Market streets.

PHILADELPHIA, PA.—Brown & Son, 145 Fairmount avenue, have plans by I. W. Levin, 1011 Chestnut street, for brick and concrete moving picture theatre, store and apartment building to be erected at 47th street and Baltimore avenue, to cost \$800,000. Theatre will have seating capacity of 2,000.

BURLINGTON, TENN.—J. R. Williams, Halston Bank Building, Knoxville, plans to erect moving picture theatre and store building, to cost \$10,000.

CLARKSTON, WASH.—H. O. Hartung and Lee Morrison will erect brick and tile theatre, 20x108 feet, to cost about \$12,000.

Improving Theatres

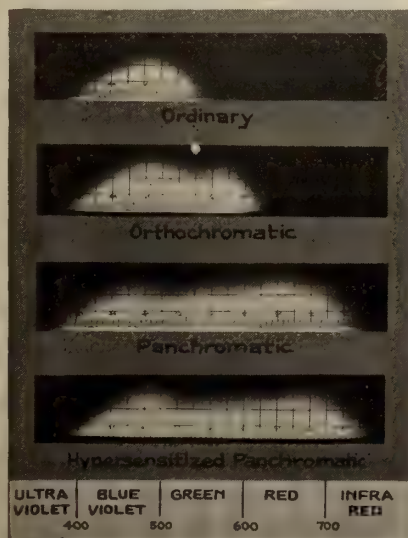
GADSDEN, ALA.—Lee L. Castleberry, manager of Imperial Theatre, has been awarded contract for gallery addition, with seating capacity of 400.

WOODSTOCK, ILL.—John C. Miller is making extensive improvements to Princess Theatre, including enlarging floor space, raising ceiling, increasing seating capacity to about 800 and installing \$10,000 pipe organ.

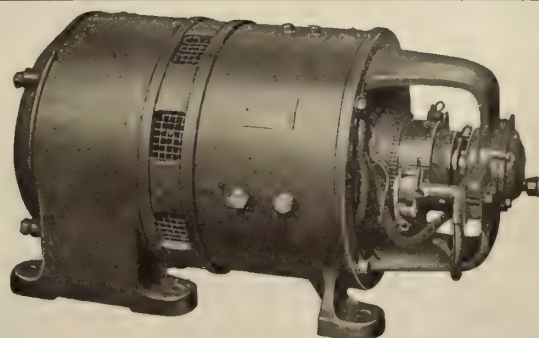
LEXINGTON, KY.—Strand Theatre, owned and operated by Phoenix Amusement Company, has been remodeled, redecorated and new gold-fibre screen installed. New low voltage Peerless lamps have been installed in projection booth.

RUSSELLVILLE, KY.—Arthur Mitchell is remodeling entrance to Dixie Theatre and making other improvements.

HAMMOND, LA.—Rialto Theatre has plans by Ben Gallup for enlarging and renovating theatre. Address Miss C. Foltz, manager.



Spectrum photograph showing sensitivity range of several emulsions (see previous section of article).



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SMOOTH, dependable power supply for any installation from the small theatre to the largest can best be supplied by the Roth Actodecor.

This unit gives better projection, requires no attention from the projectionist and, besides, is remarkably economical by comparison with other methods of power supply.

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CECIL B. DE MILLE STUDIOS are growing fast so they can take care of the forthcoming product for Producers Dist. Corp.

Huge New Stage Part of Bigger Metropolitan Studio Expansion

Many Changes Also Benefit De Mille Studio

A MAMMOTH new stage, with several novel departures from the typical studio structure, has just been completed at the Metropolitan Pictures Corporation plant in Hollywood. The building which is at least ten feet higher than the average stage in use in the film colony, is a complete unit in that it is equipped with wardrobe, dressing rooms and shops sufficient to make it an independent producing unit in itself.

It is situated on the back lot and is so arranged that another section can be added to it. This the studio executives plan to do within several months, making the entire structure a length of 380 feet by 150 feet wide.

The general point of interest in the new stage is the dressing rooms for featured players and extras which are so situated that the greatest economy in time is effected. Formerly the extras were compelled to dress at a section of the lot far removed from the scene of their work. This caused considerable confusion and loss in working time.

Innovations Plentiful

The present system keeps the players in constant touch with the activities on their stage and makes the matter of dressing and reporting for work a matter of minutes where heretofore it had been measured in quarter hours.

A modern paint shop, constructed and stocked to meet the exacting demands of studio work has been built as a permanent department of the new stage. This shop is large enough to take care of the entire studio plant which now consists of four modern stages of the largest type.

The purchasing department and the general store have been located on the north side of the new stage. The relocation of these two departments has centralized the construction and mechanical branches within a radius of 100 feet.

Further expansion will be necessary in the very near future as the four large stages now composing the plant are just about able to take care of the present production schedule.

Cecil B. DeMille Studio Expanding Rapidly

Moving Pictures are the commodity they

N. Y. Rialto "Mystery" Turns Out to Be a Cooling System

FOR THE PAST two months or more one of the chief objects of public curiosity in the neighborhood of Broadway and Forty-second Street has been the scaffolding on the 42nd Street side of the Rialto Theatre, rising from the sidewalk level to the roof of the building. Illuminated signs showing Harold Lloyd hanging by his finger tips just as he does from the roof of a Fifth Avenue bus in "For Heaven's Sake," and of Gilda Gray dancing a South Sea Island hula hula or siva siva, just as she is now doing on the Rialto screen in "Aloma of the South Seas," have failed to entirely disguise the structure of two-by-fours or satisfy the curiosity of passersby as to what may be going on up on the Rialto roof. At last the Rialto press department has come to the rescue, and likewise to its own defense against daily questioning, with the announcement that a cooling system is being installed in the theatre and that the scaffolding is part of the temporary construction necessary to the installation by the Carrier Engineering Corporation.

Thus the Rialto enters the Broadway battle royal of the artificially cooled motion picture theatres. The system now being installed, in operation about the first of June, is similar to that which proved so successful during the hot days last summer at the Rivoli Theatre at Broadway and 49th street.

make, and moving studios is the thing they do, out in Culver City.

Great activity in both these directions is always to be seen at the De Mille studio. Shifting gigantic stages, moving directors' cottages, and so on, are among the readjustment improvements now going on.

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NEW YORK

Better Projection

*This Department Was founded in 1910 by its Present Editor—
F.H. Richardson*

Better Projection Pays

Projectors And Film

GEORGE REIGER, presumably projectionist, Manas Theatre, Weirton, W. Va., makes the following inquiry:

Am a regular department reader, and have been for some while. Here are two questions I want to ask: First, just what must a fellow do to get one of the Bluebooks? Second, I have heard many arguments as to whether the Power's or Simplex projector is hardest on film. Some claim that when a film is run about sixty-three times on a Simplex it is worthless, while with a Power's it may only be run about thirty-three times. What is your opinion as to this?

My opinion is that such talk is just plain foolishness and nonsense. Probably it was made by some one who ran a band of film through for a test, and found that the projectors, AS THEY THEN WERE, produced those results. BUT DON'T forget the "as they then were," for it is hugely important!

The number of times a projector will run film through without injuring it perceptibly depends upon many things. First, what condition are the sprockets in at the time the test is made? Second, is the reel in the upper magazine properly braked and in good condition. Third, is the take-up tension adjusted just right? Fourth, WHAT IS THE SPEED OF PROJECTION. Fifth, IS THE TENSION AT THE APERTURE ADJUSTED JUST RIGHT?

With all these various items perfect, or in the same condition on both projectors, there still remains one item remaining which is basic, viz.: speed of intermittent movement AND relative speed at which the two types of intermittent brings the film up to maximum speed and stops it again.

With this last I do not propose to meddle. It is an argument between projector manufacturers, and one to which I personally don't attach any large amount of importance. However, let them go on argufying. There really may be something in it, but nothing justifying the absurd statement made by your informant, or anything like justifying it.

My own personal opinion is that if the two projectors named be both in identical condition as to the first five items named, there will be no appreciable difference in the condition of two strips or bands of film after being "run through" the two projectors an equal number of times and at the same speed.

This is true, though: The Simplex has no aperture tension adjustment, hence the aperture tension must be adjusted at the factory to take care of the highest possible projection speed used, whereas the Power's has aperture-tension adjustment, hence the tension may be adjusted to the actual needs. This is, however, offset by the FACT that many MACHINE ATTENDANTS, or "operators," being too lazy to make the neces-

Bluebook School

Question No. 495—Give us your idea of the necessary size of the projection room service wires. Don't go off half-cocked on this one. Use your noodle a bit. Think it over before you write your answer. It is not a matter of the actual wire size you know. That, of course, will vary.

Question No. 496—Tell us just how you would proceed to compute the size of projection room feeders necessary, or tell whether they were large if already installed when you came on the job.

IMPORTANT—Under present existing conditions we cannot have more space for our department. If I use a whole page for the Bluebook School it leaves so little space for other matter that I am able to publish only a very, very small percentage of the really excellent matter which should have space. **IT IS YOUR WISH THAT WE REDUCE THE BLUEBOOK SCHOOL SPACE AND PUBLISH MORE OF THE OTHER MATTER, OR CONTINUE AS WE ARE NOW DOING.** Remember that I am NOT proposing to give you any less Bluebook School, only it will stretch out over more weeks. In other words the school will last longer into the future. Personally I think probably two questions a week and more space for other matter is better. **IT IS UP TO DEPARTMENT READERS.** What do YOU want?

sary intermittent adjustment, or unable to obtain new parts with which to replace worn intermittent parts, will jam down the aperture tension to hold out the lost motion and thus "steady the picture on the screen" and thus set up a very bad condition for the film.

So there you are. There is nothing in the argument, as it was put to you. It is mostly not up to the mechanism, but UP TO THE PROJECTIONIST. I can take either projector and run a film through at normal projection speed for at least four times the highest number of times named, without appreciable damage to the film.

Queer Experience In Projection; Almost Ghostly

LAST Sunday I picked up two stations which both have the same wave length, on my radio. It is a balanced neutrodyne and gives marvelous clearness in reception, so

that what I tell about came through perfectly, and without the usual distortion present when two stations having the same wave length, or nearly so come together.

One of the stations was WAAM, Newark, N. J. and the other WEAN, Providence, R. I., which cities are about 200 miles apart. One was projecting to me a sermon; the other congregational singing, accompanied by most excellent organ music. Which was which I of course had no means of knowing, but we will assume that the sermon came from Providence.

The congregational singing lasted a remarkably long while, two lengthy hymns being sung. The singing and music was just soft and low enough to be entirely audible, while at the same time the Providence minister could be distinctly and clearly heard, as he came in quite loud.

I therefore listened, in comfort, in my own home, to a minister preaching a sermon in Providence, accompanied perfectly by an organ and congregational singing in Newark, N. J. Beat that for a projection yarn—if you can.

Amusing But Too Darned Bad

A MAN who signs himself "Operator, Cameo Theatre," (don't know what its manager and owner would say to him being the operator of the theatre, but anyhow, he says he is), up in Saskatchewan, Canada, wrote our good friend, Arthur Smith, Chief of Projection, Capitol Theatre, New York City, as follows:

I have often been asked by the manager, and also by the public, if it is necessary to show the ends of the reels, such as "End of Part One," "End of Part Two," etc. Will you be kind enough to let me know which is correct.

Brother Smith referred the letter to this department for answering. It is just a bit queer, don't you think, that the finished product of the industry is entrusted, even in small towns, for its final presentation to the public, to men who have made such scant preparation to fill a difficult position as to not know so simple a thing as this.

Mark you well, I am NOT roasting Mr. Javzer. Doubtless he is doing his best to make good, but has stepped in to act as projectionist without any adequate preparation at all. Plainly he reads no projection department—very likely does not know one exists—and has no Bluebook, else he would know at least such things as this.

Let me advise Javzer that most certainly a production should not be broken up into distinct sections by projection to the screen the lettered trailers. If you have but one projector, then by all means stop before the trailer (the "End Part One," etc.) appears

(Continued on page 728)

Bluebook School Answers 485 to 487

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

(Note: Some of these days I'm going up to Boston and just plain murder that chap Arthur Gray. I'd done it long ago only he has a family. Here he goes and sends in an answer to Question 488, which is excellent in its brief conciseness, but gets it here AFTER the Bluebook School carrying that answer is in type. G-r-r-r! Woof! Woof! I'll bite him. Here it is, but it belongs in last week's issue.)

"Closing the observation ports with glass is an effective method of subduing much of the noise that would otherwise emanate from the projection room and reach the ears of the audience. Noise of this kind is very annoying, acts in the nature of a distraction and tends largely to nullify the illusion of reality in the picture that the showman and projectionist, who understand their business, are constantly striving to perfect.

Working at an open port is invariably very unhealthy. Most projection rooms are located relatively high in the theatre, and the inrush of foul, stale air caused by the action of the exhaust fan in the projection room, smells to heaven and then some (who, said severe? Ed.). This air action is annoying and disagreeable. It creates an effect similar to that experienced while driving Nancy Hanks, the go Devil, without wind-shield or goggles—meaning goggles on the driver, of course, not on Miss Hanks.

This particular projectionist has never been able to overcome a strong aversion to working behind glass covered ports, regardless of the angle at which the glass be placed in the port. In spite of this, however, he has always done it, considering it much the lesser of two evils.

The glass (high grade plate glass) should be mounted at an oblique angle to the line of vision, and in such manner as to render it easily removable for cleaning. If the front wall of the projection room has a substantial thickness, then two channel iron guides running diagonally across the sides of the port will do the trick acceptably. The angle of inclination, whether to originate at the inner top or bottom of the port, must be decided with a view as to where the most probable sources of reflection in the projection room will be. The guides obviously must have a "stop" at their lower ends, to prevent the glass from falling down and out.

If the partition is a thin one, then the glass may be mounted into a frame, which in turn, is mounted in the port flush with the inside edge, extending through the port past the outside wall for a sufficient distance to give the required angle to the glass."

Question No. 485—In what respect do official requirements err, in most cities and states (Pennsylvania excepted), with regard to location of port shutter fuses?

Here are those who made good on this one. W. C. Budge, Springfield Gardens, Long Island, who, by the way, has been a more consistent plugger in the Bluebook School than any other person. And when I say "pluggers" I mean just that. He is eager to learn. He has adopted projection as his profession and proposes to TREAT IT AS A PROFESSION. He gets right down and DIGS many of his answers out by hard work, and up to date he has not made an answer which could be called wrong—at least so far as I can now remember. Almost always there are other answers, made by men more adept at expressing their ideas

on paper, which are better for publication purposes, but always brother Budge is essentially correct in his replies. I can and do recommend Budge to the profession as a motion picture projectionist in the best sense of the term. Many know more than he about some things connected with the theory of projection, but that is more than offset by Budge's earnestness and honest desire to learn and to do honor to the profession he has adopted. And now having paid that tribute to honest WORTH, I will proceed with the names.

Lawrence and Bell, Sackville, N. B., Harry T. Dobson, Toronto, Ont., C. H. Hanover, Burlington, Ia., G. L. Doe, Chicago, Ill., T. L. Wentworth, Portland, Maine, Frank Dudiak, Fairmont, W. Va., E. Fergodo, Livermore, Cal., Allan Gengenbeck, New Orleans, La., Chas. Colby, Santa Fe, N. Mex. and T. R. Guimond, Mobile, Ala.

Fergodo covers the question concisely, as follows:

Official requirements err in most cities and states, in that they compel the port shutter fuses to be located near the ceiling, on the theory that since heat rises that is the proper place for them. In that they err, because while it is true that heat rises, still by the time the temperature has become high enough at that point to melt a metallic fuse—the only sort available to such a practice—sufficient time would, at least in many instances, have passed to not only fill the room with black, pungent smoke, but also to force it out into the auditorium, where it would be visible to the audience, whereupon—panic, and you know the rest.

Doe says:

Officials almost universally err in the matter of port shutter fuse location. On the theory that near the ceiling will be the hottest place when a fire occurs, that is where they seek to compel the installation of these fuses, which must, in that event be metallic.

This is wrong and dangerous on three counts. First, many projection room ceilings are very high, and in such cases no attempt is made to place the fuses near it. In such cases a metallic fuse, unless it hap-

pens to be in the direct path of flame, is of almost no value at all. Second, in a projection room fire in which the blaze is confined to the projector magazine or the film storage tank, no flame is likely to escape, and the temperature of the room is only raised by the heat of the dense black smoke which rolls forth in great volume. It is even quite possible, under such a condition, that fuses so located would not "let go" at all, but the smoke is quite entirely sufficient to start a PANIC, if it be visible to the easily excitable audience, some members of which just plain go temporarily insane.

In the third place if there is to be any certainty of averting panic the smoke and blaze must not be in any degree visible to the audience, which means that the port fire shutters must fall shut practically the instant a fire starts, and if that is to be done the fuses must not be located anywhere except where they will themselves be struck by the blaze the instant a fire starts at any one of the probable several starting points of a projection room film fire. The Bluebook explains how this may be done very simply, cheaply and effectively. It is amazing that only one state has, after all the years the Bluebook has been in circulation, had sufficient official energy and brains to adopt the plan.

Um, well that's a pretty severe arraignment of our government officials, but I guess it is justified. What Doe says is true. The plan is entirely feasible and eminently practical; also it is not one which involves more than a few cents outlay, plus some installation work. If correctly installed the system is such that the port shutters fall within one or two SECONDS of the starting of a film fire at any one of the probable danger points. Pennsylvania has adopted it and put it into use, finding it only necessary to make a few minor changes.

Question No. 486—Describe what you think is the best way to mount port fire shutters—how they should be attached to the wall, and what various things should be considered in the matter.

All the before named came through, plus J. K. Robinson, Silverton, Colorado.

Guimond says:

First of all, the surface immediately surrounding the various openings must either be finished perfectly flat, or must be made so by building up a flat surface to receive the shutter grooves. This is essential, because if a port shutter track be attached to an uneven surface, it will naturally be drawn out of shape and bind the shutter more or less, preventing its free action, free action being, by the way, about the one most essential thing of all.

Having a level surface, metallic grooves or tracks for the shutters to slide up and down in may be attached to the wall in any suitable manner—by screws or by bolts. The grooves must, of course, extend across the bottom of the port, and should be deep enough to carry a liberal packing of shredded asbestos on which the shutter may fall, thus deadening the sound.

There are three things only to be considered, viz.: the shutter must work freely in its grooves or track, with no possibility of binding sufficiently to stick and thus fail to fall shut, yet without any unnecessary looseness of fit of the shutter in the grooves. The foundation to which the tracks are attached must be "level" so that the same will not be pulled out of shape, and the

(Continued on page 728)



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The feature picture, the musical accompaniment, the supplementary attractions on the program—are of course of utmost box office importance.

But it's the little more that makes your theatre different—photographic quality on the screen, for example. When the picture is printed on Eastman Positive Film the photography of the negative is saved for your patrons to enjoy. And that's of importance at the box office, too.

Prints on Eastman have the black-lettered identification "Eastman" and "Kodak" in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

tracks must be firmly attached to their carrying foundation. Having finished the mounting of the tracks the bottom groove should be packed with shredded asbestos.

A very excellent answer, brother Guimond. Just for that you may go home an hour earlier today—if the boss'll let you.

Question No. 487—Name the various purposes projection room ventilation serves.

Dobson says:

Projection room ventilation has three main purposes. First, to remove the hot gases and fumes from the light sources, if they be arcs, carrying them out of the room entirely by means of a separate system of pipes attached to the lamp-houses. This is essential to healthy conditions in the room. The second purpose is the providing of clean fresh air in the room, and the maintenance of a temperature comfortable to the men who work therein. The third purpose, but by no manner of means the least important one, is to make provision for carrying or removing from the room all smoke and fumes from any possible film fire as fast as they form, thus preventing their escape into the theatre auditorium, with a possible panic on the part of the audience as a result.

Hanover says:

Health, comfort and safety are the purposes served by projection room ventilation. Health, because (assuming the gases from the arcs to be carried away by their own vent pipes) with the projection room in its usual location near or above the ceiling of the theatre auditorium, much of the hot, vitiated air from the auditorium will reach the projection room, which in itself sets up an extremely unhealthy condition for the men working therein, unless it is being constantly mixed with pure air from outside the building and carried out at once through vent pipes or openings from the projection room ceiling to the open air. Comfort, because without ample ventilation, with a goodly intake of fresh air through properly placed intake ducts, the projection room will, in warm weather, be almost insufferably hot. Safety, because unless there be sufficient ventilation available in emergency, to carry away all smoke from a film fire as fast as it is generated, then, since the smoke must go somewhere, it will inevitably be forced out into the auditorium, and thus set up a strong probability of disastrous panic, with possible death for the weaker ones in the audience.

So that's that for this week. By the way, though, Hanover said quite a lot in darned few words.

Amusing, But Bad

(Continued from page 725)

on the screen, and make the reel change in the shortest possible time. If you have two projectors, then it is up to you to make the the change-over from one reel to the next so perfectly that the audience will not know when it is done.

To do this you must light the lamp on your idle projector soon enough to get it burning perfectly before the time for change-over. In threading the film into the projector thread it in perfect frame over the aperture. This you may do in any one of several ways, but it probably will be best, in the beginning, for you to have a low candle power lamp attached to the front wall so that by holding your foot on a pedal it will be pulled over in front of the projection lens, and lighted by the same action. It must be so arranged that removing your foot from the pedal will permit or cause the lamp to drop back away from in front of the lens, and be extinguished. That is a simple plan, and easy of accomplishment. There are other and better methods, however, which you will learn in time.

Having arranged this you may look through the aperture and thread the film in

perfect frame. You must also join the dowsers handles by means of a suitable cord, or light chain, running from one handle up to the ceiling, through a pulley, across to a second pulley directly over the dowsers of the other projector and down to its dowsers handle.

Just before change-over time you start the idle projector, its lamp being burning, of course, help the motor bring the projector up to speed quickly by means of the crank, and as soon as full speed is attained pull the cord so that it closes the dowsers of the projector which has been working, and at the same time opens the dowsers of the other projector.

There, that is a very crude description of the procedure, but I cannot spare space for anything more elaborate on so simple a matter.

How will you know when to change over?

Well, you must learn to make what is called a "Cue Sheet." To do this you may actually examine the last few scenes in each reel of film and select the scene at which change-over should be made—a scene not to exceed four feet from the trailer, though you may work closer than that after you learn how. OR you may watch for the end of each reel the first time you project the show, noting what the exact action is at change-over point, marking down the action, of course. Your cue sheet will look something like this:

Reel 1. Change when farmer's hat falls off as he stands by well.

Reel 2. Change when man lifts girl off horse.

Reel 3. Change when man closes door after shooting.

And so on. I am merely giving you the general idea.

And now as a last word, if you are going to project motion pictures you will do well to IMMEDIATELY send six dollars to the Moving Picture World, 516 Fifth Avenue, for a copy of the Bluebook of Projection, a 934-page book devoted to both the theory and practice of motion picture projection. This book is the recognized standard work on motion picture projection. YOU SHOULD BY ALL MEANS HAVE IT. I am its author, yes, but that fact has absolutely nothing to do with the advice I give you to get it at once.

Wish the Convention Success

THIS department extends to the I. A. convention its sincere, hearty wishes for a successful meeting. It still, I think, is too early to expect the body to change its official name by eliminating the harmful and very foolish "Moving Picture Machine Operator" and substituting Moving or Motion Picture Projectionist.

That, however, will come, and will come as soon as we have enough machine operators displaced by projectionists, either by actual displacement or by graduation through education. Any man may justly feel pride in being able to project motion pictures competently, but few would feel much pride in merely being the operator of a machine, which, as has been many times pointed out, really means a machine attendant.

Why Is It Permitted?

THERE are queer things in this business, and queer things are permitted. In some of the Loew New York City theatres, the Rio, for instance, Broadway near 160th street, I always find distinctly high grade projection. In others I almost invariably find projection faults of a more or less serious nature. Why is this permitted? Mr. Loew pays a Supervisor of Projection, presumably, to see to it that high grade projection is present on the screens of ALL his New York City theatres. Has not he been given ample authority to COMPEL continuous high grade, efficient work? I'm asking the question because it leads to another, viz.: If he has not the authority, then why has he not, and if he has, then why does he not exercise it?

Incidentally, I very frequently visit the Fox Audubon Theatre, Broadway at about 165th street. It is a high grade theatre, seating probably 2,000 or more. It charges a fair admission and gives a motion picture-vaudeville program. I pay my way into the Audubon and certainly have the right to criticize the goods I paid good money for.

The vaudeville is almost invariably good, and the pictures usually would be too, BUT there has, for a long while, been a faint travel ghost—about six inches UP, with both projectors. This, of course, seriously injures the definition of the picture, and makes it correspondingly hard on the eyes. Finally, seeing that the projectionists either did not know it was, or just plain did not care, I spoke to the manager about it. A week later, when I again visited the theatre IT WAS STILL THERE.

Why did I not speak to the projectionist himself? Well, brother, I don't take much interest in speaking to a man who will permit an OBVIOUS PROJECTION FAULT, which he could himself easily and quickly remedy, to continue week in and week out, thus seriously detracting from the goods I was BUYING. Also, as in the Loew case, Mr. Fox pays a Supervisor of Projection, presumably, to see to it that the projection in his theatres is high grade and efficient.

What I am getting at in all this is WHY THE SUPERVISOR OF PROJECTION if such things are to be permitted? What is a Supervisor of Projection for, anyhow? Is he merely a sort of titled repair man, to chase out and fix something up when it breaks down, and possibly to discharge a man when his work is so punk that its punkness could be seen by a blind man?

As a matter of fact, both the Loew and the Fox Supervisor of Projection would have all any man could possibly attend to if they put in all their time visiting theatres and seeing to it that the work of projection was carried on with the greatest possible efficiency, and at the highest possible grade as to screen results, plus examining and making tests of new projection equipment constantly coming on the market.

Of course, all this will make both these men good and angry, but that can't be helped. The good of the profession and the industry comes before the personal interests of any individual, and there is very much more than ample evidence that Supervisors of Projection, in this territory at least, are NOT directing their energies in the best way.

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 80
(May and June, 1926) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference
Picture Chart" ALPHABETICALLY arranged for your convenience

A

Aloma of the South Seas (8,514 feet) (Gilda Gray) (Based on play by John B. Hymer and LeRoy Clemens) (Directed by Maurice Tourneur) (Paramount) (Review—May 29).
An Alpine Flapper (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—May 22).
Angelus, The (2 reels) (Cranfield & Clarke) * "Drama De Luxe" (Review—May 15.)

B

Baby Clothes (2 reels) ("Our Gang") (Pathe Comedy) (Review—May 1.)
Bachelor Brides (6,612 ft.) (Based on play by Charles Horace Malcolm) (Rod LaRocque) (Directed by William K. Howard) (Producers Dist. Corp.) (Review—May 22).
Bear Cats (2 reels) Big Boy (Educational-Juvenile Comedy) (Review—June 26).
Belgium Today (735 ft.) (Fox Variety) (Review—June 19).
Beverly of Graustark (6,710 ft.) (Based on novel by George Barr McCutcheon) (Marlon Davies) (Directed by Sidney Franklin) (Metro-Goldwyn-Mayer) (Review—May 1).
Big Show, The (5,385 ft.) (Directed by George Terwilliger) (Associated Exhibitors) (Review—May 15).
Big Charade, The (2 reels) (Alberta Vaughn) (F. B. O. "Fighting Hearts Series") (Review—June 26).
Big Retreat, The (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—June 26).
Black Paradise (4,962 ft.) (Edmund Lowe and Madge Bellamy) (Directed by R. William Neill) (Fox) (Review—June 12).
Broadway Gallant, The (5,510 ft.) (Richard Talmadge) (Directed by Mason Noel) (Film Booking Offices) (Review—June 5).
Broken China (2 reels) (Bobby Vernon) (Educational) (Christie Comedy) (Review—May 8).
Brown Derby, The (6,500 ft.) (Adapted from the play by F. S. Merlino and Brian Marlow) (Johnny Hines) (Directed by Charles Hines) (First National) (Review—June 5).
Brown of Harvard (7,941 ft.) (Based on play by Rida Johnson Young) (Directed by Jack Conway) (Metro-Goldwyn-Mayer) (Review—May 15).
Bucking the Truth (4,305 ft.) (Pete Morrison) (Directed by Milbourne Morante) (Universal Blue Streak Western) (Review—June 26).
Buster, Watch Tige (2 reels) (Arthur Trimble) (Universal "Buster Brown" Series) (Review—June 26).
Buster's Narrow Escapes (2 reels) (Arthur Trimble) (Universal "Buster Brown" Series) (Review—June 26).
Bumper Crop (1 reel) (Pathe Aesop's Fable Cartoon) (Review—May 29).

C

Canary Islands (827 ft.) (Fox Variety) (Review—May 22).
Cat's Whiskers, The (1 reel) (F. B. O.-Bray Cartoon) (Review—June 26).
Chasing Trouble (4,304 ft.) (Pete Morrison) (Directed by Milbourne Morante) (Universal) (Review—June 19).
Cow's Kimona, The (2 reels) (Glenn Tryon) (Pathe-Hal Roach Comedy) (Review—June 26).
Creeps (2 reels) (Educational Jack White Comedy) (Review—June 26).

D

Devil Horse, The (5,853 ft.) (Rex) (Directed by Fred Jackman) (Pathe) (Review—June 12).
Dice Woman, The (5,614 ft.) (Priscilla Dean) (Directed by Edward Dillon) (Producers Distributing Corp.) (Review—June 19).
Dinky Doodle's Bedtime Story (1 reel) (F. B. O. Bray Cartoon) (Review—June 12).

Dinky Doodle in Egypt (1 reel) (F. B. O. Cartoon) (Review—June 19).
Doctor (2 reels) (Cranfield and Clarke) (Drama) (Review—May 1).
Don Key (2 reels) (Stuart Holmes) (Pathe Hal Roach Comedy) (Review—May 22).

E

Early to Wed (5,912 ft.) (Based on novel "Splurge" by Evelyn Campbell) (Matt Moore and Kathryn Perry) (Directed by Frank Borzage) (Fox) (Review—May 29).
Earth Woman, The (5,830 ft.) (Mary Alden) (Directed by Walter Lang) (Associated Exhibitors) (Review—May 29).
Eight Cylinder Bull, The (2 reels) (Ralph Sipperly) (Fox Comedy) (Review—June 12).
Emergency Man, The (2 reels) (Edmund Cobb) (Universal Mustang Western) (Review—May 29).
Eve's Leaves (6,750 ft.) Based on play by Harry Chapman Ford) (Leatrice Joy) (Directed by Paul Sloane) (Producers Dist. Corp.) (Review—May 29).
Excuse Maker, The (2 reels each) (Charles King) (Universal Series of comedies) (Review—May 15).

F

Fade Away Foster (2 reels) (Ben Corbett and Pee Wee Holmes) (Universal Mustang Comedy) (Review—May 8).
Family Picnic, The (2 reels) (William Fox) ("Married Life of Helen and Warren" Comedy series).
Farm Hands (1 reel) (Pathe Aesop Fable Cartoon) (Review—May 1).
Fascinating Youth (Directed by Sam Wood) (Junior stars) (Paramount) (Review—May 22).
Felix the Cat in a Tale of Two Kitties (1 Reel) (Educational Cartoon) (Review—June 26).
Felix the Cat Scoots Through Scotland (1 Reel) (Educational Cartoon).
Felix the Cat Braves the Briny (1 reel) (Educational-Cartoon) (Review—June 12).
Felix the Cat Misses the Cue (1 reel) (Educational-Cartoon) (Review—May 8).
Felix the Cat Uses His Head (1 reel) (Educational-Cartoon) (Review—May 1).
Fight Night (2 reels) (Bill Bevan) (Pathe-Mack Sennett Comedy) (Review—May 8).
Fighting Boob, The (4,549 ft.) (Bob Custer) (Directed by Jack Nelson) (Film Booking Offices) (Review—May 1).
Fighting Buckaroo, The (5,095 ft.) (Buck Jones) (Directed by R. William Neill) (Fox) (Review—May 1).
Flame of the Yukon, The (5,800 feet) (Seena Owen) (Directed by George Melford) (Producers Dist. Corp.) (Review—June 26).
Four-Square Steve (2 reels) (Edmund Cobb) (Universal Mustang Western) (Review—June 26).
Frame-Up, The (2 reels) (Fred Humes) (Universal-Mustang Western) (Review—June 26).
Fresh Faces (2 reels) (Walter Hiers) (Educational Comedy) (Review—June 26).
Frontier Trail, The (6,200 ft.) (Harry Carey) (Directed by Scott R. Dunlap) (Pathe) (Review—June 19).

G

Galloping Cowboy (4,639) (Bill Cody) (Directed by William J. Craft) (Associated Exhibitors) (Review—May 22).
Gentle Cyclone, The (4,825 feet) (Based on story, "Peg Leg and the Kidnapper," by F. W. Buckley) (Buck Jones) (Directed by W. S. Van Dyke) (William Fox).
Ghost of Folly, The (2 reels) (Alice Day) (Pathe-Mack Sennett Comedy) (Review—May 8).

Gimme Strength (2 reels) (Jimmie Adams—Educational-Christie Comedy) (Review—May 29).
Glenister of the Mounted (5,480 feet) (Lefty Flynn) (Directed by Harry Garson) (F. B. O.) (Review—June 26).
Glory or Dollars (1 reel) (Pathe-Spotlight) (Review—June 26).
Going Crazy (2 reels) (Lige Conley) (Educational-Mermaid Comedy) (Review—June 5).
Golf Bug, The (1 reel) (Paul Parrott) (Pathe Comedy) (Review—June 12).
Good and Naughty (5,503 feet) based on Avery Hopwood's play, "Naughty Cinderella," adapted from the French play of Rene Peter and Henri Falk) (Pola Negri) (Directed by Mal St. Clair) (Paramount) (Review—June 26).
Greater Glory, The (Based on novel "The Viennese Medley" by Edith O'Shaughnessy) (Conway Tearle and Anna Q. Nilsson) (Directed by Curt Rehfeld) (First National) (Review—May 15).

H

Hair Cartoon (550 ft.) (Red Seal) (Review—May 1).
Hair Cartoon (550 ft.) (Red Seal) (Review—June 12).
Hands Across the Border (5,367 ft.) (Fred Thomson) (Directed by David Kirkland) (Film Booking Offices) (Review—June 12).
Haunted Heiress, A (2 reels) (Edna Marlan) (Universal-Century Comedy) (Review—June 12).
Hayfoot, Strawfoot (2 reels) (Billy Bevan) (Pathe-Mack Sennett Comedy) (Review—May 15).
He Forgot to Remember (2 reels) (Clyde Cook) (Pathe-Hal Roach Comedy) (Review—June 12).
Hearts for Rent (1 reel) (Arthur Lake) (Universal-Bluebird Comedy) (Review—June 26).
Hell Bent for Heaven (6,578 ft.) (Based on play by Hatcher Hughes) (Patsy Ruth Miller) (Directed by J. Stuart Blackton) (Warner Brothers) (Review—May 15).
Heroes of the Sea (1 reel) (Cranfield and Clarke-Scenic) (Review—May 1).
Highbinders, The (5,486 ft.) (Directed by George W. Terwilliger) (Associated Exhibitors) (Review—May 8).
His Private Life (2 reels) (Lupino Lane) (Educational - Comedy) (Review—June 12).
Hodge Podge (1 reel) (Educational Magazine) (Review—June 19).
Honeymooning With Ma (2 reels) (Charles King) (Universal-Century Comedy) (Review—May 29).

I

Imposter, The (5,457 ft.) (Evelyn Brent) (Directed by Chet Withey) (Film Booking Offices) (Review—May 15).
Isle of Retribution, The (6,200 ft.) (based on novel by Edson Marshall) (Lillian Rich) (Directed by James Hogan) (Film Booking Offices) (Review—May 29).
It's the Cat's (750 ft.) (Red Seal) (Out of Inkwell Cartoon) (Review—May 1).

J

Jacks-of-One-Trade (1 reel) (Pathe-Spotlight) (Review—June 26).

L

Land Boom, The (1 reel) (Pathe-Aesop's Fable Cartoon).
Let George Do It (2 reels) (Universal Stern Bros. Comedy) (Sid Saylor) (Review—June 19).
Let Loose (2 reels) (Ben Corbett and Pee Wee Holmes) (Universal-Mustang Comedy) (Review—June 26).

Lightning Slider, The (2 reels) (Alberta Vaughn) (F. B. O. "Fighting Hearts" Series) (Review—June 26.)
 Little Parade (1 reel) (Pathe Aesop Fable Cartoon) (Review—June 12.)
 Liquid Dynamite (1 reel) (Pathe Aesop's Fable Cartoon) (Review—May 22.)
 Little Irish Girl, The (6,667 ft.) (Dolores Costello) (Directed by Roy Del Ruth) (Warner Brothers) (Review—May 22.)
 Long Fliv the King (2 reels) (Charley Chase) (Pathe Hal Roach Comedy) (Review—June 19.)
 Looking for Trouble (4,362 ft.) (Jack Hoxie) (Directed by Robert North Bradbury) (Universal) (Review—May 8.)
 Love Thief, The (6,822 ft.) (Norman Kerry) (Directed by John McDermott) (Universal) (Review—June 12.)

M

Mr. Cinderella (2 reels) (Johnny Arthur) (Educational-Tuxedo Comedy) (Review—May 22.)
 Mademoiselle Modiste (6,230 ft.) (Based on musical comedy by Henry Blossom and Victor Herbert) (Corinne Griffith) (Directed by Robert Z. Leonard) (First National) (Review—May 8.)
 Man Four Square, A (4,744 ft.) (Based on novel by William MacLeod) (Buck Jones) (Directed by R. William Neill) (Fox) (Review—June 5.)
 Midnight Sun, The (8,767 ft.) (Based on novel by Lauridas Brunn) (Laura LaPlante and Pat O'Malley) (Directed by Dimitri Buchowetski) (Universal) (Review—May 8.)
 Money Talks (5,139 ft.) (Claire Windsor) (Directed by Archie Mayo) (Metro-Goldwyn-Mayer) (Review—May 22.)
 Mountain of the Law (1 reel) (William Fox Variety) (Review—June 26.)
 Movie Madness (2 reels) (Edna Marian) (Universal-Stern Bros. Comedy) (Review—June 12.)
 Muscle Bound Music (2 reels) (Billy Bevan) (Pathe-Mack Sennett Comedy) (Review—June 5.)
 Mum's the Word (2 reels) (Charley Chase) (Pathe-Hal Roach Comedy) (Review—May 8.)
 My Old Dutch (7,750 ft.) (May McAvoy and Pat O'Malley) (Directed by Laurence Trimble) (Universal) (Review—May 1.)

N

Neptune's Domain (1 reel) (Educational-Hodge Podge) (Review—June 5.)
 Nervous Moments (1 reel) (Pathe Sportlight) (Review—May 15.)
 Never Too Old (2 reels) (Claude Gillingwater) (Pathe-Hal Roach Comedy) (Review—June 26.)
 Newlyweds and Their Baby (2 reels each) (Jed Dooley, Ethlyne Clair, and Sunny) (Universal Series) (Stern Brothers' Comedy) (Review—June 5.)
 Nothing Matters (2 reels) (Lloyd Hamilton) (Educational Comedy) (Review—June 26.)

O

Old Loves and New (7,423 ft.) (Based on novel "The Desert Healer" by E. M. Hull-Lewis Stone) (Directed by Maurice Tourneur) (First National) (Review—May 1.)
 Optimist, The (1 reel) (Charles Puffy) (Universal) (Blue Bird Comedy) (Review—May 22.)
 Ostrich's Plumes, The (1 reel) (Film Booking Offices-Bray Cartoon) (Review—May 15.)
 Other Women's Husbands (6,721 ft.) (Monte Blue and Marie Prevost) (Directed by Erle C. Kenton) (Warner Brothers) (Review—May 8.)
 Outlaw Love (2 reels) (Josie Sedgwick) (Universal-Mustang Western) (Review—May 29.)
 Outside the Law (8,000 ft.) (Priscilla Dean and Lon Chaney) (Directed by Tod Browning) (Universal Reissue) (Review—May 15.)

P

Painless Pain (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—May 22.)
 Papa's Pest (2 reels) (Vera Steadman and Neal Burns) (Educational Christie Comedy) (Review—June 19.)
 Paris (5,580 ft.) (Charles Ray) (Directed by Edmund Goulding) (Metro-Goldwyn-Mayer) (Review—June 12.)
 Paris at Midnight (6,995 ft.) (Based on Balzac's novel "Pere Goriot") (Lionel Barrymore) (Directed by E. Mason Hopper) (Producers Dist. Corp.) (Review—May 15.)
 Pathe Review No. 17 (1 reel) (Pathe Magazine) (Review—May 1.)

Pathe Review No. 18 (1 reel) (Pathe Magazine) (Review—May 1.)
 Pathe Review No. 19 (1 reel) (Pathe Magazine) (Review—May 15.)
 Pathe Review No. 20 (1 reel) (Pathe Magazine) (Review—May 29.)
 Pathe Review No. 21 (1 reel) (Pathe Magazine) (Review—May 22.)
 Pathe Review No. 22 (1 reel) (Pathe Magazine) (Review—June 12.)
 Pathe Review No. 23 (1 reel) (Pathe Magazine) (Review—June 12.)
 Pathe Review No. 25 (1 reel) (Pathe Magazine) (Review—June 19.)
 Pelican's Bill, The (1 reel) (F. B. O.-Bray Cartoon) (Review—May 29.)
 Phantom Bullet, The (5,820 ft.) (Based on novel "Click of the Triangle T" by Oscar Friend) (Hoot Gibson) (Directed by Clifford Smith) (Universal) (Review—May 29.)
 Planting Season, The (1 reel) (Pathe Sportlight) (Review—May 29.)
 Playing the Swell (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—May 22.)
 Poland, a Nation Re-born (1 reel) (Fox Variety) (Review—June 26.)
 Prince of Pilsen, The (6,600 ft.) (Based on musical comedy by Frank Pixley and Gustav Luders) (Anita Stewart and George Sidney) (Directed by Paul Powell) (Producers Dist. Corp.) (Review—May 8.)
 Puppy Lovetime (2 reels) (Alice Day) (Pathe-Mack Sennett Comedy) (Review—June 12.)

R

R. P. M. (1 reel) (Pathe Sportlight) (Review—June 12.)
 Rah, Rah, Heidelberg (2 reels) (Earle Foxe) (William Fox "Van Bibber" Comedy series) (Review—June 26.)
 Rainmaker, The (6,055 ft.) (Based on story "Heaven-bent" by Gerald Beaumont) (William Collier, Jr.) (Directed by Clarence Badger) (Paramount) (Review—June 12.)
 Ranson's Folly (7,322 ft.) (Based on story by Richard Harding Davis) (Richard Barthelmess) (Directed by Sidney Olcott) (First National) (Review—May 29.)
 Rawhide (4,460 ft.) (Buffalo Bill, Jr.) (Directed by Richard Thorpe) (Associated Exhibitors) (Review—June 5.)
 Red Dice (7,257 ft.) (Based on novel "The Iron Chalice" by Octavus Roy Cohen) (Rod LaRocque) (Directed by William K. Howard) (Producers Dist. Corp.) (Review—May 1.)
 Rustler's Ranch, The (5,230 ft.) (Art Acord) (Directed by Cliff Smith) (Universal) (Review—June 5.)
 Rolling Home (6,831 ft.) (Reginald Denny) (Directed by William A. Seiter) (Universal) (Review—May 22.)
 Rough and Ready Romeo (1 reel) (Pathe Aesop's Cartoon) (Review—May 1.)
 Runaway, The (6,218 ft.) (Based on story "The Flight to the Hills" by Charles Neville Buck) (Clara Bow) (Directed by William DeMille) (Paramount) (Review—May 8.)
 Rustling for Cupid (4,835 ft.) (George O'Brien and Anita Stewart) (Directed by Irving Cummings) (Fox) (Review—May 8.)

S

Say It Again (5,577 ft.) (Richard Dix) (Directed by Gregory LaCava) (Paramount) (Review—June 19.)
 Say It with Babies (2 reels) (Glenn Tryon) (Pathe-Hal Roach Comedy) (Review—May 22.)
 Scared Stiff (2 reels) (Clyde Cook) (Pathe-Hal Roach Comedy) (Review—May 1.)
 Searchlight (850 ft.) (Red Seal Magazine) (Review—June 12.)
 Separated Sweethearts (1 reel) (Arthur Lake) (Universal-Bluebird Comedy) (Review—June 26.)
 Shamrock Handicap, The (5,685 ft.) (Madge Bellamy and Leslie Fenton) (Directed by John Ford) (Fox) (Review—May 22.)
 Shooting Fool (1 reel) (Pathe Aesop's Fable Cartoon) (Review—May 15.)
 Shore Shy (2 reels) (Billy Dooley) (Educational-Christie Comedy) (Review—May 22.)
 Silence (7,518 ft.) (Based on play by Max Marcin) (H. B. Warner) (Directed by Rupert Julian) (Producers Distributing Corp.) (Review—June 5.)
 Silken Shackles (6,061 ft.) (Irene Rich) (Directed by Walter Morosco) (Warner Brothers) (Review—June 5.)
 Smoldering Tires (2 reels) (Alberta Vaughn) (Film Booking Offices) ("Fighting Hearts" Series) (Review—June 5.)
 Snowed In (2 reels each) (Allene Ray and Walter Miller) (Pathe Serial) (Review—June 26.)
 Social Celebrity, A (6,025 ft.) (Adolphe Menjou) (Directed by Malcolm St. Clair) (Paramount) (Review—May 1.)

Social Highwayman, The (6,107 feet) (John Patrick and Dorothy Devore) (Directed by William Beaudine) (Warner Brothers) (Review—June 26.)
 Social Triangle, (1,874 ft.) (Fox Comedy) (Based on story by O. Henry) (Review—June 5.)
 Somebody's Wrong (1 reel) (Cliff Bowes) (Educational-Cameo Comedy) (Review—May 22.)
 Songs of Central Europe (1 reel) (Pathe Song Series) (Review—June 12.)
 Swat the Crook (1 reel) (Harold Lloyd) (Pathe Comedy) (Review—June 19.)
 Sweet Adeline (550 ft.) (Red Seal Song Cartoon) (Review—June 5.)

T

Three of a Kind (2 reels) (F. B. O. "Ton of Fun" Comedians) (Review—June 26.)
 Till We Eat Again (2 reels) (Bobby Vernon) (Educational Comedy) (Review—June 26.)
 Tin Bronc, The (2 reels) (Edmund Cobb) (Universal-Mustang Western) (Review—June 26.)
 Tin Ghost, The (2 reels) (Lige Conley) (Educational-Mermaid Comedy) (Review—June 12.)
 Too Many Babies (2 reels) (Universal Century Comedy) (Review—May 1.)
 Too Many Relations (1,965 ft.) (Married Life of Helen and Warren) (Fox Comedy Series) (Review—May 15.)
 Tramp, Tramp, Tramp (5,830 ft.) (Harry Langdon) (Directed by Harry Edwards) (First National) (Review—June 12.)
 Twin Sisters (2 reels) (Wanda Wiley) (Universal-Stern Bros. Comedy) (Review—June 12.)

U

Ukulele Shieks (2 reels) (Glenn Tryon) (Pathe-Hal Roach Comedy) (Review—May 1.)
 Uncle Tom's Uncle (2 reels) ("Our Gang") (Pathe-Hal Roach Comedy) (Review—May 29.)
 Unknown Soldier, The (7,979 ft.) (Charles E. Mack) (Directed by Renaud Hoffman) (Producers Dist. Corp. (Review—June 12.)
 Up in Mabel's Room (6,345 feet) (Based on play by Willson Collision and Otto Harbach) (Marie Prevost) (Directed by E. Mason Hopper) (Producers Dist. Corp.) (Review—June 26.)

V

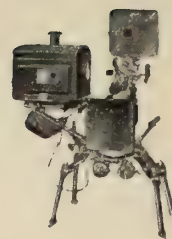
Valley of Bravery, The (5,021 ft.) (Bob Custer) (Directed by Jack Nelson) (F. B. O.) (Review—June 19.)
 Vision, The (2 reels) (Educational Drama in Technicolor) (Review—May 15.)
 Volcano, The (5,462 ft.) (Based on play, "Martinique," by Lawrence Eyre) (Bebe Daniels) (Directed by William Howard) (Paramount) (Review—June 12.)

W

Wet Paint (5,109 ft.) (Raymond Griffith) (Directed by Arthur Rosson) (Paramount) (Review—June 5.)
 Wilderness Woman (7,533 ft.) (Aileen Pringle) (Directed by Howard Higgin) (First National) (Review—May 22.)
 Where's My Baby (1 reel) (Neely Edwards) (Universal-Blue Bird Comedy) (Review—May 8.)
 Whispering Chorus (2 reels) (Film Booking Offices "Fighting Hearts" Series) (Review—May 22.)
 Whispering Smith (6,155 ft.) (Based on novel by Frank H. Spearman) (H. B. Warner) (Directed by George Melford) (Producers Distributing Corp.) (Review—May 8.)
 Who's Boss (1 reel) (George Davis) (Educational-Cameo Comedy) (Review—June 19.)
 Why Girls Go Back Home (5,262 ft.) (Patsy Ruth Miller) (Directed by James Flood) (Warner Brothers) (Review—May 29.)
 Wild America (960 ft.) (Fox Variety) (Review—May 29.)
 Wild to Go (4,570 ft.) (Tom Tyler) (Directed by Robert DeLacey) (Film Booking Offices) (Review—May 8.)
 Wild West, The (1 reel) (Film Booking Offices-Bray Cartoon) (Review—May 22.)
 Wise Guy, The (7,775 feet) (James Kirkwood and Betty Compson) (Directed by Frank Lloyd) (First National) (Review—June 26.)
 Wise or Unwise (1 reel) (Charles Puffy) (Universal Comedy) (Review—June 26.)
 Wooden Shoes (Cranfield and Clarke-Scenic Novelty) (Review—May 8.)

Y

Yankee Doodle Duke, A (2 reels) (Ralph Graves) (Pathe-Mack Sennett Comedy) (Review—June 5.)



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